No. 4041.236
Y.61.
1920

Digitized by the Internet Archive
in 2022 with funding from
Boston Public Library

https://archive.org/details/musicaltimessing6119unse

THE POSTAGE OF THIS NUMBER IS TWOPENCE

No. 923

Price 4d.

THE MUSICAL TIMES

FOUNDED 1844

JANUARY 1, 1920

SPENCER PIANOS

GRANDS · UPRIGHTS · PLAYERS

Sole Agents

MURDOCH·MURDOCH & CO

Piano & Player-Piano Experts

461 & 463 OXFORD STREET W

And at BRIGHTON · PORTSMOUTH · SOUTHAMPTON
FOLKESTONE · DOVER · CHATHAM
BIRMINGHAM · CAMBRIDGE

WIGMORE STREET,

LONDON.

"The World's Piano Centre."

ARCHIBALD RAMSDEN LTD.

PIANOS

CECILIAN HOUSE.

· 65 · Wigmore Street ·

· LONDON · W.1.

ALSO

12, Park Row,

LEEDS.

"NEW PATENT THREE COMPARTMENT TOP LID" FOR GRAND PIANOS.

We have already converted over 600 Grand Pianos with this New Device.

Kindly send for Booklet giving particulars.

FOUNDED 1837.

AGENTS THROUGHOUT THE WORLD.

GRANDS-UPRIGHTS.

AWARDS for Good Tone:

LONDON - - - 185
PARIS - - - - 186
LIMA - - - - 187
CHRISTCHURCH, N.Z. 188
LONDON - - - 188

PLAYER-PIANOS

SHOWROOMS:
ALLISON PIANO FACTORY, LEIGHTON ROAD, KENTISH TOWN, LONDON, N.W.5

ESTEY ORGANS
ESTEY PIANOS

ONLY ONE GRADE OF EACH.
THE HIGHEST POSSIBLE.

Largest Stock of Organs in the World.

DESCRIPTIVE CATALOGUE POST FREE. CORRESPONDENCE INVITED.

Telephone: Museum 1317. Telegrams: "ESTEY OX. LONDON."

Estey Organ Co.
- 12 -
RATHBONE PLACE,
OXFORD STREET,
LONDON, W. 1.

AN IMPORTANT NEW EDUCATIONAL WORK.

CLUTSAM'S
SCALE AND ARPEGGIO MANUAL

WITH EXTENDED FIVE-FINGER EXERCISES
AND ILLUSTRATIVE MELODIC STUDIES.

No. 1, ENGLISH FINGERING.

No. 2, CONTINENTAL FINGERING.

Price 3s. Net.

(In the Press: CLUTSAM'S 101 ORIGINAL STUDIES

METZLER & CO. (1909), LTD.,
42, GREAT MARLBOROUGH STREET, LONDON, W. 1.
(ESTABLISHED 1788.)

m

Rec'd
MAR 2
1921
B.P.L.

THE

MUSICAL TIMES

FOUNDED IN THE YEAR 1844

JANUARY TO DECEMBER, 1920

VOLUME LXI.

LONDON: NOVELLO AND COMPANY, LIMITED,
160, WARDOUR STREET, W. 1
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

1920

9538

May not 21

INDEX FOR 1920

MUSIC

SACRED.

		No.
I heard a Voice from Heaven (Anthem). Composed by Thomas Tomkins (*c.* 1575-1656)	Edited by Ivor Atkins	925
O Loving Saviour (Anthem)	F. W. Wadely	927
Our Master hath a garden (Anthem) ...	Herbert E. Crimp	930
Thou, O God, art praised in Sion (Anthem)	Charles Maspherson	932
And thou Bethlehem (Full Anthem for Christmas)	F. W. Wadely	933
Legend (Christ in His garden)	Tchaikovsky	934

SECULAR.

		No.
A Lullaby (S.A.T.B.)	C. Lee Williams	923
Sing we and Chaunt it (Ballet for five voices)	Thomas Morley	924
Nymphs and Shepherds (Unaccompanied part-song)	Purcell (arr. by W. McNaught.)	926
Three Sleeps (Unaccompanied part-song)	John Gerrard Williams	928
Here a pretty baby lies (Four-part song)	J. Albert Sowerbutts	929
Autumn (Unaccompanied four-part song)	George Tootell	931

EXTRA SUPPLEMENTS.—MUSIC

SACRED.

		No.
By the Waters of Babylon (Anthem) ...	S. Coleridge-Taylor	923
The Lord is my Strength (Anthem) ...	S. Coleridge-Taylor	924
By the Waters of Babylon (Anthem) ...	H. Goetz	925
O Lord, my trust is in Thy mercy (Anthem)	King Hall	928
Ye shall go out with joy (Anthem) ...	Oliver King	929
O pray for the peace of Jerusalem (Anthem)	Reginald Hunt	930
Hark! hark, my soul (Hymn-Anthem) ...	Percy E. Fletcher	932
O world in sorrow sleeping (Anthem) ...	Alfred Hollins	933
Ring, Christmas Bells	Sir Frederick Bridge	934
Sweet hours of night	H. Claiborne Dixon	934
The Carollers	A. M. Goodhart	934
The Rose and the Lily	Alec Rowley	934

SECULAR.

		No.
The Silent Land (Unaccompanied part-song)	Alfred R. Gaul	926
Sir Eglamore (Mixed voices) ...	Arr. by H. Balfour Gardiner	927
Wi' a Hundred Pipers	Arr. by John E. West	931

PORTRAITS & OTHER ILLUSTRATED SUPPLEMENTS

	No.
Sir Edward Bonkil (from a painting, probably by Van der Goes, about 1476)	923
Cecil J. Sharp	924
Walter Damrosch	925
Hamilton Harty	926
Charles Kennedy Scott	932

The Index is classified thus:

1. *Illustrations, Portraits, &c.*
2. *Articles.*
3. *Church and Organ Music, with Articles and Notes.*
4. *Reviews.*
5. *Correspondence.*
6. *Obituary.*
7. *Miscellaneous: Occasional Notes, &c.*
8. *Provincial and Colonial Concerts, Notes, &c.*
9. *Musical Notes from Abroad.*
10. *London and Suburban Concerts, Opera, &c.*

ILLUSTRATIONS, PORTRAITS, ETC.

	Page
Campanini, Cleofante	123
Damrosch, Walter	446
Dorset Gardens Theatre, The. North Front	26
——— Scene from Act I of 'The Empress of Morocco' (1673)	27
Earsden Sword Dance, The	82
Evans, Hopkin	95
Hans Sachs' Grave, Nuremberg ...	250
Harty, Hamilton. Sketch by Mr. James Dodgson ('Keski')	228
Illustration from the Mallermi Bible, 1490	30
Kimber, Mr. William. Headington Morris Dancer	84
Lutheran Church Organ, Libau, Russia	49
Malpas, Lysbeth. Illustrations from 'The Reminiscences of.' Aunt Aggie and Grandfather Reuben ...	678, 679
Marcel Dupré at the Grand Organ, Notre Dame, Paris	814
Matthews, Mr. Appleby	249
Papuan Drum Beaters	192
Purcell, Henry. Three Unpublished Portraits of...	588
Roberts, Dr. J. Varley	193
Shaw, Bernard	390
Smyth, Dr. Ethel As Suffragist ...	25
Sterndale Bennett. Memorial Tablet ...	405
Winlaten Sword Dance, The	83

ARTICLES

(*See also* 'Church and Organ Music.')

Page

Anderton, H. Orsmond. 'The Great God Pan' and one of his critics ... 167
Antcliffe, Herbert. British History and British Music 474
Artistic Values in Opera, The. By Arthur L. Salmon (*see* 628) 519
Aspects of Dvorák's Chamber Music. By H. C. Colles 13

Bach Festival, The. By H. C. Colles (*see* 352) 316
Bach, The Organ Works of. By Harvey Grace (*see* 172, 836), 18, 91, 159, 234, 308, 377, 450, 516, 590, 671, 739, 807
Baker, J. Percy. The end of the International Musical Society 478
Bane of Cleverness, The. By Gerald Cumberland 16
Beethoven, after a Hundred Years. By George Gardner 172
Bells, Chimes, and Carillons. By W. W. Starmer 710
Bonavia, F. British Violin Makers ... 812
Brahms, a French View of 311
British History and British Music. By Herbert Antcliffe 474
British Music in America. By Norman Peterkin 100
British Music Society's Congress. By Alfred Kalisch (*see* 246, 307, 336) ... 387
British Violin Makers. By F. Bonavia 812

Cant in Music. By Claude Trevor ... 530
Capell, Richard. Vincent d'Indy and the Minor Mode 805
——— Vincent d'Indy's view of Harmony (*see* 835) 668
——— Wesley, Mrs. Oom, and the 'Forty-Eight' 170
Carillons of Belgium: Some Recent Impressions, The. By W. A. Roberts ... 817
Charles Kennedy Scott (*see* 748) 659
Choral Works of S. Coleridge-Taylor, The. By George Lowe 598
Clarke, Stanley H. The Composer and the Public 601
Colles, H. C. Aspects of Dvorák's Chamber Music 13
——— Elgar's Violoncello Concerto... 84
——— First Steps in Municipal Music 230
——— The Bach Festival (*see* 352) ... 316
Colour in Music. By Arthur L. Salmon 162
Composer and the Public, The. By Stanley H. Clarke 601
Concert Programme, The. By Nicholas C. Gatty 255
Cumberland, Gerald. The Bane of Cleverness 16
——— The Welsh Musical Festival ... 477

Davies, H. Walford. Some New Scales and Chords (*see* 833) 736
Delius' New Opera: 'Fennimore and Gerda.' By Philip Heseltine 237
Dent, Edward J. Sedley Taylor, 1834-1920 310
Dupré, Marcel. The Man and his Music (*see* 816) 814

Elgar, Edward. Musical Notation ... 513
——— Violoncello Concerto. By H. C. Colles 84
English Folk-Dance Society, The (*see* 117, 172) 81
Evans, Edwin. Modern British Composers:
VII. Lord Berners 9
VIII. Herbert Howells ... 87, 156
IX. Ralph Vaughan Williams (*see* 483) 232, 302, 371
Epilogue: A Personal Explanation (*see* 461, 565) 441
Expression and Diction By Agnes J. Larkcom 299
Extremists *versus* The Rest. By Ernest Newman (*see* 831)... 729

First Steps in Municipal Music. By H. C. Colles 231
Flood, W. H. Grattan. Irish Presbyterian Psalmody a Hundred and Fifty Years ago 560
——— Jenny Lind: A Centenary Appreciation (*see* 682, 738, 744)... ... 679
——— New Light on Early Tudor Composers:
V. Hugh Aston 96
VI. Richard Pygot 166
VII. Richard Sampson 242
VIII. Simon Burton 312
IX. Robert Fayrfax (*see* 526) ... 384
X. Robert Cowper 456
XI. John Browne 522
XII. John Taverner 597
XIII. Thomas Farthing 814

Page

Flood, W. H. Grattan. Sir George Grove: A Centenary Appreciation ... 603

Gardner, George. Beethoven, after a Hundred Years 172
Gatty, Nicholas C. The Concert Programme 255
Grace, Harvey. The Organ Works of Bach (*see* 172, 836), 18, 91, 159, 234, 308, 377, 450, 516, 590, 671, 739, 807
Grétry. By Denis Turner 536
Grew, Sydney. The Rationale of Cuts and Adaptations 405

Hamilton Harty 227
Harris, Clement Antrobus. Some Musico-Literary Mishaps 617
——— What was 'A New Fingerit Organeist?' An Antiquarian Query (*see* 108) 29
Heseltine, Philip. Delius' New Opera: 'Fennimore and Gerda' 237
Hopkin Evans. By 'Feste' 94

Ideas of M. Vincent d'Indy, The. By C. Saint-Saëns (*see* 765) 176, 244, 385, 456, 523
Influence of Occidental Music on the Orient, The. By Norman Peterkin 605
International Musical Society, The End of the. By J. Percy Baker 479
Irish Presbyterian Psalmody a Hundred and Fifty Years ago. By W. H. Grattan Flood 560

'Jean-Christophe': Some Musical Aspects of the Work. By W. Wright Roberts 675, 801
Jenny Lind: A Centenary Appreciation. By W. H. Grattan Flood (*see* 682, 738, 744) 679
——— and the R.C.M. 738

Kalisch, Alfred, British Music Society's Congress 387
——— Music at the British Association 680
——— The Royal National Eisteddfod 622
——— Three Stories and a Moral: A Problem for Teachers 155
Kidnapped Choristers, or Sorrows of Old-Time Choir-boys. By Muriel Silburn (*see* 767) 561

Langford, Samuel. The Mahler Festival at Amsterdam 448
——— The Worcester Festival ... 665
——— William Edmondstoune Duncan (*see* 630) 585
Larkcom, Agnes J. Expression and Diction 299
Letters of Great Composers: Beethoven, Mozart, Mendelssohn, Wagner. By William Pearson (*see* 835) 630
Love for Music. By Tom S. Wotton ... 810
Lowe, George. The Choral Works of S. Coleridge-Taylor 598

Mahler Festival at Amsterdam, The. By Samuel Langford 448
Modern British Composers. By Edwin Evans.
VII. Lord Berners 9
VIII. Herbert Howells ... 87, 156
IX. Ralph Vaughan Williams (*see* 483) ... 232, 302, 371
——— Epilogue: A Personal Explanation (*see* 461, 565) 441
Music and Musicians of Dickens, The. By C. Edgar Thomas 532, 608
Music at the British Association. By Alfred Kalisch 680
Music at the Cinema By Arthur L. Salmon 803
Musical Notation. By Edward Elgar ... 513

New Choral Writer, A 620
New Light on Early Tudor Composers. By W. H. Grattan Flood.
V. Hugh Aston 96
VI. Richard Pygot... 166
VII. Richard Sampson 243
VIII. Simon Burton... 312
IX. Robert Fayrfax (*see* 526) ... 384
X. Robert Cowper 456
XI. John Browne 522
XII. John Taverner 597
XIII. Thomas Farthing 814
New York Symphony Orchestra: European Tour (*see* 462) 153, 227, 381, 445
Newman, Ernest. Extremists *versus* The Rest (*see* 831)... 729

Over-Expression. By Tom S. Wotton 375

Page

Pearsall's Letters. By W. Barclay Squire 662
Pearson, William. Letters of Great Composers: Beethoven, Mozart, Mendelssohn, Wagner (*see* 835) ... 630
Peep at Pepusch, A. By Muriel Silburn 813
Peep Behind the Scenes in Italy, A. By Claude Trevor 633
Peterkin, Norman. British Music in America 100
——— The Influence of Occidental Music on the Orient 605
Pulver, Jeffrey. The Secular Music of Ancient Egypt 408, 459
Purcell's 'Fairy Queen.' By William Barclay Squire 25

Rationale of Cuts and Adaptations, The. By Sydney Grew... 405
Robert Fayrfax. By S. Royle Shore (*see* 384, 628) 527
Roberts, W. A. The Carillons of Belgium: Some Recent Impressions 817
Roberts, W. Wright. 'Jean-Christophe': Some Musical Aspects of the Work 675, 801
Royal National Eisteddfod, The. By Alfred Kalisch 622
Royle Shore, S. Robert Fayrfax (*see* 384, 628) 526

Saint-Saëns, C. The Ideas of M. Vincent d'Indy (*see* 765) ... 176, 244, 385, 456, 523
Salmon, Arthur L. Colour in Music ... 162
——— The Artistic Values in Opera (*see* 628) 519
——— Music at the Cinema 803
——— Shall we retain the Bar? ... 587
Scott, Charles Kennedy 659
Secular Music of Ancient Egypt, The. By Jeffrey Pulver 408, 459
Sedley Taylor, 1834-1920. By Edward J. Dent 310
Shall we retain the Bar? By Arthur L. Salmon 587
Shaw, William A. Three Unpublished Portraits of Henry Purcell 588
Silburn, Muriel. A Peep at Pepusch ... 813
——— Kidnapped Choristers, or Sorrows of Old-Time Choir-boys (*see* 767) 561
Sir George Grove: A Centenary Appreciation. By W. H. Grattan Flood 603
Some Musico-Literary Mishaps. By Clement Antrobus Harris 617
Some New Scales and Chords. By H. Walford Davies (*see* 833) 736
Someren-Godfery, M. van, The Symphonic Works of W. H. Bell 297, 376, 443
Squire, W. Barclay. Pearsall's Letters 662
——— Purcell's 'Fairy Queen' ... 25
Starmer, W. W. Bells, Chimes, and Carillons 710
Symphonic Works of W H. Bell, The. By M. van Someren-Godfery 297, 376, 443

'The Great God Pan' and one of his Critics. By H. Orsmond Anderton... 167
Thomas, C. Edgar. The Music and Musicians of Dickens 532, 608
Three Stories and a Moral: A Problem for Teachers. By Alfred Kalisch ... 155
Three Unpublished Portraits of Henry Purcell. By William A. Shaw ... 588
Trevor, Claude. A Peep Behind the Scenes in Italy 633
——— Cant in Music 530
——— Vocal Virtuosi of the 18th Century 407
Turner, Denis. Grétry 536

Ukrainian Choir, The Visit of the (*see* 99, 179) 163

Vincent d'Indy and the Minor Mode. By Richard Capell 805
Vincent d'Indy's View of Harmony. By Richard Capell 668
Vocal Virtuosi of the 18th Century. By Claude Trevor 407

Welsh Musical Festival, The. By Gerald Cumberland 477
Wesley, Mrs. Oom, and the 'Forty-Eight.' By Richard Capell 170
What was 'A New Fingerit Organeist'? An Antiquarian Query. By Clement Antrobus Harris (*see* 108) 29
William Edmondstoune Duncan. By Samuel Langford (*see* 630) 585
Worcester Festival, The. By Samuel Langford 665
Wotton, Tom S. Love for Music ... 810
——— Over-expression 375

CHURCH AND ORGAN MUSIC

Articles

Page
'Concerning Silence.' By 'Gregory Minim.' Quotations from 183
Dixon, George. The Evolution of the Modern Organ 107, 182
Duncan, J. M. The Preces, Responses, and Litany of the English Church: A By-way of Liturgical History (*see* 629) 551, 625, 692
English Chapel Royal at the Field of Cloth of Gold, The. 400th anniversary 410
Evolution of the Modern Organ, The. By George Dixon... ... ... 107, 182
Grew, Sydney. The Rhythm of the Chant 553
Harris, Clement Antrobus. When were Musical Instruments first used in the Christian Church (*see* 414, 482) ... 332
New Fingerit Organeist, A (*see* 29) ... 108
Preces, Responses, and Litany of the English Church: A By-Way of Liturgical History, The. By J. M. Duncan 551, 625, 692
Rhythm of the Chant, The. By Sydney Grew 553
When were Musical Instruments first used in the Christian Church? By Clement Antrobus Harris (*see* 414, 482) 332

Special Services, Miscellaneous, Etc.

Aberdeen 411
Alcock, Dr. W. G. Recitals ... 44, 412
Appointments 45, 114, 191, 265, 335, 413, 556, 628, 697, 765, 831
Austin, Mr. Ernest. 'Pilgrim's Progress' 825
Boydell, Mr. James. Jubilee 764
Brighton Parish Church 113
Bristol, St. Mary Redcliff... ... 184, 264
Calne, Wilts 264
Cambridge. Jesus College Chapel ... 481
Canadian Guild of Organists 764
Cardiff, Richmond Road Congregational Church 44
Childe Okeford 264
Church of England Men's Society ... 826
Church Music Society 44
——— Bristol Branch 480, 764
Crediton Parish Church. New Organ... 765
Darke, Dr. Harold. Choral Society ... 555
——— Recitals 412, 695
Dixon, Mr. J. H. Reginald. Recitals ... 826
Eyre, Alfred J. Memorial to 411
Fuller-Maitland, Mr. J. A. Recital ... 113
Gloucester Cathedral Organ 825
Gray, Dr. Alan 264
Helman, Mr. Harold. Recitals 826
Hither Green Choral Society 826
Hoggarth, Mr. Harry 826
Holloway, Dr. H. Recitals 764
Hull, Dr. Eaglefield 826
Jones, Mr. Harold 44
Keeton, Dr. Haydn. Fifty Years as Organist 320
Leeds Parish Church. Patronal Festival 555, 825
Lincoln Cathedral 411
Liverpool, St. George's Hall 825
Lloyd, Charles Harford. Memorial to 762
London and Suburbs:
Battersea, Broomwood Road Wesleyan 411
City Temple 113, 184, 412, 779
Enfield, Christ Church 113
Italian Church, Hatton Garden ... 113
Romford, St. Edward's Parish Church 113, 264
St. Alban's, Wood Street 826
St. John's, Hammersmith 696
St. John's, Wilton Road 264
St. Martin-in-the-Fields ... 184, 412
St. Mary's, Primrose Hill 44
St. Michael's, Cornhill 412, 555
St. Stephen's Walbrook 481
Southwark Cathedral 44, 184, 264, 823, 825
Westminster Abbey 44, 816
London Church Choir Association. 47th Annual Festival 826
London Society of Organists ... 108, 555
McCormick, Dean. On Cathedral Congregational singing 826
Maclean, Mr. Quentin Moraren. Recitals 765
Malvern Priory Church 113, 351
Nash, Mr. J. F. 826
National Union of Organists' Associations, The 694
Nonconformist Choral Festival 764
Northampton Parish Church 411
Nottingham, Halifax Place Chapel 44, 113, 627
——— Derby Road Baptist Church ... 44
Ottery St. Mary Choral Society, The ... 184
Pelmear, Mr. G. S. Recital 764
Powell, Mr. Thomas. Retirement ... 108
Rawnsley, The late Canon 764
Recital in Berlin Cathedral 696
Recitals 44, 113, 184, 265, 334, 412, 481, 555, 627, 696, 765, 826
Ripon Cathedral: Old Choristers' Association... 184
St. Asaph Cathedral 350
St. Austell Parish Church... 44
St. David's Cathedral 627
Salisbury Cathedral. 700th Anniversary (*see* 479) 412
Sceats, Mr. Godfrey. Lecture 184
Security of Tenure for the Organist ... 264
Sefton Church, Liverpool... 411
Shaw, Mr. Geoffrey. Appointment ... 184
Shaw, Mr. Martin. Appointment ... 184
——— Lectures 412
Sheffield, Mr. F. W. Presentation ... 555
Southampton, All Saints' 44, 412, 555
Stevens, Ralph. Presentation to Choir-boy 481
Sutton, Mr. Francis W. Recital ... 711
Tenby, St. Mary's 764
Vincent, Mr. Percy J. 480
Walton, Mr. Herbert. Recitals 696
Wassell, Mr. Richard. Appointment ... 264
Wéalé, Mr. Sydney H. F. Appointment 113
Yeovil Parish Church 412
Yokahama 412

SPECIFICATIONS

Electric Organ: Lettish Church, Libau, Russia (*see* 49) 554

REVIEWS (CLASSIFIED)

Musical Literature, Instruction Books, Etc.

Antcliffe, Herbert. Short Studies in the Nature of Music 619
Bispham, David. A Quaker Singer's Recollections 618
Book of Operas, A. By Henry Edward Krehbiel 619
Brahms. By Paul Landormy 311
Buck, Prof. Unfigured Harmony ... 619
Button, H. Elliot. System in Musical Notation (*see* 766, 834) 687
Choral Orchestration. By Cecil Forsyth 549
College Addresses delivered to Pupils of the R.C.M. By Hubert C. Parry ... 175
Confessions of an Opera Singer. By Kathleen Howard 315
Daubeny, Ulric. Orchestral Wind Instruments 619
English Madrigal Verse. By E. H. Fellowes 619
Evolution of the Modern Organ and its Control. By J. M. B. 107, 182
Fellowes, E. H. English Madrigal Verse 619
Forsyth, Cecil. Choral Orchestration 549
Freemantle, W. T. Sterndale Bennett and Sheffield 174
Gray, Alan. A Book of Descants ... 824
Howard, Kathleen. Confessions of an Opera Singer 315
Hughes, The Rev. H. V., and Edmund W. Goldsmith. The Plainsong Evening Psalter and Canticles 824
Irish Hymnal, The 560
Journal of the Folk-Song Society ... 315
Krehbiel, Henry Edward. A Book of Operas 619
La Revue Musicale 818
Landormy, Paul. Brahms 311
Larkcom, Agnes J. The Singer's Art 818
Malpas, Lysbeth. The Reminiscences of Lysbeth Malpas 678
Montagu-Nathan, M. The Orchestra and How to Listen to It 315
Music of Life, The. By Charles T. Smith 315
Music of Spain, The. By Carl van Vechten 315
Orchestra and How to Listen to It, The. By M. Montagu-Nathan ... 315
Orchestral Wind Instruments. By Ulric Daubeny 619
Organ Registration. By Everett E. Truette 175
Parry, C. Hubert. College Addresses delivered to Pupils of the R.C.M. ... 175
Plainsong Evening Psalter and Canticles, The. By Rev. H. V. Hughes and Edmund W. Goldsmith... 824
Public School Hymn Book 560
Quaker Singer's Recollections, A. By David Bispham 618
Report of the National Conference on the Leisure of the People 315
Sharp, Cecil J., and Herbert C. MacIlwaine. The Morris Book, Part II. 315
Short Studies in the Nature of Music. By Herbert Antcliffe 619
Singer's Art, The. By Agnes J. Larkcom 818
Smith, Charles T. The Music of Life 315
Some Notes on How to Sing Naturally 175
Sterndale Bennett and Sheffield. By W. T. Freemantle 174
System in Musical Notation. By H. Elliot Button (*see* 766, 834) 687
Teaching of Music, The. By Robert T. White 315
The Bethlehem Bach Choir. By Raymond Walters 315
The Chorales: their Origin and Influence. By Dr. Archibald W. Wilson 619
The Morris Book, Part II. By Cecil J. Sharp and Herbert C. MacIlwaine ... 315
Truette, Everett E. Organ Registration 175
Unfigured Harmony. By Prof. Buck 619
Van Vechten, Carl The Music of Spain 315
Walters, Raymond. The Bethlehem Bach Choir 315
White, Robert T. The Teaching of Music 315
Wilson, Dr. Archibald W. The Chorales: their Origin and Influence 619

Sacred Choral Music

Alcock, Dr. W. G. 'And I heard a great voice out of heaven' 479
Boyce, William. 'Turn Thee unto me' 256
Bridge, Sir Frederick. Three new Carols 825
Bullock, Ernest. Magnificat and Nunc Dimittis 479, 763
Chambers, H. A. 'Bread of the World' 763
——— Office of the Holy Communion 43
'Cowley Carol Book, The' 116
Dixon, H. Claiborne. 'Sweet hours of night' (Carol) 824
'English Carol Book, The' 116
Fletcher, Percy E. 'Hark! hark, my soul' 479
Goetz, H. 'By the Waters of Babylon' 256
Goodhart, A. M. 'The Carollers' (Carol) 824
Gounod. 'Send out Thy light'... ... 824
Gritton, Eric. Magnificat and Nunc Dimittis 479
Holmes, George. Opening Sentences from the Burial Service 256
Holst, Gustav. Two Psalms 698
Lee Williams, C 'Rest in the Lord'... 764
Macpherson, Charles. 'I heard a voice from Heaven' 256
——— Magnificat and Nunc Dimittis 763
——— Office of the Holy Communion 763
——— 'Old Hundredth' (arranged) ... 334
Mudd, John. 'O God, Who hast prepared.' Edited by H. Elliot Button ... 256
Palestrina, 'By the Waters of Babylon' Edited by G. J. Bennett 763
Rhodes, Harold. Office of the Holy Communion 43
——— 'The Nativity' 43
Sceats, Godfrey, and Francis Burgess. 'The Fa-burden Chant Book'... ... 333
Shaw, Geoffrey. 'Good King Wenceslas' 43
Tysoe, Albert C. 'Love Divine, all loves excelling' 479
Wadely, F. W. 'Lead us, Heavenly Father' 256
Watts, Dr. Harold E. 'The Lord shall give His people' 824
Whyte, Robert. 'O praise God in His Holiness.' Edited by John E. West 256

SECULAR CHORAL MUSIC

Page

A 'Parsifal' Selection 247

Bridge, Sir Frederick. 'The Cryes of London' (*see* 121, 403, 460, 481, 558) ... 243

Elgar, Sir Edward. 'With Proud Thanksgiving' ('For the Fallen') 336

German, Edward. 'Shepherd's Dance' 110

MacMillan, Ernest Campbell 'England': An Ode 630

McNaught, W. 'The Rhinemaidens'... 47

Rhodes, Harold. 'The Voice of Spring' 47

Somerville, Reginald. 'Who rides for the King' 47

Stanford, Sir Charles. 'A Carol of Bells' 698

Sweeting, E. T. 'The Deil 's awa' wi' the Exciseman' 47

West, John E. 'The Bonnie Banks o' Loch Lomond' 116

Williams, John Gerrard. 'Fair, sweet, cruel' 698

——— 'Hunting Song'... 698

——— 'Sweet Kate' 698

——— 'When Laura Smiles'... ... 698

ORGAN MUSIC

Austin, Ernest. 'The Pilgrim's Progress' 47

Blair, Hugh Solemn Prelude; Intermezzo; Capriccietto; Postlude ... 330

Boëly. Toccata in B minor 557

Bridge, Frank. Three Pieces 47

Darke, Harold. Three Chorale Preludes 47

de Maleingreau, Paul. Symphonie de Noel 697

——— Toccata 697

Elgar. String Quartet, arranged by John E. West 557

Gray, Alan. Six short pieces 557

Novello's Original Compositions ... 413

Pearce, Charles W. Phantasy 557

PIANOFORTE MUSIC

Austin, Ernest. Book 3, 'Playtime Pieces' 46

——— 'The Water-Wheel' 46

Baines, William. 'Paradise Gardens'... 116

——— Seven Preludes 200

Beethoven's Concertos 697

Berners, Lord, 'Chinoiserie': 'Valse sentimentale'; 'Kazatchok' 46

——— Valse Bourgeoises (Duet) ... 335

Casella, Alfredo. Two Cadenzas for Mozart's D minor Concerto, No. 20 ... 697

Chester Series, Nos. 69, 74, 75 200

Clutsam, G. H. 101 Original Studies... 413

Coates, Albert. 'Idyll'; 'In Memoriam' 115

Couperin. Eight Preludes and an Allemande 697

de Maleingreau, Paul. Prelude-Choral and Fugue 697

——— Two Suites 697

Dudley, Cecil. 'Funeral of a little child' 46

Goossens, Eugène. Nature Poems ... 697

Harrison, Julius. Worcestershire Suite 697

Holbrooke, Josef. 'Barrage' 556

Ireland, John. Sonata 556

Johnson, Richard. Arabesque 46

Moszkowski. Esquisses Techniques ... 697

Poulenc, Francis. Sonata (Duet) ... 335

'Répertoire Series of Pianoforte Music' 45

Rossini. 'La Boutique Fantasque' ... 46

Rowley, Alec. Georgian Suite 200

Scott, Cyril. English Waltz 200

——— 'Pensoso'... 697

——— 'Young Hearts' 697

Scriabin. 'Vers la Flamme' 697

Stravinsky. 'Ragtime' 556

The Mayfair Classics 697

Wallis, Harold. 'A Dream Garden' ... 46

Williams, John Gerrard. 'Pot-pourri': A Cycle of Fragments 413

VIOLONCELLO MUSIC

Page

Bantock, Granville. Hebrew air, 'Hamabdil' (arr.) 115

Delius, Frederick. Sonata 115

Delune, Louis. 'Par la Fenêtre Ouverte' 115

VIOLIN MUSIC

Alexander, Arthur. 'The Foggy Dew' 336

——— 'I'm the boy for bewitching them' 336

Farrar, Ernest. Celtic Suite 556

Solly, Harriet. Purcell's Sonatas Nos. 1 and 2 115

SMALL ORCHESTRA

Poulenc, Francis. Rapsodie Negre ... 335

SONGS

Austin, Ernest. 'Wind Flowers' ... 114

Bantock, Granville. 'The March' .. 114

Barlow, Fred. 'Ave Maria' 557

Berners, Lord. Lieder Album 557

Brewer, A. Herbert. 'When all the world is young' 114

Bridge, Frank. 'Into her keeping' ... 114

——— 'The last Invocation' 114

——— 'Tis but a week' 114

——— 'What shall I your true love tell' 114

Brown, W. Denis. 'Arabia' 115

Carey, Clive. 'Melmillo' 115

Clarke, Rebecca. 'Shy one' 557

Corder, Paul. Four Sea Songs ... 265

Davidson, Malcolm. 'At the turn of the burn' 115

de Lara, Isidore 'Tired' 114

Dixon, H. Claiborne. 'March song' ... 265

Eyre, Laxton. 'Life's Highway' ... 114

Farrar, Bristow. 'Come you, Mary' ... 265

——— 'Who would Shepherd pipes forsake' 265

Gibbs, C. Armstrong. 'Nod' 115

Jongen, Joseph. 'Calmes, aux quais deserts' 114

McNaught, W. 'The Piper' 265

Renard, Georges. 'Le Coucou' ... 114

Rhodes, Harold 'A Woman's Love'... 265

——— 'An Evening Confession' ... 265

Rogers, Winthrop. 'Old Floyd Ireson' 265

——— 'To a Waterfowl' 265

Ronald, Landon. Four Silhouettes ... 114

Scott, Cyril. 'Tranquillity' 114

Shaw, Martin. 'A Stave of Roaring Tim' 413

——— 'Heffle Cuckoo Fair' 413

——— 'The Eggshell' 413

Trinity College Local Examinations: Six Books of Songs 115

Warlock, Peter. 'Dedication' 114

——— 'Love for Love' 414

——— 'Lullaby' 114

——— 'Sweet Content'... 414

——— 'Take, O take those lips away' 114

Williams, John Gerrard. 'Love outwitted' 557

PART-SONGS

Gardiner, H. Balfour. 'An old song resung' 762

German, Edward. 'London Town' ... 762

McNaught, W. 'Ah! what is love?' ... 762

Sowerbutts, J. A. 'Sigh no more, ladies' 762

Sweeting, E. T. 'Tewkesbury Road'... 762

CORRESPONDENCE

Alto Voice, The 117

Artistic Values of Opera, The ... 628, 700

'Bach's Organ Works.' The Passacaglia and Fugue in C minor 767

Birmingham Town Hall Organ 766

Boy Chorister Actors 767

British Composers and the Military Band 834

British Composers, To 119

Buck, Dr. Percy. Retirement from Dublin University 766

Choral Societies 118

Chronology of the Rising Seventh 700, 766

'Concerning Cuts' 49, 118

Disappearance of the London Suburban Choral Societies, The 835

Drum in Papua, The 191

Extremists *versus* The Rest' (*see* 729) 831

Glaring Anomaly, A 336

Glastonbury Festival School (*see* 424, 466) 629, 700

Gramophone Records (*see* 749) 766

——— 'Why-Nots?' (*see* 486)... ... 559

Had the Kithara Frets? (*see* 332) ... 482

Hiller MSS. and Mendelssohn, The ... 837

Ideas of M. Vincent d'Indy, The ... 765

Importance of the Accompanist, The ... 118

Inquiry for old song settings 191

Is Music an Expression of its Composer? (*see* 371) 483, 557

Lesson from Paris, A 118

Letters of Great Composers, The (*see* 630) 766, 834

Lloyd, The late Dr. C. H. 483

Love in a Village (*see* 485) 559

Meyerbeer and his Executors 118

Mixed Rhythms in Bach (*see* 740) ... 836

Modern British Composers (*see* 442) ... 565

Modern Spirit in Church Music, The ... 483

Musical Instruments in the Early Church (*see* 332) 414

Nationality in Music 116

'New Fingerit Organeist'... 266

New Parochial Councils and the Organist, The 336

New Scales and Chords (*see* 736) ... 833

New Wagner policy at Queen's Hall, The 766

Opera in England 700

Organ Recitals at Bristol 414

Pachmann 559

Parry Memorial, A 191

Programme for Rachmaninov's 'Prelude,' A 700

Promenade Concert Programmes ... 48

Purcell Performances 266

Renascence of the Library of the University of Nancy 483

Responses at Matins and Evensong ... 629

Rhythmical Sense and the Folk-Dance, The (*see* 81, 172) 117

Robert Fayrfax (*see* 384, 526) 628

Shall we retain the Bar? 700

Style in Church Music 837

Suggested Railway Concessions to Musicians 701

Symphony and the Kinema, The (*see* 337) 414, 483

System in Musical Notation (*see* 687) 766, 834

Taxation of Music Study 698

'Terry, Dr. R. R. and "The Cryes of London" (*see* 121, 243, 403, 460) 481, 558

Vincent d'Indy's View of Harmony (*see* 668) 835

Y.M.C.A. Music Section, The 47

OBITUARY

Barri, Odoardi 266

Black, Andrew 837

Bliss, William Cary 119

Brahy, M. 62

Bruch, Max 767

Campanini, Cleofante 120

Collisson, Rev. W. A. H.... 192

De Koven, Reginald 119

Douce, J. J. 630

Duncan, William Edmondstoune (*see* 585) 630

Elgar, Lady 331

French, Percy 192

Humphreys, John 119

Kufferath, M.... 62

Luigi, Illica 120

Marchant, Charles George 119

Maunder, J. H. 192

Parker, Horatio W. 119

Powell, Maud 119

Roberts, John Varley 193

Rodgers, J. A 337

Rôze, Raymond (C. Perkins) 337

Sampson, Brook 701

Samuell, Madame Clara (Mrs. Henry Rose) 119

Simpson, James Richard 767

Waddington, Thomas Pierce 63

Zandt, Marie van 119

MISCELLANEOUS

OCCASIONAL NOTES, LECTURES, MEETINGS, Etc.

Page
Advance in Prices 441, 513
Allen, Sir Hugh. Knighthood 443
An Old English Opera. By Muriel Silburn (*see* 559) 485
Anecdotes 32, 99, 133
Answers to Correspondents 494, 638, 712, 780, 852
Appleby Matthews, Mr. 248
Association of Music Competition Festivals 466

Bach Choir of Bethlehem, Pennsylvania 106
Bach Music at a Wedding... 532
Battersea Borough Council. Series of Chamber Concerts 682, 748
Bax, Mr. Arnold 247, 385
Beecham Opera (*see also* London Concerts, &c.) 702
Beeson, William. Tradition and the Opera 123
Bridge, Sir Frederick. Lectures (*see* 403) 121, 460, 779
British Music Society ... 100, 123, 696
——— Blackheath Branch 64, 174, 421, 711
——— Congress (*see* 336) 246, 307, 387
——— Year-Book and Catalogue ... 63
British Opera: The Tragedy of a Black Box. By Dr. Ethel Smyth 36
British Symphony Orchestra 243

Campanini, Cleofante 120
Carnegie United Kingdom Trust, The. Music Publications 461
Chamber Music for Amateurs (*see* 313, 635) 51, 106, 181, 254, 331, 403, 473, 550, 625, 691, 701, 824
Chappell & Co., Messrs. Prize for Light Suite for Orchestra 100
Choral Notes (*see* detailed under London and Country Concerts) 329
Church Music Society, Bristol 351
Clark, Mr. E. T. Competition 99
Clegg, Mr. David. Recital 98
Committee to reorganize Musical Societies in French devastated Territories 748
Competitions: *Musical Times* 9, 81, 100, 227, 585, 682
——— Mr. E. T. Clark 99
——— Messrs. Chappell & Co. ... 100
——— Mr. W. W. Kimball 823
Cooke, Mr. Clifton. Lectures 116
Coward, Dr. Henry... 562
Crediton Church War Memorial ... 351

Dalcroze Eurhythmics 121, 494
Daubeny, Ulric. Gramophone 'Why Nots?' (*see* 559) 486
Davies, Mr. E. T. Appointment ... 779
Decentralization of Music Committee, The 816
Derogation of the Laurel, The 453
Dupré, M. Marcel (*see* Articles) 816

Editorial Notice 801
Eggar, Miss Katherine 280
Elgar, Sir Edward. At Amsterdam ... 97
——— (*see* 749) 231
——— The late Lady Elgar (*see* Obituary) ... ...
Elgin Courant and Courier, The ... 748
English Folk-Dance Society (*see* 81, 117) 172
Evans, Mr. J. D. Presentation 851

Falkirk and District Choral Union ... 64
Federated Board of the Music Industries of Great Britain and Ireland 171
Field's, John, Violin discovered in Finland 405
Fitzwilliam Museum, Cambridge. Recent gifts 465
Friedländer, Arthur M. Hatikvah ('The Hope') 415

Gabriel, Leonard G. Musical Appreciation: A Theory 121
Gaul, Alfred R. Copyrights: Sale by Auction 134
Glastonbury Festival School 195, 279, 550
——— Players at the 'Old Vic.' 424, 466
——— 'Venus and Adonis' 338
Gramophone 'Why Nots?' By Ulric Daubeny (*see* 559) 486
Gregory, Edward W. How to Cut a Player-piano Record 122
Grew, Sydney. Symphony and the Cinema (*see* 414) 337

Handel Festival (*see* London Concerts, &c.)
Harlech Musical Festival... ... 351, 605
Hatikvah ('The Hope'). By Arthur M. Friedländer 415

Page
'His Little Trip': A Musical Comedy... 461
Holbrooke, Josef. In Jamaica 390
How to Cut a Player-piano Record. By Edward W. Gregory 123
Howell, Miss Dorothy. 'Lamia' in the press... 32
Howells, Mr. Herbert. New Quintet 816, 823
Hurstpierpoint College Chapel 351

Interludes. By 'Feste' 21, 98, 163, 240, 305, 382, 453, 521, 595, 677, 744

Jenny Lind and the R.C.M. 739

Keeves, Mr. R. News from Cape Town 352
Kimball, W. W. Competition 823
Kitson, Dr. C. H. 494, 816
Klein, Mr. Herman. The Reign of Patti 424

Larkcom, Madame Agnes... 562
League of Arts ... 171, 246, 477, 529, 532
League of Peace and Freedom ... 265, 779
Lewis, Mr. Edward... 550
Leyburn Wesleyan Choir... 711
London Chamber Concert Society 121, 749
——— Spring Concerts 851
London String Quartet in U.S.A. ... 822
Luigi Illica 120
Lyceum Ladies' Amateur Orchestra, The 28
Lydbrook Musical Festival 625

MacMillan, Mr. Francis 32
Martin, The late Sir George. Memorial Tablet 779
Matthews, Mr. Harry Alexander ... 554
'Mayflower' Tercentenary Celebrations 254
Midgley, Mr. S. Lecture... 779
Misprints in Organ Recital Programme 461
Monthly Musical Record. 50th year ... 98
Music and General Appreciation ... 604
Music and Letters: A New Quarterly 106, 338, 461
Music by Civic Dignitaries 748
Music Club. Dinner to Mr. Albert Coates 392
Music in War-Time Concerts Committee 408
Musical Appreciation: A Theory. By Leonard G. Gabriel 121
——— Views of well-known Writers 603
Musical Association:
Change-Ringing. By Mr. J. F. R. Stainer 414
Musical Settings of Horace's Lyric Poems. By Dr. H. Thomas ... 484
The Cryes of London in Shakespeare's time. By Sir Frederick Bridge (*see* 403, 460) 121
Why not British Ballet? By Mr. Mark E. Perugini 195
Women and Music. By Mr. James Swinburne 195
Musical News and Herald 816
Musical Quarterly, The 385, 604
Musical Reconstruction in Germany ... 246
Musical Times Prizes 9, 81, 100, 227, 585, 682
Musical Times and its Distributing Agents 461
Musicians' Company. King accepts Gold Medal 247
——— and the League of Arts ... 477

National Council of Music in Wales ... 682
National Sunday League. Manchester and Salford Branch 566
Neue Bachgesellschaft Festival at Leipsic, The 487
New French Review, A 818
New York Symphony Society ... 100, 297
Novello & Co.: Publications 31
Novello Choir (*see* London Concerts)

Organists' Benevolent League. 10th Annual Report 351

Parry Memorial Fund ... 404, 735, 816
Patron's Fund, R.C.M. ... 33, 248, 546, 821
Philharmonic Society 748
Pianoforte-playing Championship ... 461
Pitcher, Mr. R. J. 64
Professional Classes War Relief Council 493, 851
Purcell's 'Fairy Queen' at Cambridge (*see* 246, 266) 193
——— in Hyde Park 529

Queen's Hall Symphony Concerts (*see* London Concerts, &c.) 748

Resident Opera Company, A 486
Roberts, Dr. Caradog. Appointment ... 779
Ross Church. New organ and organist's salary 98

Page
Royal Academy of Music 49, 194, 267, 417, 484, 768, 838
——— Memorial Tablet... 838
Royal Choral Society. 50th Anniversary 687
Royal College of Music. Patron's Fund 33, 248, 546, 821
——— Sir Hugh Allen knighted ... 443

Sackbut, The 385
Shaw, Mr. Geoffrey. Lecture at Bristol 351
Shore, Mr. Royle. Lectures 351
Silburn, Miss Muriel. An Old English Opera (*see* 559) 485
Silk, Miss Dorothy 748
Sixty Years Ago (*see* 682) 49, 120, 193, 267, 337, 415, 483, 559, 629, 702, 767, 837
Smyth, Dr. Ethel. As Suffragist ... 25
Somerville, Reginald. New Opera, 'The Miracle' 493
Starmer, William Wooding. Lectures 194, 339
Sterndale Bennett Memorial Tablet ... 405
Strauss, Richard. 'Ariadne in Naxos' 749
Summary Treatment of a Critic. By Claude Trevor 51
Sunday Evening Concert Society ... 851
Symphony and the Cinema, The. By Sydney Grew (*see* 414) 337

Terry, Dr. R. R., and 'The Cryes of London' (*see* 121)... 403
——— 'The Masses of William Byrd' 123
Timothy, Miss Miriam 480
Toscanini and his Orchestra 681
Tradition and the Opera. By William Beeson 123
Tredegar Orpheus Male-Voice Choir. Presentation to Mr. J. D. Evans ... 851
Trevor, Claude. Summary Treatment of a Critic 50

Ukrainian National Choir (*see* 179) 99, 163
Universal of London Musical Society ... 779

'Venus and Adonis' at Glastonbury ... 338
Verses 313, 385

Wallace, Vincent. Erection of a Statue to 520
Westbrook, Mr. B. Vine. Presentation 351
Westminster Abbey Restoration Fund Recitals 816
Whittaker, Mr. W. G. 246
Worcester Festival 816

Y.M.C.A. (*see* 47) 32, 133

MUSICAL NOTES FROM ABROAD

* First Performances

Alaleona, Domenico. *'Mirra'... ... 351
——— and the Guido Monaco Male-Voice Choral Society 850
Amsterdam 776, 848

Battistini, Signor Mattia 279
Berlin. Organ Recitals in Cathedral ... 696
Bertoglio, Signorina Jole 132
Bizet. Masterpiece which does not exist 711
Bologna, Summary Treatment of a Critic 50
Brussels 62, 279, 493, 777
——— Frank Bridge's Violoncello Sonata 279
——— Goossens' Violin Sonata ... 279
——— New York Symphony Orchestra 493
——— Ukrainian Choir... 279

Clutyens, M. 279

Deru, M. 62
Desclin, M. 62
d'Indy, Vincent. 'La Légende de Saint-Christophe' 778

Edvina, Madame 62

Italy 710, 777
——— Palestrina 777

Kuhner, M. 62

Landowska, Mlle. Wanda 132

Magri, Don Pietro. *'The Queen of the Alps' 710
Mascagni, Pietro. 'Il piccolo Marat' 350, 565
——— *'Si' 133
Milan 132, 350, 711, 849
——— La Scala 132
——— Lirico Theatre, 'Pianella perduta nella Neve' 711
——— Orchestral Concerts at Padova 711
Monte Carlo 350
'Mustel,' The. New instrument for Orchestra 565

Page
Nilba, Madame 62

Oratorio in the Alps, An 710

Palestrina, Pier Luigi da 777
Paris 778, 850
——— Philharmonic String Quartet... 63
Perosi, Lorenzo. 'The Massacre of the Innocents' 423
Perosi, Marciano. 'Night and Day.' ... 423
Piery, M. 62
Pratella, F. Balilla. *'L'Aviator Dro' 777
Prihoda, Vasa 711

Richardson, Madame 62
Rome 62, 133, 279, 350, 423, 565, 850
——— Cinematograph and Music ... 62
——— Domenico Alaleona's *'Mirra' 351
——— Great Band Contest 850
——— Lorenzo Perosi's 'The Massacre of the Innocents' 423
——— Marciano Perosi's 'Night and Day'... 423
———New York Symphony Orchestra 565
——— Pietro Mascagni's *'Si' ... 133
——— Resuscitation of Musical Press 62
——— Ricardo Zandonai's 'Vici della Finestra' 279
——— The Augusteum ... 350, 423, 565
——— The 'Polifonica Romana' ... 350
Russia. Lutheran Church, Libau 49, 554

Scharres, M. 62, 279
Scott, Cyril, Italian critic on 351
Seattle (U.S.A.) 473

Toscanini 350, 565, 711, 849

Venice... 133
——— Malibran Theatre 133
Vienna... 778

PROVINCIAL AND COLONIAL CONCERTS, ETC.

* First Production.

† First Performance in Great Britain.

Aberdeen 768
Adelaide 779
Ashton-under-Lyne 254

Basingstoke 105, 330
Bath 416, 769, 838
Bedford 180
Belfast... ... ... 51, 123, 196, 267, 838
——— Symphonic Orchestra 839
——— 'The Mystic Trumpeter' (Hamilton Harty)... 51
Birkenhead 330
Birmingham 51, 123, 196, 268, 339, 416, 488, 563, 635, 703, 769, 839
——— Changing pitch of Town Hall Organ 635
——— City Orchestra 417
——— 'Pageant of Human Life' (Granville Bantock) 268
——— Programme of Modern Spanish Music 339
——— Repertory Opera Company ... 486
——— 'The Great God Pan' (Granville Bantock) (*see* 167) 839
——— *'Virgil,' Orchestral Fantasia (Orsmond Anderton) 52
Blackburn 180
Bournemouth 53, 124, 197, 269, 340, 417, 488, 703, 770, 840
——— Municipal Orchestra 703
——— *'Serbia' (Eric Cundell) ... 417
Bradford ... 61, 132, 197, 269, 349, 847
Bristol ... 53, 125, 198, 270, 340, 417, 704, 840
——— Presentation to Mr. Riseley ... 418
Budleigh Salterton 330
Builth Wells 330
Buxton... 488

Cambridge 63, 126, 279, 488, 704
Chatham 636, 704, 771
Childe Okeford and District ... 42, 180
Colchester 402
Colne 181
Cornwall 55, 126, 198, 270, 341, 418, 489, 636, 704, 770, 841
Coventry 54, 126, 199, 271, 342, 418, 489, 563, 636, 705, 841
Craven Arms... 402
Crawley 105

Darlington 55, 126, 199, 342
Devizes 181

Devon 55, 126, 199, 271, 342, 419, 489, 563, 636, 705, 770, 841
——— Mayflower Tercentenary Celebrations at Plymouth 705
Dover 403
Dublin 56, 127, 200, 272, 343, 351, 419, 490, 563, 637, 705, 771, 842
Dumfries and Maxwelltown Choral Society 851
Dunedin 851
Durban 779

East Kirkby 330
Eccles (Lancs.) 330
Edinburgh 56, 127, 201, 272, 344, 490, 772, 842

Falkirk 64
Fauldhouse 181
Folkestone 42

Glasgow 57, 128, 201, 273, 344, 706, 772, 843
——— *'The Great God Pan,' Part I. (Granville Bantock) (*see* 167) 57
Grahamstown, S.A. 779, 851
Grantham 254

Halifax... ... ... 62, 349
Hanley... ... ... 181, 403
Hastings 57, 128, 202, 273, 344, 706, 772, 843
——— *'Taj Mahal' (Bertram Peck) 57
Hexham 42
Huddersfield 350, 847
Hull 349

Invercargill, N.Z. 106
Ipswich 181, 279
Isle of Wight... ... ... 202, 493

Kirkcaldy 330

Leeds 61, 132, 202, 273, 349, 403, 847
Letchworth 42
Lincoln 42
Liverpool 58, 128, 203, 274, 344, 420, 490, 706 772, 843
——— *'Cupid and the Consul' (Percy F. Corkhill and Edward Watson) 58
——— Municipal Orchestra ... 345, 491
——— Quintet, Op. 84 (Elgar)... ... 58
——— *'The Miracle' (Reginald Somerville) 58
Londonderry 133
Lydbrook 624

Maidstone 181, 424, 473
Manchester ... 59, 130, 181, 203, 275, 346, 420, 491, 563, 844, 707, 773
——— City Council purchase Free Trade Hall 707
——— 'Divine Poem' (Scriabin) ... 420
——— Manchester Gentlemen's Concerts... 346
——— National Sunday League 130, 346, 566
Melbourne 42

New Zealand 779
Newcastle 60, 131, 204, 276, 347, 421, 492, 775, 845
——— *Alick McLean's 'Quentin Durward' 204
Newport 42
Norwich 205, 330, 403, 549, 711
Nottingham 60, 131, 205, 277, 347, 422, 492, 706, 708, 774, 845
——— 'A Daughter of the Nile' (Vincent Wallace) 422
——— *Three Old-fashioned Dances (Bernard Johnson) 60

Overton (Hants) 330
Oxford 60, 277

Par (Cornwall) 181
Peterborough... 331
Portsmouth 422, 473, 492 564, 637, 708, 775, 846
——— Municipal Concerts 564, 637, 709

Rhondda Valley 331
Ripon 106, 403

Sheffield ... 61, 205, 278, 492, 709, 775, 848
South Wales 42, 278, 348, 422, 493, 564 637, 709, 775, 846
Southsea 106
Stockport 106, 711

Ulverston 403

Winchester Musical Society 487
Woking 42 279

Yorkshire 61, 132, 349, 776, 847

LONDON AND SUBURBAN CONCERTS, OPERA, ETC.

* First production.

† First performance in Great Britain.

Page
Albert Hall 102, 177, 315, 391
——— Ballad Concerts 751
Alexandra Palace Choral and Orchestral Society 254, 691
Ali Khan 391
Ansermet, M. 621
Association of Music Competition Festivals (*see* Miscellaneous)
Aussenac, Mlle. 546

Bach Festival (*see* Articles)
Bantock, Granville. 'Overture to a Greek Tragedy" 177
Barclay's Bank Musical Society ... 702
Barkworth, Mr. J. E. *'Romeo and Juliet' 319
Barrie, Sir J. M. 'The Truth about the Russian Ballet' 252
Battersea, Clapham, and Wandsworth L.C.C Choral Union 254
Beecham (*see* Opera)
Bliss, Arthur 392
Blomfield, Miss Gertrude... ... 178, 822
Bohemian String Quartet... ... 391, 822
Booth, John 178
Bowen, York... 177
Braslau, Sophie 463
Bratza, Yovanovitch 314, 391
Bristol, Jessie 178, 822
British Music Society Congress Concerts (*see* 387) 389
——— Holme Valley Male-Voice Choir 401
British String Quartet 178
British Symphony Orchestra 32, 102, 177, 243, 248, 751
Bromley Choral Society 42, 254
Buckhurst Hill 330
Buckley, John 751
Burke, Tom 391
Busoni 32, 33, 463, 545
Butt, Dame Clara 391, 822
——— In Opera 548

Calvé, Madame 314, 391, 546
Carl Rosa (*see* Opera)
Case, Anna (*see* 352) 463
Casella, Alfredo 102
Cecilia Ladies' Choir 254
Central Hall, Westminster 750
Central London Choral Society ... 402, 779
Chemet, Mlle. 546
Chiswick and Gunnersbury Philharmonic Society... ... 181, 330, 352
City Temple Choral Society 779
Classical Concert Society... 34
Coates, John 248, 462, 463
Cohen, Harriet 462
Colman, Joseph 248
Cooper, Gerald 391
Corrado, Georgio 752
Cortôt, M. 822
Covent Garden (*see* Opera)
Cranbrook Choral Society 106
Croydon Philharmonic Society ... 254, 779
Crystal Palace 49
Cuvillier, M. 'The Sunshine of the World' 252

D'Alvarez 546, 822
D'Aranyi, Adela 178
——— Jelly 178, 248
Davies, Fanny 314, 392
De Lara, Isidore. 'Nail' ... 35, 318
Denys, George 822
Desmond, Astra 32
Dornay, M. 314
Douglas, Johnstone... ... ... 33, 103
Draconi, Eurydice 177
Drury Lane. Pavlova Ballet ... 320, 401
Dulwich Philharmonic Society ... 105, 691
Dushkin, M. 248, 314

Ealing Philharmonic Society ... 254, 403
East Herts Choral Society 106, 403, 691
Edith Robinson Quartet, The 101
Elwes, Gervase 314, 822
Evans, Nanette 248

Fanning, Cecil 391
Farjeon, Harry. *'Bacchanale' ... 248
Flonzaley Quartet 463, 752, 822
Foster, Megan 462

Page
Gaillard, Roger 248
Gatty, Nicholas. 'The Tempest' ... 320
Gibson, Dora 103
Gilbert and Sullivan (*see* Opera).
Godowsky, Louis 248
Godson, Miss 33
Goss, John 33
Grand, Alban 178
Great Eastern Railway Musical Society 180, 279, 330, 851
Greville, Ursula 248, 314, 751
Grey, Isabel 33, 392, 822
Griffin, Miss Chilton 392

Haley, Olga 621
Hambourg, Mark 752
Hampstead Garden Suburb Choral Society 180
Handel Festival (*see* 382) ... 42, 253, 401, 535
Harmonic Trio 751
Harrison, Misses 392
Harty, Hamilton. *New Orchestral Suite... 314
Hayes, Ronald 463
Heifetz, Jacsha 392, 462, 821
Hess, Myra 752
Heyner, Herbert 752
Hither Green Choral Society 826
Hofmann, Josef 822
Holme Valley Male-Voice Choir ... 401
Holst, Gustav. *'Hymn of Jesus' ... 313
——— 'The Planets' 32, 821
Howard-Jones, E. 248

Illington, Elsa 463
Islington Choral Society 691

Keith, Charlton 751
Kingsway Hall. Quinlan Concerts 751, 820
Kochanzki, M. 822

Laffette, M. 463
Lambert, Murray 314
Lamond, Frederic 33, 177, 392, 462
Langham Choral Society 402
Lawrence, Diana 463, 546
Leon, Adelina 314
Lett, Phyllis 33
Levenson, Boris 178, 392
Litante, Judith 546
London Chamber Concert Society (*see* 682, 749)... ... 34, 177, 248, 314, 816, 823
——— Choral Society 180, 330
——— String Quartet 101, 462
——— Sunday School Choir ...64, 181, 494, 779
——— Symphony Orchestra ...33, 177, 248, 462, 820
——— Prokofiev's *'Scythian Suite' 820
——— Trio 779
——— Welsh Choral Society 549
Lyceum Theatre (*see* Opera)

McDowall, Amy. Ladies' Choir ... 180
Mackinnon, Lilias 177
Maclean, Alec, †'Quentin Durward' (*see* 204) 464
Mansfield House Choral Society ... 254
Marleyn, Hugh 178
Marshall, Douglas 248, 751
Melba 391, 546, 822
Menges, Isolde 178, 314
Meredyth Quartet 823
Merrick, Frank 751
Metropolitan Academy of Music ... 838
Mill Hill Choral Society 106, 473
Mirsky, Moses 33, 248
Mischa, Léon 103, 247, 248
Mitchell, Edwin S. 102
Murdoch, William 33
Murphy, Lambert 462

Nevada, Mignon 391
New Symphony Orchestra 391
New York Symphony Orchestra (*see* Articles) 462
Newberry, Gladys 33
Newport Choral Society 462
Nielka, Marguerite 391
Nonconformist Choir Union 254

Page
Norwegian Choir, The 473
'Nothing-Doing Bar, The.' By Cocteau and Milhaud, at the Coliseum... ... 546
Notley, John 33
Novello Choir ... 105, 254, 330, 393, 850

Old Vic. (*see* Opera)
Opera:
——— Alec Maclean's †'Quentin Durward' (*see* 204) 464
——— Beecham Season 34, 103, 179, 250, 317, 393
——— Bizet's 'Djamileh' 103
——— Carl Rosa 393, 464, 548, 690, 779, 823
——— Covent Garden 103, 179, 250, 317, 393, 465, 548, 621, 752, 779, 823
——— Frederick Delius' 'A Village Romeo and Juliet' 317
——— Gilbert and Sullivan ...35, 104, 690
——— Hammersmith Theatre, 'The Beggar's Opera' 463
——— Isidore de Lara's 'Naïl' ... 318
——— Lyceum Theatre ...548, 690, 752
——— Old Vic. (*see* 172, 604, 711) 252, 752, 823
——— Puccini: 'Il Tabarro': 'Suor Angelica': 'Gianni Schicchi' ... 546
———* 'Romeo and Juliet' (Barkworth) 319
——— Russian 34
——— Surrey Theatre ... 103, 178, 250, 319, 401, 752, 779, 823
———* 'The Tempest' (Gatty) ... 319
Oriana Madrigal Society (*see* 661) 104, 548
Oulton, Eric 546
Oxford House Choral Society 402

Pachmann 822
Parlow, Kathleen 751
Patron's Fund, R.C.M. ... 33, 248, 546, 821
——— List of works rehearsed ... 546
Pavlova Ballet. Drury Lane 320, 401, 465
People's Palace Choral and Orchestral Societies 105
Philharmonic Choir 247, 253, 314, 473, 691
Philharmonic Concerts (*see* 748) 32, 177, 247, 313, 391, 462, 821
——— Gustav Holst's 'Hymn of Jesus' 313
——— Malipiero's 'Le Pausé del Silenzio' 32
———* 'Song of the High Hills (Delius) 247
Philharmonic Quartet 621
——— at Paris 63
Philpot, Stephen. 'Dante and Beatrice' 690
Phœnix Musical and Dramatic Society 63

Queen's Hall. Ballad Concerts... 178, 751
Queen's Hall. Promenade Concerts (*see* 532) 689, 750
Queen's Hall, Orchestral Works at:
Bantock, Granville. 'Sea Reivers' 247
Bartok, Béla. 'Suite for Orchestra' 689
Bax, Arnold. *Symphonic Variations 750
Bowen, York. *Violin Concerto in E minor 750

Casella, Alfredo. †'Pagine di Guerra' 689
Catoire, G. Pianoforte Concerto 689

d'Indy, Vincent. 'Souvenir' 102
Dorlay, Georges. 'Fiamma Artis' 102

Fauré, Gabriel. Fantaisie 689
———†'Masques et Bergamasques'... 750
Fogg, Eric. 'Ballet Suite' 750

Gibbs, Armstrong. *'Crossings' ... 690
Goossens, Eugène. *'The Eternal Rhythm'... 751

Harrison, Julius. *'Worcestershire Pieces' 177
Holst, Gustav. 'Venus,' 'Mercury,' and 'Jupiter,' from 'Planets' Suite 32
Howells, Herbert. 'Merry Eye' ... 750

Laurence, Frederick. *'Dance of the Witch Girl' 750

Page
Queen's Hall, Orchestral Works at: (*contd.*)
Palmgren. 'The River' 750
Phillips, Montague. *Pianoforte Concerto 690
Prokofiev, M. Pianoforte Concerto 689

Ronald, Landon. *'The Garden of Allah' 690
——— Busoni, Sarabande and Cortège 23
Roussel. 'Le Festin de l'Araignée'... 821

Sunday Concerts 102
Symphony Concerts (*see* 748) 32, 177, 247, 314, 751 821

Quinlan Concerts, Kingsway Hall ... 751

Raphael, Mark 178
Reger, Max. *Quartet in F sharp ... 101
Rivarde, Achille 392
Robson, Dorothy 103
Rosing, Vladimir 33, 314, 546
Royal Academy of Music... ... 267, 484
Royal Choral Society 41, 105, 180, 254, 330, 403, 687, 691, 850
——— 'News from Whydah' (Gardiner) 41
——— 'The Mystic Trumpeter' (Harty) 402
——— 'The Voyage of Maeldune' (Stanford) 402
Rôze, Raymond. 'Poem of Victory' ... 177
Rubinstein, Arthur 822
Rudall, Carte & Co. Concert of twenty-four flutes 752
Rummel, Walter Morse 463
Russian Ballet, The ... 465, 548, 622
Russian Choir 752

Sadero, Mlle. Gina 463
Salmon, Joseph 822
Samuel, Harold 822
Scharrer, Irene 752, 822
Scott, Cyril 32, 392
——— *Pianoforte Quintet 462
Sharpe, Cedric 32
Shattuck, Arthur 248
Silk, Dorothy (*see* 748) 463, 822
Siloti 752, 822
South London Choral Association ... 749
South London Ethical Choir 702
South London Philharmonic Society ... 105
South Place Chamber Concerts 752
Speed, Clarisse 779
Squire, Madame Hope 751
Sterling Mackinlay, Miss 314
Stock Exchange Orchestral and Choral Society 133
Strolling Players' Orchestra ... 32, 695
Suggia, Madame 391
Surrey Theatre (*see* Opera)
Symons, Wright 248

Taillefer, Mlle. Germaine 822
Tarres, Montariol 463, 546
Teyte, Maggie 33
'The Beggar's Opera' 463
Thursfield, Anne 33
Tilly, Margaret 178
Tyrer, Anderson 33, 177, 392

Ukrainian Choir (*see* 99, 163) 179

Van Dresser, Marcia 463
Van Goëns, Germaine Polak 546
Verne, Adela 314

Werrenrath, Reginald 462
Westminster Choral Society 33, 41, 330, 749
Whitehill, Clarence 102
Williams, Harold 33
Willis, Joan 248
Woodman, Flora 391

Zavadsky, M 546

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 923.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

JANUARY 1 1920

Price 4*d.*; *Postage* 2*d.*
Annual Subscription, Post-free, 5*s.*

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

SATURDAY, JANUARY 3, AT 2.30.

MESSIAH - - - HANDEL

MISS CARRIE TUBB.
MISS PHYLLIS LETT.
MR. GERVASE ELWES.
MR. ROBERT RADFORD.

SATURDAY, FEBRUARY 14, AT 2.30.

HIAWATHA - COLERIDGE-TAYLOR

MISS AGNES NICHOLLS.
MR. BEN DAVIES.
MR. HERBERT BROWN.

FULL CHORUS AND ORCHESTRA.

At the Organ - - Mr. H. L. BALFOUR.

Stalls, 8s. 6d.; Arena, 7s.; Balcony, 4s. 9d. and 3s.; Gallery (Promenade), 1s. 3d.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, MUS. DOC., LL.D., F.R.A.M.

LENT TERM begins Monday, January 12. ENTRANCE EXAMINATION, Friday, January 9.

FORTNIGHTLY CONCERT, Duke's Hall, Saturday, January 24, at 3.

LECTURES BY DR. H. W. RICHARDS, HON. R.A.M., "On the Life and Works of J. S. Bach (1685-1750)," will be given on Wednesdays, January 28, February 4, 11, and 18, at 3.15.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

LECTURE-LESSONS IN PIANOFORTE TEACHING by Mr. Oscar Beringer, Mr. Frederick Moore, and Mr. Tobias Matthay will begin next term. Prospectus can be had on application.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE INCORPORATED SOCIETY OF MUSICIANS.

Founded 1882. Incorporated 1892.

OBJECTS OF THE SOCIETY,

The objects for which the Society is established are the promotion of whatever may tend to the elevation of the status, and the improvement of the qualifications, of all members of the Musical Profession, or may aid the musical education of the people.

ADVANTAGE OF MEMBERSHIP.

A Benevolent Fund for Members, the Regulations for which have purposely been made as wide as possible in order to meet the many and very varying contingencies which arise from time to time.

An Orphan Fund for the children of musicians, which is open to the dependents of all musicians, whether their parents were members of the Society or not.

Legal advice on all professional matters; Income Tax Claims; Copyright; The Recovery of Fees, &c.

Registers open to members of "Vacant Appointments" and "Engagements," and for the transfer from member to member of pupils moving to new districts.

Full particulars may be obtained upon application to the GENERAL SECRETARY, 19, BERNERS STREET, W. 1.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.
(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G
Director: PROFESSOR HUGH P. ALLEN, M.A., MUS. DOC.
Honorary Secretary: GEORGE A. MACMILLAN, ESQ., D. Litt.

The EASTER TERM will commence on Monday, January 5th.

A Junior Department is established for Pupils under 15 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC.

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17*s.* 6*d.* and £10 10*s.* per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

Weekly Orchestral Practices.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

THE ASSOCIATED BOARD

OF THE R.A.M. AND R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the March-April Examinations close Wednesday, February 11th.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., March-April, June-July, and October-November. Entries for the March-April Examinations close Wednesday, February 4th.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 6d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M. for Two or Three Years.

Syllabuses A and B, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,
14 & 15, Bedford Square, London, W.C. 1

Telegrams: "Associa, London."

ADVANCE IN PRICES.

The prices of certain of the Novello publications were again advanced on April 1, 1919, but the charges are still unaltered in the advertisement columns.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £36. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.
The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.
Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.
Principal: ALBERT J. CROSS, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.
All Branches of Music taught. Day and Evening Private Lessons.
Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.
Opera Class, "The Golden Web," by GORING THOMAS.
Single Subjects taught. Prospectus from 16, Albert Square.

BRITISH MUSIC SOCIETY

(NATIONAL AND INTERNATIONAL).

OFFICES: 19, BERNERS STREET, LONDON, W. 1.

For the Fostering and Encouragement of British Music at Home and Abroad.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Secretaries for Foreign Correspondence:
MR. E. J. DENT. MR. FRANCIS TOYE.
Director: DR. A. EAGLEFIELD HULL.

CAN YOU HELP

BY ARRANGING HOME MUSIC CIRCLES?—BY CONCERTS OR LECTURES?—BY OBTAINING NEW MEMBERS?—BY HELPING TO FOUND A BRANCH IN YOUR TOWN OR DISTRICT?—BY ASSISTING AT CENTRES (LONDON, MANCHESTER, BIRMINGHAM, LIVERPOOL, GLASGOW, ETC.) WITH LIBRARIES & CATALOGUES?

A. EAGLEFIELD HULL, *Acting-Secretary*, 19, BERNERS ST., W 1.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).
Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.
Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.
For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

THE TECHNIQUER

For all Instrumentalists. Patented in Great Britain and U.S.A.
Invented by Mr. R. J. PITCHER, Mus. Bac.

Copy of Testimonial from KALMAN RONAY, Esq., (Chevalier), the Eminent Violinist:—

"I have given a fair trial to 'The Techniquer,' which I find beneficial and useful; and which should prove a great asset to violinists. "KALMAN RONAY."

Send for particulars and testimonials. "Hand Development," 7d.

The Secretary, 33, Orchard Street, W. 1

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.
DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
(For a full list of the Examiners *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at the various Local Centres in the Provinces in APRIL. Last day of entry, Monday, March 15th.
SYLLABUS, and Forms of Entry, on application to the Secretary.
Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.
The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.
LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.
In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date. Spring Term begins Monday, January 5th. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF DURHAM.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.
BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

VICTORY BANQUET, Holborn Restaurant, Thursday, January 29, 1920.
Induction Service, St. Dunstan's, Fleet Street, E.C., on the same day.

Organists (Members) have the FREE use of the Register of Vacant Appointments.
Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

VICTORIA COLLEGE OF MUSIC.

LONDON.

(Under the direction of the Victoria College Corporation, Ltd.).

INCORPORATED 1891.

158, HOLLAND PARK AVENUE, KENSINGTON, W. 11.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J G. COOPER, Mus. Doc. Dunelm., F.R.C.O.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.

Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.
Gold, Silver, and Bronze Medals are offered for Competition.
Local Secretaries required for towns not represented.
Lessons given in Pianoforte, Singing, Elocution, Harmony, Counter point, and all other subjects connected with the culture of Music
SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.
All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C. 2.

How to play difficult music with ease. . . .

Pianists who wish to play the music which affords the greatest enjoyment and relaxation—the compositions of the world's greatest musicians—and who are averse to the drudgery of wearisome keyboard practising in order to obtain the necessary technical proficiency, will find the "Brain to Keyboard" method of the greatest possible help.

Practice on this system, much of it away from the keyboard, is never wearisome, and after some weeks of it, spending quite a short time every day, a degree of technical proficiency is obtained which would be otherwise impossible, even after years of keyboard practising for several hours daily.

Sir FREDERICK BRIDGE, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C.1.

MODERN CORRESPONDENCE COLLEGE

SUCCESS ... A DEFINITE POLICY.

FINAL MUS.BAC. ... SEPT., 1922.

EXERCISE ..... MAY, 1921.

1ST M.B. ..... SEPT., 1920.

MATRIC. ..... JULY, 1920.

GUARANTEE Courses—

TUITION UNTIL SUCCESSFUL.

MUS. BAC., A.R.C.O., F.R.C.O., L.R.A.M., A.R.C.M., A.MUS.T.C.L., OXFORD AND CAM. SENIOR, COLLEGE OF PRECEPTORS, CERTIF., MEDICAL PRELIM., MATRICULATION.

ARTHUR McALISTER, B.A. (CANTAB.),
201, ILKESTON ROAD, NOTTINGHAM.

WIGMORE HALL STUDIOS,

32-34, WIGMORE ST., AND 110, HIGH ST., MARYLEBONE.

Owing to the growing demand for more Studio accommodation,

NEW ADDITIONAL STUDIOS

have been opened at 110, HIGH STREET, MARYLEBONE (opposite New Cavendish Street), where every comfort and convenience is provided, as at the Wigmore Street Studios.

GRAND PIANO IN EVERY ROOM.
ELECTRIC LIFT, CENTRAL HEATING, AND WAITING LOUNGE.
Early application necessary.

Apply, THE WIGMORE HALL AND PIANO GALLERIES, LTD., 52, WIGMORE STREET, W. 1.

MISS

MARGUERITE SWALE

VOICE-PRODUCTION, SINGING, DICTION, AND INTERPRETATION.

GRAND OPERA AND ORATORIO COACH.

120F, GREAT PORTLAND STREET, W. 1.
Tel.: Mayfair 1710.

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

THE WINDSOR CASTLE SINGERS

(Gentlemen of the Choir of St. George's Chapel Royal, Windsor).

Mr. FREDERICK SMITH. Mr. EATON COOTER.
Mr. MALCOLM BOYLE. Mr. LEWIS STAINTON.

For Ballad and Orchestral Concerts, Receptions, Banquets, &c., Address, MALCOLM BOYLE, 22, THE CLOISTERS, WINDSOR. ('Phone: WINDSOR 166).

COMPLETE OFFICIAL PROSPECTUS OF THE FOURTH

Ayrshire Musical (Competitive) Festival

TO BE HELD IN KILMARNOCK, ON APRIL 23 AND 24, 1920,
MAY BE HAD FROM THE HON. SECRETARY,
R. D. WOOD, 81, KING ST., KILMARNOCK, SCOTLAND.
Price 4d. By post, 5d.
Many Interesting Open Classes, Valuable Trophies, Cups, and Prizes

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W. 2.
Founder: Mr. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., ARTHUR G. BATES.

BACH'S CHRISTMAS ORATORIO,

Parts I., II., and IV.,
At St. Anne's, Soho, with Full Orchestra and Organ.
SATURDAY, JANUARY 10, AT 4 P.M.
Tickets gratis. from Rector, 28, Soho Square, W. 1.
(Send stamped addressed envelope.)

G. HUBI-NEWCOMBE, LYRIC AUTHOR.

"Whisper and I shall Hear" (Piccolomini), "Within your heart" (Trotère), "Love's Devotion" (A. F. Tate), "Heart's Delight" (Tosti), "A Summer Song" (Guy d'Hardelot), "I heard a Sweet Song" (Dorothy Foster).

Adaptations and Translations, Libretti for Cantatas and Operettas.
1,300 SONGS SOLD. 300 ADAPTATIONS.
"Overbury," Furze Lane, Purley, Surrey.

PROFESSIONAL NOTICES.

CHARLES T. BATCHELOR (BARITONE).
Oratorio, Recitals, Concerts, Receptions, &c.
10, Roche Road, Norbury, S.W. 16.

TENOR VOCALIST.
Concerts, Oratorio, &c. Moderate fees.
"A. H.," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

ERNEST MAYHEW
(TENOR).
57, Sydenham Road, S.E.-26. 'Phone: Sydenham 841.

MR. WILLIAM SHEEN
(TENOR).
Oratorio, Concerts, &c.
62, Grosvenor Road, Ilford

MR. MAURICE VICCARS
(BARITONE).
Concerts, Receptions, Oratorios, &c.
41, Arvon Road, Highbury, N. 5.

HERBERT TRACEY
(BASS-BARITONE).
Address (temporary): 5, Clarence Place, Clapton Square, N.E.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

MR. EDWARD OXENFORD
(Author, "I FEAR NO FOE," &c.)
Submits attractive LYRICS.
Haddenham, Bucks

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.
COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.
*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

DR. NORMAN SPRANKLING
Mus. Doc. (Lond.), L.R.A.M.

GRADED POSTAL COURSES:—
(1) L.R.A.M. Course. (3) A. and F.R.C.O. Courses.
(2) A.R.C.M. Course. (4) Mus. B. and Mus. D. Courses.
(5) General Musical Knowledge Course.
"Short Revision Courses" also, for each Diploma
NUMEROUS SUCCESSES.
For Prospectus, Address, 48, Linden Road, Redland, Bristol.

MUS. BAC. DEGREE.
COMPLETE POSTAL PREPARATION.
Latest Successes: 4 First Mus. Bac.
4 Final Mus. Bac. 2 Final Mus. Doc.
THESE STUDENTS PASSED AT FIRST ATTEMPT.
DR. N. SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

THEORY DIPLOMAS
The following can be obtained in
THEORY OF MUSIC
(without Playing Tests):
A.R.C.M. (Theory of Music),
A. and L. Mus. T.C.L.
Mus. Bac. and Mus. Doc.
Candidates can therefore recieve
FULL PREPARATION BY CORRESPONDENCE
(Graded Courses for each Diploma).
DR. NORMAN SPRANKLING,
Mus. Doc. (Lond.); L.R.A.M.,
48, Linden Road, Redland, Bristol.

DR. CROSSLEY.—SINGING, PIANO, COMPOSITION. Special Coach for Degrees, &c. Lessons at Forsyth Bros., Deansgate, Manchester; also by Correspondence. Terms, &c., Radcliffe, Manchester.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS. D. and MUS. B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the College of Music) to the number of *eight hundred and eighty*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams 1910-19 ... 144 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-19 ... 33 " " "
MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

ARTHUR ELLARSHAW, L.R.A.M. A.R.C.M., (formerly Mangelsdorff), of the British Expeditionary Force, France. *Pianist and Teacher of Pianoforte*, Cole Bank School of Music, 497, Coventry Road, Birmingham.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W 11.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 370 Successes. 3, De Burgh Park, Banstead, Surrey.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W. 1.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.
DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes. L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1

L. R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.
RECENT SUCCESSES:
2 F.R.C.O., Jan., 1918. 2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918. 2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919. 3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919. 3 A.R.C.O., July, 1919.
"Tralee," Warwick Road, Cliftonville, Margate.

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher). Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

MEMORY.—MISS LILIAS MACKINNON, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

ST. STEPHEN'S, WALBROOK.—There are VACANCIES for CHOIR-BOYS. Apply to Choirmaster, any Wednesday at 5.30 p.m.

YORK MINSTER.—ALTO AND BASS required. Salary, £120 per annum. Particulars of duties and forms of application obtainable from The Chapter Clerk, Minster Gates, York.

NEW COLLEGE, OXFORD.

VACANCY FOR LAY-CLERK, TENOR (not high Baritone). Salary, £110. There is a Pension Fund for Lay-Clerks. Experience of Cathedral or similar Services required. Candidates, who should not be over 35 years of age, must send applications, with three testimonials, before January 31, 1920, to The Precentor, New College, Oxford.

TENOR REQUIRED, for St. Stephen's, East Putney. £14. Apply, A R. Saunders, 14, Geraldine Road, Wandsworth, S.W. 18.

SOUTHWELL CATHEDRAL.

PUPIL-ASSISTANT WANTED at once. Non-resident. Daily Choral Services and Practices. Preparation for University and R.C.O. Exams. Nominal terms to keen, earnest student who is willing to make himself useful. Organ appointment, worth £45 to £50, will be offered to capable man. Apply, H. W. Tupper, Mus. Bac. (Oxon.), F.R.C.O., Vicars' Court, Southwell, Notts.

ORGANIST-CHOIRMASTER WANTED, for St. George's, Belfast. Must be a good Churchman and have had experience in Training Boys. Apply, with copies of testimonials (copies only), Rev. H. D. Murphy, D.D., 39, Wellington Park, Belfast.

ORGANIST AND CHOIRMASTER WANTED, for South Woodford Congregational Church. Salary, £35 p.a. Write, giving refs., to Charlesworth, 4, Lansdowne Rd., S. Woodford.

ORGANIST AND CHOIRMASTER REQUIRED at once, for Bromley, Kent, High Street Wesleyan Church. Morning Liturgical Service. Wesleyan preferred Salary, £50 per ann. Apply, with testimonials, to Mr. E. F. Hughes, 2, Elmfield Road, Bromley, Kent.

EX-SOLDIER desires post as ASSISTANT-ORGANIST. Capable of taking Services and assist Choir-Training. Services in return for practice and occasional lessons. W. or N.W. London. "C. B. M.," 181, Belsize Road, N.W. 6.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

MODERN ORGAN, by BISHOP, 1913.—Three manuals, 13 Stops, 5 comp. pedals, usual couplers; Choir enclosed. Electric blowing. (Light oak, silver-zinc pipes, handsome instrument.) Suitable cinema, small concert hall (300 persons), private residence. Price, standing, £500. Earlywood Lodge, Sunninghill.

PIPE ORGAN, by WEDLAKE.—Nine Stops; 2½-octave pedals; 3 composition ditto. Decorated front; pitch-pine case. Price £120. Lewellen, Redcliff, Clacton-on-Sea.

CHAMBER ORGAN FOR SALE.—Six Stops; hand and foot blower. Good mellow tone. 20, Frost Street, Ettingshall, Wolverhampton.

UPRIGHT BORD PIANO FOR SALE, with Norman & Beard Pneumatic Pedal Attachment, R.C.O., concave pattern. Apply, Organist, Much Hadham, Herts.

FOR SALE.—Set Norman & Beard's Pneumatic PEDALS for Piano, very little used; good Organ Stool included. Price £10, or highest offer. Redding, Wormley, Broxbourne, Herts.

CORNET (ANTOINE CURTOIS).—Silver-plated; Army Model; B flat. Beautiful tone. Excellent condition. Ebonized case. £10. Salsbury, 334, Ewell Road, Surbiton.

FOR SALE.—Bound Vols. *MUSICAL TIMES*, 1900 to 1904, and 1906. Unbound, from 1910 to 1918, complete. Also 1908 and 1909, with few parts missing. Fifty copies Hallelujah Chorus. Offers received at Pigott's Music Warehouse, Limerick.

BARITONES AND BASSES should buy descriptive Song: "THE BULL FIGHT" (OAKLEY). Compass, A to E. All Musicsellers. WEEKES & Co., 14, Hanover Street, W. 1.

SUNSET.—Vesper Hymn for Choir and Congregation. For Festival or General Use By W. HODSON. Price 3d. London: Novello & Co., Ltd.

JOSEF HOLBROOKE'S WORKS.

JUST ISSUED.

VOCAL.

Price net.

NOVELLO & CO.

	£	s.	d.
THREE DRAMATIC SONGS (Op. 69), for Tenor Voice and Piano, with String Quartet Accompaniment	0	5	0
TALIESSIN'S SONG, for Soprano and Tenor	0	2	6
"DYLAN" (Drama)—Vocal Score	1	1	0
" " Full Score	5	5	0
"DON" (Drama)—Vocal Score	1	1	0
" " Full Score	5	5	0
"PIERROT" (Operetta)	0	8	0
FIVE DRAMATIC SONGS (Op. 59) ... ... each, net	0	2	6

INSTRUMENTAL.

REELS AND STRATHSPEYS, for Strings and Wind Each	0	1	0
Played before The King and Queen at Buckingham Palace, 1919. (British Symphony Orchestra).			
"BRONWEN" (Overture)—Full Score (*in the Press*) ...	1	1	0
"THE CURSE OF MATH" (Orchestral Fantasie), Score	0	15	0
"BYRON" (Orchestral and Choral Poem)	0	1	6
" " " Full Score ...	0	15	0

CHESTER & CO.

BRONWEN'S SONG, Soprano and Tenor	0	2	0
SIX ROMANTIC SONGS (Op. 30)	0	3	0

JOHN COATES' RECITAL (QUEEN'S HALL), 1919.

"The Second Romantic Song of Holbrooke was repeated Three times—owing to prolonged encores"—*Liverpool Post.*

"THE PICKWICK CLUB" (Humoreske), String Quartet Score	0	6	6

POEMS.

"THE RAVEN"—Poem. Full Score	0	15	0
" " " Piano	0	5	0
(London Symphony Concert, 1919.)			
"THE VIKING"—Poem. Full Score	0	15	0
" " " Piano	0	5	0
(British Symphony Orchestra, 1919.)			
"LES HOMMAGES"—Suite. Full Score	1	1	0
" " " Piano	0	6	0
(Royal Philharmonic Society, 1919.)			
DRAMATIC CHORAL SYMPHONY (Op. 48)	0	3	0
Full Score...	2	0	0
CHAMBER WORKS (*see* full list).			
"ULALUME"	0	5	0
(Royal Philharmonic Society, 1919.)			
"QUEEN MAB"	0	3	0
(London Symphony Orchestra, 1919.—A. Coates Conductor.)			
"THE BELLS"	0	3	0
"BARRAGE"	0	3	6
"TALSARNAU"—Piano Solos	0	3	6

In the Press. RICORDI & CO.

VIOLIN CONCERTO	0	8	6
TEN PIANO ETUDES ... ... each	0	2	0
THREE VIOLIN AND PIANO "Mezzotints" ... each	0	2	0
STRING QUARTET (No. 5.) on Folk-songs of Great Britain	0	6	6
PIANO SOLO (Arr.)	0	3	0
SEXTET FOR PIANO AND STRINGS (Op. 20) ...	0	8	6
" ARRANGED FOR PIANO DUET	0	6	0

CARY & CO.

"EILEAN SHONA"—Organ	0	1	6
FOUR MEZZOTINTS—Violin and Piano, Clarinet and Piano	0	3	0
STRING QUARTET (No. 4), Songs and Dances ... Score	0	5	0
SUITE MODERNE—Piano (Op. 18)	0	3	0

BOOSEY & Co.

"ANNABEL LEE"	0	2	6
SIX CHARACTER SONGS	0	2	6
FIVE BOHEMIAN SONGS, ETC.	0	2	6

ENOCH & SONS.

THREE SONGS (Op. 71), for Voice, String Quartet, and Piano, &c.	0	6	0

London: NOVELLO AND COMPANY, Limited.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.

DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.

ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: Cash, or instalments of 20s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to

THE MALKIN PATENT PEDAL CO., LTD.,

NEWCASTLE-UNDER-LYME.

London Address: 11, Ashlake Road, Streatham, S.W. 16.

FOUR ENGLISH DANCES

SET 1.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	10	6
String Parts	6	0
Wind Parts	12	0
Ditto (small orchestra)	9	0
Military Band	15	0
Pianoforte Solo	2	6
Violin and Pianoforte	3	0
Quintet (Pianoforte and Strings)	2	6

Extra Strings, 6d. each.

OLD ENGLISH DANCES

SET 2.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	25	0
String Parts	9	6
Wind Parts	21	0
Pianoforte Solo	2	6

From the above: "MINUET D'AMOUR."
Pianoforte Solo, 1s. 6d.; Violin and Pianoforte, 2s.;
Quintet for Pianoforte and Strings, 2s. 6d.
Extra Strings, 6d. each.

	s.	d.
Full Score	3	6
String Parts	1	6
Wind Parts	2	9
Military Band	5	0

LONDON: NOVELLO AND COMPANY, LIMITED.

FOUR CHARACTERISTIC WALTZES

1. VALSE BOHÉMIENNE.
2. VALSE RUSTIQUE.
3. VALSE DE LA REINE.
4. VALSE MAURESQUE.

COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 22).

PIANOFORTE SOLO.

PRICE, COMPLETE, TWO SHILLINGS AND SIXPENCE; SEPARATELY, 1s. 6d. EACH.

	s.	d.
Violin and Pianoforte ... ... complete	3	0
Violin and Pianoforte ... separately, each	1	6
String parts for Full or Small Orchestra	6	0
Wind parts for Small Orchestra	7	0
Ditto, for Full Orchestra	12	0

	s.	d.
Full Score (Full Orchestra)	5	0
Full Score (Small Orchestra), MS.		
Arrangements, as Quintets, for Pianoforte and Strings, each Number	2	0
Separate String Parts, 6d. each.		
Military Band Arrangement	15	0

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW CHAMBER MUSIC

BY

EDWARD ELGAR.

QUINTET

IN A MINOR

FOR PIANOFORTE AND STRINGS

(Op. 84).

PRICE SIXTEEN SHILLINGS.

QUARTET

FOR STRINGS

(Op. 83)

SCORE ... ... PRICE FIVE SHILLINGS.
PARTS ... ... ,, EIGHT SHILLINGS.

SONATA

FOR VIOLIN AND PIANOFORTE

(Op. 82).

PRICE SIX SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CONCERTO

IN E MINOR

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

PRICE SIX SHILLINGS.

Full Score and Orchestral Parts on hire only.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

THEME AND SIX DIVERSIONS

FOR FULL ORCHESTRA.

COMPOSED BY

EDWARD GERMAN.

String Parts, 9s.; Wind Parts, 23s.; Full Score, *In the Press.*

JUST PUBLISHED.

Arrangement for Pianoforte Solo ... 3s. 6d.
,, ,, Pianoforte Duet ... 5s. 0d.

"A brilliant and genial new work—always very melodious, richly scored, and invariably distinguished by an atmosphere of romantic charm."—*Daily Chronicle.*

"The Diversions increase in interest. The Fourth and Sixth may be specially mentioned as being the perfection of musical light music."—*Morning Post.*

"Contrast is one of the leading features of the work, specially marked in the Third Diversion, which might illustrate a rural fête of bucolic frolic."—*Referee.*

"The delicate Second Diversion is a gem of joyous animation."—*Globe.*

"It is brilliant and cheerful, extremely clever, and has the spontaneity which can only be achieved by complete mastery of resource."—*Star.*

"It was full of grace, melodious, and, above all, lucidly expressed. The Fifth Diversion is a fine exposition of a valse theme."—*Weekly Dispatch.*

"The composer has lost none of his virility and joyousness—it is fresh open-air music."—*Observer.*

"Edward German's Theme and Six Diversions provide us with a whiff of sweet English briar-rose—very refreshing."—*World.*

"It is a singularly smooth, and even delightful piece of work."—*Manchester Guardian.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FOUR

SHAKESPEARE SONGS

1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY.
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY

REGINALD STEGGALL.

Op. 28.

PRICE, TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

AN INTRODUCTION

TO THE

ENGLISH COUNTRY DANCE

Containing the Descriptions together with the Tunes

OF

TWELVE DANCES

BY

CECIL J. SHARP.

PRICE, THREE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.

Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

Director of Studies: C. W. PEARCE, MUS. D.

Director of Examinations: E. F. HORNER, MUS. D.

January 12th—Lent Term begins.

January 14th, at 3 p.m.—The Inaugural address will be delivered by A. E. DRINKWATER, Esq., M.A. Subject: "Life and Education."

January 21st, at 3 p.m.—Students' Concert.

January 28th, at 3 p.m.—Pianoforte Recital by MR. CHARLTON KEITH.

January 29th, at 4 p.m.—First of a course of four Musical History Lectures by DR. C. W. PEARCE.

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

PIANOFORTE WORKS

BY

ALBERT COATES

	PRICE NET. s.	d.
Idyll	2	0
In Memoriam	2	0

(1. ANGELUS. 2. LACRYMOSA.)

IN THE PRESS:

Four Old English Dances

Complete - - - 3s. 0d.

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET, LONDON, W.1.

BROADWOOD PIANOS

BOSWORTH & CO., LTD.

MUSIC FOR THE YOUNG

(AND FOR THE OLD).

SPRING IMPRESSIONS. 1s. 6d. Lee Williams.

BY THE SEA. 2s. Arthur Somervell.

These two Albums contain works small in form and technically easy, but they will be appreciated by young and old alike.

SHORT CUTS to Piano Technique. 1s. 3d. Douglas Tayler.

"Full of wise hints."

BEAUTIFUL VOICE (Secret of Acquiring). 1s. 3d. Lawrence.

Fifteenth Thousand.

THE LORD MAYOR MARCH. F. G. Byford.

Piano and Orchesta. A jolly march for young and old. Dedicated to SIR EDWARD COOPER.

MOON MAGIC. Danse des Fantômes. Wilfred Arnold.

For Pianoforte, Orchestra, &c. Dedicated to LADY COOPER and her FOURTEEN MAIDS OF HONOUR.

BOSWORTH & Co., LTD.,

8, HEDDON STREET, REGENT STREET, LONDON, W.1.

Publishers of the Five Great Piano Methods:

BERINGER'S TUTOR. WARD'S PROGRESSIVE TUTOR. HEMY'S TUTOR. WICKINS'S RAPID TUTOR. GRAHAM P. MOORE'S FIRST PRINCIPLES.

Publishers of Sevcik's Violin Method, Beringer's Daily Technical Studies. Macfarren's The Child's First Music Lesson.

JUST PUBLISHED.

PARSIFAL

A SACRED FESTIVAL DRAMA

IN THREE ACTS

BY

RICHARD WAGNER

ENGLISH TRANSLATION

BY

CLAUDE AVELING.

PRICE FIVE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR

JANUARY 1 1920

MUSICAL TIMES PRIZES

The proprietors of the MUSICAL TIMES offer two prizes, of the value of Twenty-five Guineas each, for the best composition of—

(1) An anthem for four voices: soprano, alto, tenor, and bass, with organ accompaniment.

(2) A part-song, without accompaniment, for four voices: soprano, alto, tenor, and bass.

The words chosen for setting should be either non-copyright, or the option of using them must have been secured by the composer.

No composition, when printed, should exceed in length eight pages of the MUSICAL TIMES, wherein the successful anthem and part-song will appear.

The copyright of the prize compositions will become the property of the prize-givers. The right to withhold the prizes is reserved if none of the compositions submitted attains a good standard. At the same time, the proprietors may negotiate for the purchase of the copyright of any unsuccessful work.

Competitors should keep in mind the average capacity of good choirs.

It will be an advantage if the words selected are unhackneyed, wide in their appeal, and of undoubted poetic merit.

The authorship of each composition must be indicated only by a motto or *nom-de-plume* written at the top of the manuscript; such motto or *nom-de-plume* must also be written outside a sealed envelope accompanying the composition and containing the name and address of the composer.

The awards will be made known in the April issue of this journal.

Compositions, which must be received not later than March 1, should be addressed to:

THE EDITOR OF THE MUSICAL TIMES,
160, Wardour Street, Soho,
London, W.-1,

and endorsed 'MUSICAL TIMES COMPETITION.'

B.

MODERN BRITISH COMPOSERS

BY EDWIN EVANS

VII.—LORD BERNERS

In the course of a lecture which he gave recently on 'Modern Tendencies in Music,' under the auspices of 'The Arts League of Service,' Mr. Eugène Goossens, jun., remarked that musical progress in England was exclusively the work of individuals, and that groups or schools did not play the part in it which they do on the Continent. It is a shrewd observation. There exist groups in England, and they are as clannish in their ideas, though perhaps not in their social intercourse, as any on the Continent; but they do not contribute to musical progress. Neither do they seriously impede it. Just as in an exhibition of paintings there will be found represented a number of artists whose province it seems to be to furnish collectively a background from which the work of individuals detaches itself, so we possess a multitude of composers who serve the purpose of maintaining a steady flow of music which only accentuates the achievements of outstanding personalities. A moment's reflection will show that the composers who group themselves readily in one's mind are invariably much less interesting than those who defy all such classifications. We have nothing in this country to correspond, for instance, with the Franckist group in Paris, in which a community of aims does not seem to lessen the prominence of its leading personalities. Still less have we any association on the lines of the six 'très jeunes,' of whom, so far, only Francis Poulenc appears to be known to English musicians. This is very encouraging. In the first place, the richness of our musical background indicates a wave of creative activity which will not spend itself in a generation. In the second place, the sharply-defined individualities which stand out from it point to a love of independence which will cause that activity to retain its significance.

The above is prefatory to saying that, as a composer, Lord Berners stands entirely alone. He not only represents a very special feature in our musical life, but he combines it with a paradox. He has a sense of humour which corresponds to a national trait, but the manner of its expression is international. It is English fun with a Latin pungency, and the blend is sometimes a little perplexing, for side by side with the direct humour in which we recognise something of our own contribution to the world's laughter, his works in this vein display a kind of tangential wit, at times ironic or even perverse, which is the product of his Continental associations. Probably he himself would sometimes experience a difficulty, if called upon to indicate the exact way in which his music is to be taken. There are some forms of humour which cannot be elucidated. One either catches

the whim or one does not. Most of Lord Berners's works are like that. They are destined to add to the gaiety of musical nations, but that will not prevent some from treating as mere distortion the harmonic assault upon their dignity. There is probably an even worse tribulation in store for him. He is not always in humorous mood. There is a vein of tenderness that occasionally comes to the surface. It has nothing in common with the form of sentimentality on which his irony frequently disports itself, but it exposes him to the fate which overtook one of our literary humorists who wrote a tragic story about a woman who was crushed by a python, and was told by his critics that he was not so funny as usual. I foresee that one of these days he will give vent to the kindly sympathy of which one is already conscious in some of his work, and be told that the point of his irony has become blunted.

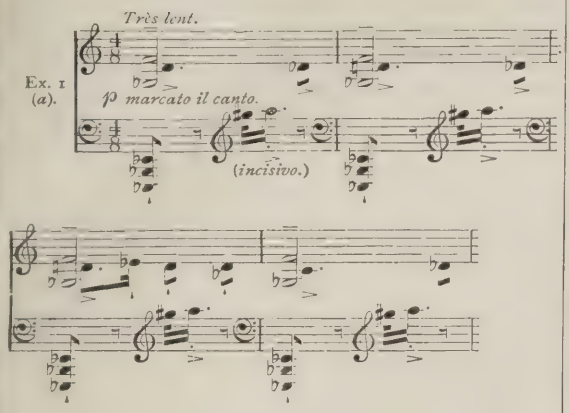
It is not easy to describe the characteristic technical features of his music to the satisfaction of the theorist. In such matters hearing is believing. We may dismiss at once the contention that he does not invent melodies, for nobody has yet discovered a definition which covers the term. The conception of melody not only varies from generation to generation, but differs very strongly with the individual. The gift of melody has in fact been denied to every musician in turn who struck out a path for himself. Mr. Goossens claims that there are seventy real tunes employed in Lord Berners's 'Fantasie Espagnole.' It may be so. I have not counted them, and I regard their presence as irrelevant to the fact that the melodic interest is continuous. From that point of view, one of the most remarkable qualities of his writing is the absence of padding. The musical ideas may not all be of the same consequence, but their place is not taken by *remplissage*. His harmony is very personal. It is occasionally iconoclastic, but even then there is method in its madness, though the method would be less easy to describe than the madness. When he indulges in a harmonic distortion, it is done not only with good reason, but with great skill—yet such distortions are less frequent than instances of a whimsical inconsequence. Of his ability there can be no question. He works slowly and with great concentration. Even in the most disconcerting examples of superimposed harmonies, there is nothing that savours of arbitrariness. All is carefully pondered, if not calculated. It is a natural consequence of this close deliberation that so many passages in his music, whose aspect on paper is worse than incongruous, sound perfectly natural when performed, with their context, in the right medium.

Gerald Hugh Tyrwhitt, Baron Berners, was born in 1883, and succeeded last year to the title, which is one of the oldest in the Peerage, dating from 1455. He received his first musical education at Dresden, and afterwards had lessons from a well-known English professor. He has become a little weary of the playful remark which appeared in one of his earliest biographical notices, attributing to this experience the qualifications which have served him in the Diplomatic Service, but though too often quoted, the jest is good enough to be perpetuated. No doubt he had ample opportunities for learning the value of compromise, and it is reassuring to be told that he has found the knowledge of some value in the performance of his official duties, for he has certainly made no use of it in his compositions. He also studied for a time at Vienna, and when he was appointed in 1912 to our Embassy at Rome, he worked fitfully with Alfredo Casella. He numbers among his intimate friends Igor Stravinsky, from whom he has doubtless had valuable advice, but although his writing has points of affinity with that of Stravinsky, Casella, and some other modern composers such as Prokofiev, it would be an exaggeration to speak of influence. There is a tendency in modern music to which a number of gifted composers give a certain measure of allegiance, but as its first tenet is precisely the free deployment of individuality, it involves no common method and results in no such resemblances as are commonly met with among followers of a school. The principal analogy is that which causes Mr. Goossens in the article quoted above to describe him as 'a very hot-gospeller of modernism,' an alarming term which in reality means no more than that he is a contemporary and not an ancestor.

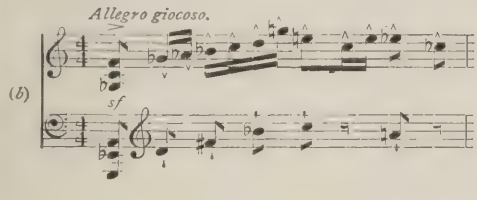
As will be seen by the accompanying list, his works are not numerous, and all of them are either published or in the press, with the exception of 'Three Songs in the German manner,' which presumably will see the light one of these days. The origin of these songs is interesting. On reading one of the many biographies of Heine, Lord Berners made the discovery that the poem, 'Du bist wie eine Blume,' which Schumann and other German composers have made famous as a love song, was in reality addressed to a fat white pig. He has accordingly deemed it a pious duty to restore the poet's original meaning, whilst preserving the sentimental character of the German *lied*.

His first published composition consisted of 'Three Little Funeral Marches,' respectively for a Statesman, a Canary, and a Rich Aunt. Though written in Lord Berners's personal idiom, they are scarcely as characteristic of it as the works which followed, and the humour of the first and third of them is more dependent upon association. They are clever examples of the grotesque in music, but the listener needs to be told of the depressing solemnity of a state funeral on a rainy day and of the improvement in the nephew's material outlook on life, in order to appreciate the joke, whereas some of Lord Berners's later works are intrinsically humorous in their music. On the other hand, the little elegy for a pet canary has a touch of wistful sentiment which makes it a miniature tone-poem. If there be irony in it, we prefer to ignore it and hear only its poetry:

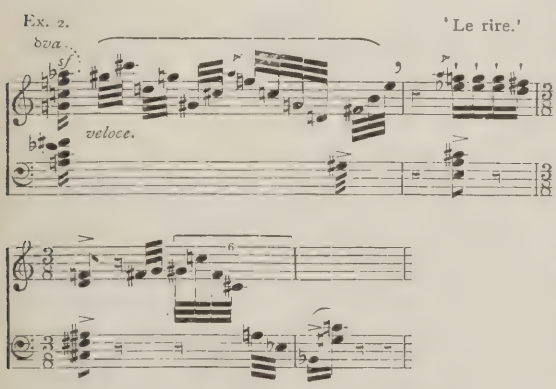
'FOR A CANARY.'



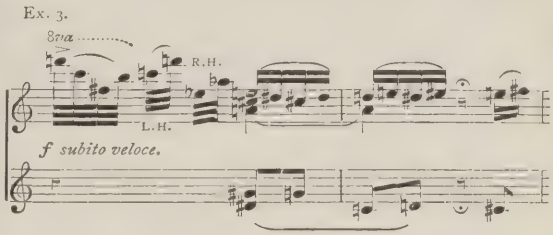
'FOR A RICH AUNT.'



These early compositions were issued under the name of Gerald Tyrwhitt. The next in order of publication was entitled 'Fragments Psychologiques,' and consisted of three short pieces: 'Hatred,' 'Laughter,' and 'A Sigh.' In the actual writing of these fragments there is much more of Lord Berners as we know him to-day than there was in the 'Funeral Marches,' and yet their outlook is not completely characteristic, except perhaps in 'Laughter.' Here we find a passage that is typical of many, an apparently illogical sweep of inconsequent notes, difficult to justify on any grounds other than that it has exactly the effect which its author intended:



It is not realistic. It bears no relation for instance to Moussorgsky's much quoted but somewhat discreet notation of laughter, for the simple reason that it is concerned not with the sound but with the motive of laughter. Instead of reproducing the effect itself it provides an analogous cause from which the effect results. At the same time the device itself is as elastic as the idiom to whose vocabulary it belongs. It is capable of other applications, just as in ordinary speech words of identical etymology can be made to carry essentially different meanings In 'Le Poisson d'Or,' for instance, which spurred Mr. Ernest Newman to creative effort in the columns of the *Observer*, there occurs the following:



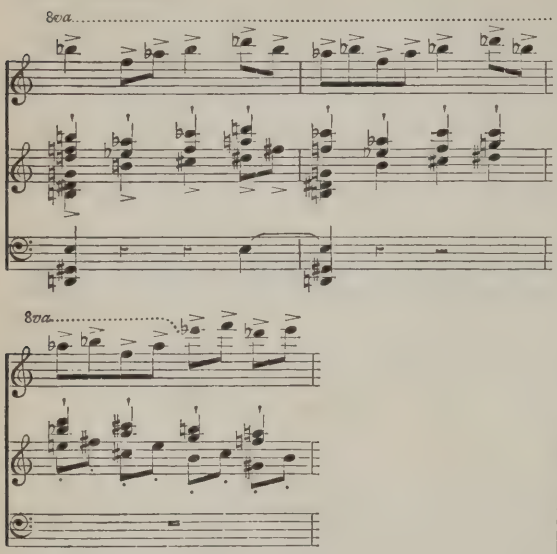
which belongs to the same family of ideas, but is made to do duty for other associations. In all this there is an appositeness that is equally hard to describe or to explain. It is like certain forms of wit in that it sounds better than it looks on paper. But there has been so much music of which the opposite is true!

'Le Poisson d'Or' is really the earliest of Lord Berners's pianoforte compositions, although it appeared third in print. It is dedicated to Igor Stravinsky, and purports to comment upon a story of a sentimentally inclined goldfish, consumed with longing for a mate as bright as a sovereign, in place of whom he is given a mere prosaic breadcrumb which he swallows without interest. The music is slight, but interesting chiefly because of some deftly contrived figures which the well-disposed may regard as cleverly descriptive, but which in any case have a fascinating sound The publishers of this piece embarked upon a new policy by securing a pictorial cover and other decorations from no less an artist than Madame Natalie Gontcharova, who is known in England chiefly by her brilliant staging of 'Le Coq d'Or.' Similarly, the work which was next to appear in print is decked in ambitious designs by M. Michel Larionov, whose work we have learned to appreciate in the ballet 'Children's Tales.'

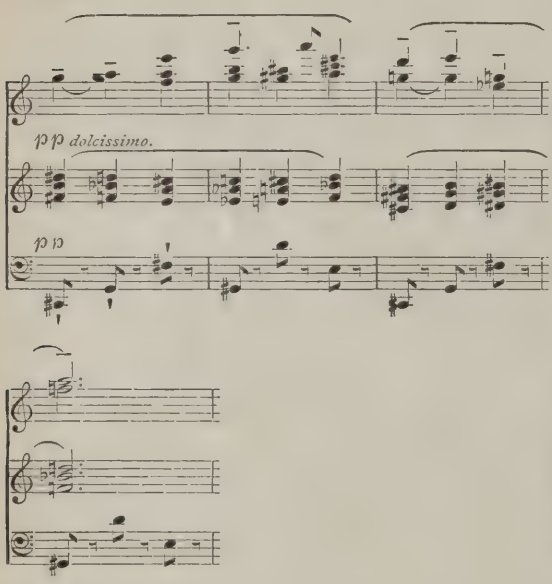
This work consists of three pieces for orchestra which were introduced in the provinces under the conductorship of Mr. Eugène Goossens, jun., and at the Alhambra Theatre in London under that of M. Ernest Ansermet. Here we begin to be concerned not only with more ambitious achievements, but with music that realises more closely Lord Berners's vision of his own aims. The three pieces, 'Chinoiserie,' 'Valse Sentimentale,' and 'Kazatchok,' are, both in technique and in expressiveness, a great advance upon all that went before. The composer has gained assurance in the handling of his medium. It has become a more obedient servant—at least, that is the impression it makes after the first exhilaration of hearing such music has passed. The pungency of the style may be judged from the following:

Ex. 4.

(*a*) 'CHINOISERIE.'



(*b*) 'VALSE SENTIMENTALE.'

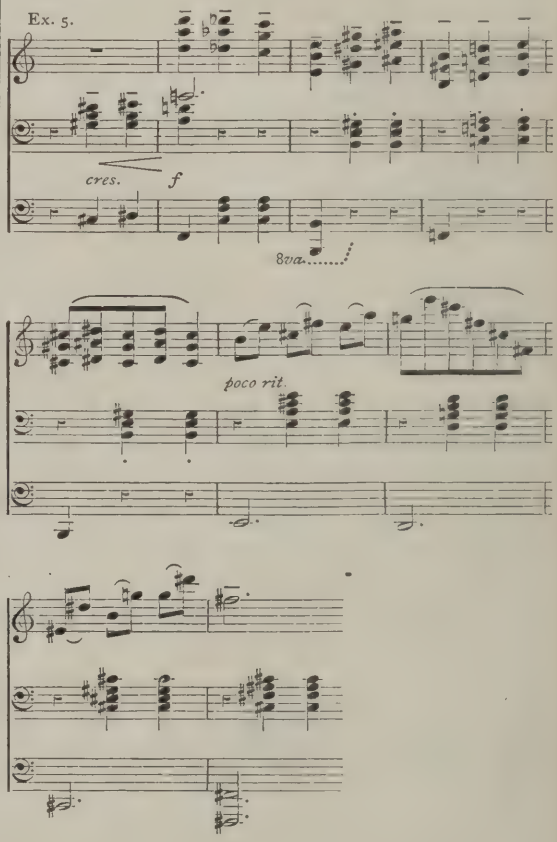


The second of these examples shows a more amplified harmonization of the combined themes which open the 'Valse Sentimentale.' It will be noted how one of these endeavours, in accordance with convention, to appeal to our feelings, whilst the other indulges in ironic asides which betray a truer worldliness. The contrast is of a kind that Lord Berners loves to make. Sometimes he even likes to leave us in doubt as to which is the side for which he invites our sympathetic assent. But here at least there is no doubt. The waltz is a clever parody of a well-established tradition, and a theatre audience was not slow to appreciate its humour. It is not impossible that an audience more conscious of its musical proclivities would have needed correspondingly longer.

These three pieces, which are published in the form of duets for pianoforte (four hands), contain within themselves the starting point of the two works which followed. In the 'Valses Bourgeoises' the composer develops ideas similar to those of the 'Valse Sentimentale,' which, it is not irrelevant to note, is dedicated to Mr. Eugène Goossens, jun., also a composer with a sense of humour. The 'Kazatchok,' on the other hand, points its fun at the purveyors of local colour of all climes, and may therefore well be the parent notion from which sprang afterwards the 'Fantaisie Espagnole,' though the irony is in this case less obvious.

The 'Valses Bourgeoises' are three in number. The first is a 'Valse Brillante,' in which occurs the following:

Ex. 5.



Stravinsky hails the last four bars of the above example as one of the most 'impertinent' passages in modern music. It is more than likely that this opinion will be echoed by many a reader of this article, if not with the same inflection. It is all a matter of point of view. Mr. Newman regards Lord Berners as the gamin in English music, but I fancy his tongue is more often in his cheek than protruding. Either way, he has his full share of original sin.

The second number is a 'Valse Caprice'; the third is entitled 'Strauss, Strauss et Straus.' Here there are frank and recognisable deformations, to one of which is appended the remark 'Mais je connais ça.' The fun is broader, and

could scarcely be missed by the dullest pedant, but it is perhaps somewhat less of an achievement to caricature Johann, Richard, and Oscar than to satirise a generic type of composition which delighted entire generations of drawing-room amateurs. In the corresponding music of to-day it would be far easier to pen an acceptable caricature of some popular waltz-king than it would be to ridicule in one piece the whole cult of the *Valse lente*.

The 'Fantaisie Espagnole' is at present Lord Berners's most important work. There is probably no country which has suffered so severely from the manufacturers of spurious local colour as Spain. Nearly every composer, great or little, has at some time or other tried his hand at evoking the Spanish atmosphere by means of devices, chiefly rhythmic, which have been so completely conventionalised that no Spanish peasant would recognise them as part of his national idiom. It is only in recent years that even in Spain itself composers have been found with sufficient initiative to brush aside all this lumber and get down to facts. Even the French composers whose tone-pictures of Spain carry conviction give us the fleeting impression of cultured travellers rather than sympathetic interpretations. Meanwhile the average Spaniard, like the average Englishman, is far more familiar with the music of the cosmopolitan music-hall than with that of his own tradition. 'This confusion of ideas between the real and the false Spain has its humorous side which Lord Berners has been the first to discover. He does not profess to know Spain except through these various musical portrayals, the common features of which he has exaggerated in a spirit of raillery which is not in the least unfriendly. The spirit of such a composition demands that the effects should be piled up in ironical profusion, with a degree of technical extravagance that underlines their cumulative humour. Occasionally, may be, it is underlined somewhat heavily, but happily not to an extent which would remove all doubt whether this composition is to be taken seriously or humorously, for it is in that doubt that resides a great deal of the wit expressed. We are not sure that Lord Berners is laughing all the time, and, when he is, we are uncertain whether he is laughing at us for taking him seriously, at his brother composers, or at himself. There is not enough of the grotesque to make the music a caricature, but the local colour is over-accentuated to a point which approaches at times to the burlesque, without, however, leaping the frontier. As music, it is somewhat tantalising: as a contribution to the perennial controversy in which the subject of folk-music is enveloped, it is invaluable.'*

The 'Fantaisie' consists of a Prelude, Fandango, and March, the whole occupying about ten minutes.

I am not at liberty to describe the work upon which Lord Berners is now engaged, but it is one which provides free play to his wit besides some temptations to extravagance—if he should feel that way inclined.

A point which has considerable bearing upon the direction he is likely to take is that his irony is always characterised by unfailing good temper. It is, perhaps, this which most clearly distinguishes it from the irony of our Gallic neighbours, which is more often spiteful. It is really very amiable leg-pulling, and the salt of satire is most carefully kept away from anything resembling a wound. Above all, it is never rubbed in. At the same time, it is accompanied by so much fancifulness, that in other days than the present Lord Berners's humour might not improbably have taken a more romantic channel. I am not aware whether he is a lineal descendant of that Lord Berners of the 16th century who gave us the English version of 'Huon of Bordeaux,' which was our first introduction to the realm of King Oberon, but if he is, his family history is repeating itself, for, if King Oberon were real to us to-day, he would almost certainly be a humorist. It would be his only chance of defending his kingdom against the onslaught of the Philistines.

LIST OF COMPOSITIONS

1.	Trois petites marches funèbres ...	1914.	Spring.
2.	Fragments psychologiques ...	1915.	Autumn.
3.	Poisson d'or	1914.	
4.	Three songs in the German manner	1913.	
5.	Three Pieces for Orchestra ... Chinoiserie. Valse sentimentale. Kazatchok.	1916.	January.
6.	Valses Bourgeoises	1917.	
7.	Fantaisie Espagnole	1918-19. (Finished May, 1919.)	

(Published by J. & W Chester, Ltd.)

ASPECTS OF DVORÁK'S CHAMBER MUSIC

By H. C. COLLES

The visit in the summer of the Czecho-Slovak musicians to London, and the subsequent reappearance here of the Bohemian Quartet in the autumn, have brought Dvorák once more directly into our line of vision, and made it pertinent to ask whether he is a neglected or an over-rated composer. The warm welcome which he and his music received here in his lifetime has given him a name which lasts, yet in almost every department he is known by one or two works only. Speak to any amateur of music about his five published Symphonies and you are almost sure to get some reply about the beauty of 'From the New World.' Suggest to a professional string quartet that a work by Dvorák would be welcome in their programme, and Op. 96 in F, popularly called the 'Nigger,' is almost certain to make its appearance. But there are eight String Quartets published by Simrock, and most of them, before the war at any rate, were available in

* E.E. in *The Outlook*, October 25, 1919

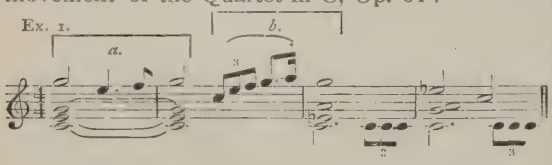
miniature scores at what seems now an almost nominal price. In other departments of chamber music the 'Dumky' Trio and the Pianoforte Quintet are the two works which 'go,' while the former is the last of four, and there are two String Quintets and a Sextet which might share the popularity of the latter. Dvorák in fact is known by samples. In so far as the rest of his work is up to sample he is neglected; in so far as it is assumed to be so without inquiry he is over-rated.

It seems worth while then to look more closely, and to ask, Are the qualities which we love in the Dvorák which we know equally present in that which has been passed over? If not, have these works other qualities not so easily appreciated?

Since Dvorák's works of all classes, exclusive of opera, are registered by opus numbers running to well over a hundred, it is clearly necessary to confine attention to one department. Chamber music for strings was a means of expression to which Dvorák remained consistently faithful through his whole life without thought of immediate publicity. Here if anywhere he wrote for himself, shaping the ideas which, in his own phrase, 'clamoured in his head,' into the form which seemed to him the most consistent.

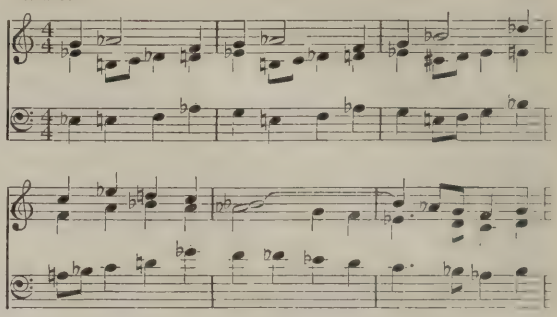
In re-studying the scores of the String Quartets and kindred works lately, I confess to having looked narrowly for evidence of what Mr. Fuller-Maitland in his article in *Grove* found to be a matter for 'slight censure,' that is to say a tendency to keep up the interest 'not so much by ingenious developments and new presentations of the themes, as by the copious employment of new episodes, the relation of which to the principal subjects of the movement is of the slightest.' The search has been so little successful that on the contrary it has seemed that censure, and that not always slight, might be applied for the opposite defect of labouring the development of ideas too slender for such treatment. The classical models were something of a snare to Dvorák. He early gained extraordinary facility in manipulating them, and the moment a characteristic germ of melody entered his head he was ready to spin it into the web of sonata form. Take, for example, the first movement of the Quartet in C, Op. 61:

Ex. 1.



The two motives (*a* and *b*) which make up the theme are not particularly inspired. The one irritatingly suggests 'See the conquering hero comes'; the other says, 'No, after all it's only I, Dvorák.' Yet does he desert them for the 'copious employment of new episodes'? Not a bit of it; the two chase each other through a lengthy exposition with child-like delight in existence. He is in love with his theme, and for the hearer who is not, there is no reprieve until the second subject makes its legitimate appearance:

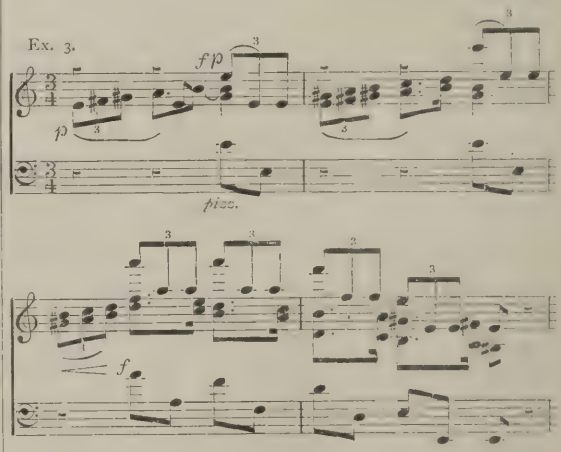
Ex. 2.



Here is something which has that charming undulation of outline together with a hint of harmonic excursion instantly recognisable as Dvorák's most spontaneous self. One could wish that he would break bounds and go the way it seems to beckon, but he is too conscientious. The episode and the syncopated rhythm to which it leads fill a strictly subordinate place in the scheme, and when the double-bar has been reached the 'Conquering hero' and its sprightly pendant take the field again and hold it.

Such movements as this—and this is not an isolated instance—tend to show that there was an element of luck in Dvorák's work. When he chanced on thoroughly congenial and tractable material at the outset, all went well; on the other hand an awkward opening might prejudice the success of the whole thing. He was not a keen critic of his own musical matter, and was apt to get his matter in the wrong place. This second motive (Ex. 1, *b*), which seems so uncomfortably placed in the first movement, is perfectly appropriate when it reappears as the subject of the *Scherzo*:

Ex. 3.

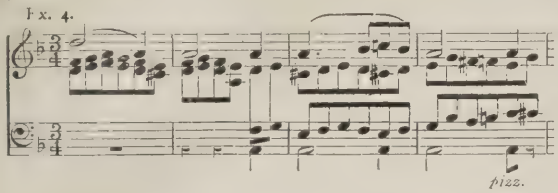


and its brilliant treatment in this form makes the whole movement sparkle with life. It has got rid of its companion, and become free and happy.

In the earlier Quartet, Op. 34, in D minor, dedicated to Johannes Brahms, as in the much better-known one, Op. 51, in E flat, dedicated to Jean Becker, the luck of the start was on Dvorák's side. The Quartet in E flat stands second in popularity to the 'Nigger,' so we may look prefer-

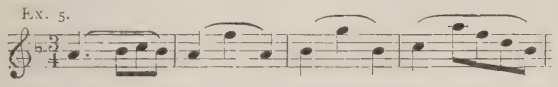
ably at the opening of Op. 34, which is more often passed over:

Ex. 4.



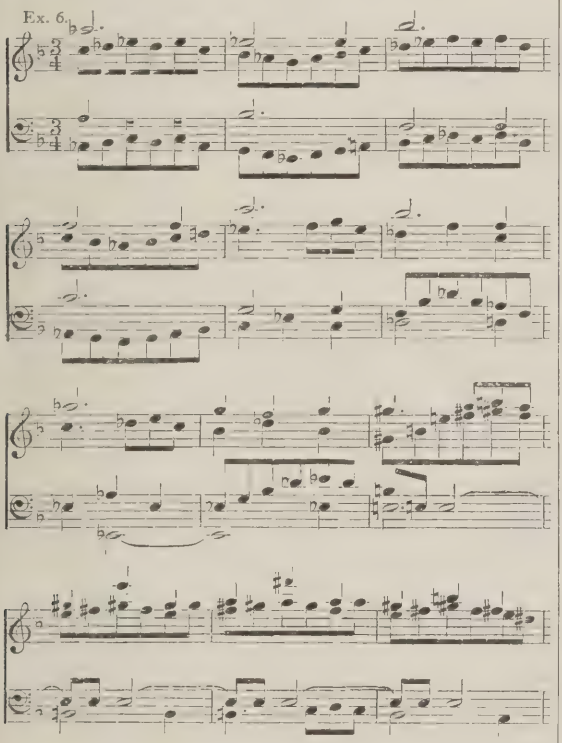
This is the germ of the whole movement. Its suave and fluent melody grows naturally out of the quiet phrase proposed by the first violin. The gentle chromaticism of the two inner parts expands unchecked and unforced. The second subject itself is an extension from a motive of the first:

Ex. 5.



The two belong to one another so completely that throughout the long development one hardly knows which Dvorák has most in mind:

Ex. 6.



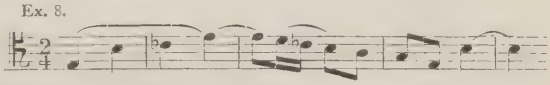
The whole movement, like this example, runs on velvet. It is not emotionally intense because there is little or no clash of ideas, though it has its declamatory moments where the rhythm breaks into a more emphatic mode of speech. But everything is beautified by the unity of idea variously expressed. And that is what one looks for from Dvorák.

A great deal has been said about his national feeling shown in his use either of actual folk-melodies or ideas akin to the folk-music and dance forms of his country. But all such primitive music, whether sung or played—the chivalric ballad and the polka, the love song and the 'Dumka'—has this in common, that it is essentially occupied with one idea at a time. The *Alla Polka* which follows the first movement in Op. 34 is a one-idea movement. The Polka and the Trio stand well apart from one another; the latter is an interlude which just gives the dancers a breathing space before they resume. In such simple forms Dvorák is always in his element; he is care-free and spontaneous. But it is not always that he can carry that same spirit into the developments of larger and necessarily more closely knit forms. That he should ever have been able to do so, as he certainly has in this first movement, is indeed the marvel of his genius. His failures in this respect occur most often in his first movements; the *Finales* which are always close to the dance spirit, however widely they may depart from any known dance form, are practically unfailing. The *Finale* of the C major Quartet, for example, gets into its stride at once with a dance measure which seems a near relation of Haydn's famous 'Kolo':

Ex. 7.

With its rhythm dominating the whole score, there is no fear of incoherence by the introduction of new episodes; the more the merrier. As a matter of fact, new melodic forms crowd in in quick succession, and even the second subject proper is more a new version of the dance measure than a new idea:

Ex. 8.

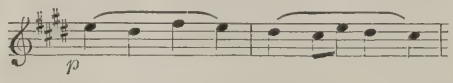


Dvorák solves the problem of the *Finale* instinctively, and it is a problem which over and over again baffles composers of a more introspective kind. In how many modern sonatas, trios, and quartets does the composer let himself down by trying to keep himself up in the *Finale?* One can think of many instances where a first movement starts with a fine impulse, contrasts that with lighter middle movements, and then wearies us by trudging over the same emotional spaces as the first movement only with greater labour. But with Dvorák it is the other way; his first movements may be rather laborious, as this C major one is, or may have the suavity and charm of the D minor and E flat Quartets, but in either event the *Finale* 'makes good,' more than atoning for the defect in the first case, carrying us from pleasure to delight in the second. The Sextet in A for strings (Op. 48) may be cited as an exception because the *Finale* is here cast in rather formal variations of an exceedingly beautiful theme. The numbers labelled Var. 1, 2, 3, &c., in the traditional way are not specially eloquent in shedding new light on the tune until the *Stretto*, the free and vigorous Gigue which brings the whole to a climax. Possibly the fact that the

Sextet was written just about the year (1878) when Dvorák had first attracted the favourable attention of Brahms accounts for the experiment in a style of which the latter was the greatest master of modern times. But it is the drooping beauty of the 'Dumka' and the virile energy of the 'Furiant' which most make one wish that this work occasionally got the public performance which now has been denied to it for so long.

Dvorák's style in chamber music underwent a much greater development in the course of his working life—that is, some twenty-five years of continuous production—than is generally realised. That development is rather obscured by the American episode which now takes so large a place in the popular conception of his personality. Included in that with the 'New World' Symphony are the String Quartet in F and the String Quintet in E flat. Certain aspects of these works show them to be rather a return to his early style than a logical phase in his own development. Though he denied with some emphasis the adoption of negro melodies as subjects, he was indubitably trying to talk their musical dialect, and like many people who experiment in foreign dialects he instinctively and unconsciously reverted to his own. Though the works immediately before the American group have plenty of the distinctive features of Dvorák's own Bohemian music (they include the Pianoforte Quintet with its 'Dumka' and 'Furiant,' the E major Quartet with a similar pair of movements though not called by these names, and the famous 'Dumky' Trio itself), yet in the larger works among them there are qualities of design and feeling quite beyond the charm of local colour, which, failing a better word, one must describe as cosmopolitan. See for example the extraordinarily subtle uses of expression to which a phrase, which might come from any source, is put in the first movement of the E major Quartet:

Ex. 9.



Only a composer with a long vision before him could start so unpretentiously on a big enterprise. The style no longer has that velvety smoothness remarked in the early D minor Quartet, but is far more full of incident, more various in its view.

In the American works Dvorák returned to primitive ideas which reveal their content on their first statement, their charm resting chiefly on a certain piquancy lying lightly on the surface It may be argued that in handling such ideas he was really at his best, that as his nature was not a very profound one any more highly intellectualised style was liable to lead him astray, that he lost more than he gained in this process of evolution. But at present few of us are in a position to support such an argument, because the bulk of the later works remain in neglect. The two last Quartets, Op. 105 in A flat, and Op. 106 in G, are certainly not Dvorák at his happiest, but they are Dvorák speaking with great earnestness and force. The remarkable passage in the *Finale* of the last, into which he has woven material from the first movement, shows an appreciation of texture as against simple beauty of outline which has no parallel in the early Dvorák of the dialect pieces. The fact is that the whole series form in their strength and weakness, their simplicity and their complexity, an extraordinarily human document. They show the effect of contact with the larger world upon an unsophisticated nature too sensitive to remain uninfluenced by such contact but too true to lose its identity. Sophisticated audiences are naturally most attracted by the evidence of naivety, but one can only get the measure of the character by a knowledge of the whole.

THE BANE OF CLEVERNESS

By GERALD CUMBERLAND

For the last twelve months almost every writer and public speaker has taken a strange delight in giving vent to pessimistic utterances 'prophesying woe.' The miasma of pessimism has not yet entered the field of music, so I propose in this article to take it there.

At this moment our British composers are in a condition of curious and (to me) disturbing self-satisfaction. They believe that, at last, they have really begun to compose. Until 1914 many of them were deriving much of their inspiration from Germany; since 1914 they have, they declare, been deriving it from themselves—they have at last formed a British School. Not a school founded on folk-song, of course, but, nevertheless, a school so militantly British, so militarily British, that its members will listen to no music that is not Allied music. In other words, our young men have shut their eyes, opened their mouths, and seen what France and Russia would send them.

And France and Russia have sent them more than was expected, more than was bargained for. Russian composers who for twenty years had been only names, suddenly became realities. In the spring of 1914 the Russians calmly organized a revolution in London: they gave British composers their rich, new wine, blood-red and heady, in queer-shaped goblets studded with precious stones. The Britishers drank and, like Tristan, began to dither divinely. They have dithered ever since. When the war arrived and German music became an impossibility, they ravaged France for music and discovered that Debussy and Ravel were not the only Parisian gods alive. So they dithered in the French manner. Though Diaghileff called Brahms a putrefying corpse, and Schumann a dog baying at the moon (or was it the other way about?), he was not the first to do so: these things were said secretly in 1915. They are said now . . . even in Surbiton.

So, swallowing Russian vodka—and even transfusing it into music—and absinthe, without digesting either, our composers suddenly became British. It is true that Mr. Cyril Scott went on being Mr. Cyril Scott—a very harmless occupation,

The Musical Times **EXTRA SUPPLEMENT.** January 1, 1920.

This Supplement is part also of the January issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 138.

Those of us who are fairly frequent attendants at Competitive Festivals are usually struck by the poor standard attained by the instrumental soloists, compared with that reached by the vocalists, especially in the choral classes. Some such disparity is not unnatural. Although finished singing is the product of years of study, a quite acceptable—even enjoyable—result may be attained in a comparatively short time. The instrumentalist has a long row to hoe, and before he can make any impression has a lot to learn in the handling of his implement. The singer, if he is wise, remains a student for years, but he becomes a performer in a simple but not unpleasing way at an early stage. The budding pianist or violinist has no material for public performance so good and satisfying, and at the same time so simple, as the wealth of fine songs, traditional and otherwise, which lie within the powers of anybody with a fair voice and some musical feeling.

But when these facts are taken into consideration, there is still an unduly large proportion of young instrumentalists unable to do more than make a fair attempt at the bare notes of the test-piece. Anything in the way of interpretation is rarely forthcoming. The writer recently heard nearly a hundred youthful pianists, of ages ranging from eight to sixteen. The majority were miserably inadequate so far as mere finger-work was concerned. Not more than twenty could be regarded as technically satisfactory, and less than a dozen showed a grasp of the musical side of the test. At the same Festival almost as many vocal soloists of the same tender age competed, and the proportion of those showing interpretative ability, joined with fair technical power, was surprisingly high.

Unless this unfortunate disparity between young players and singers is removed, the development of our future musical public will be disastrously uneven. We have seen how Wales has suffered through backwardness on the instrumental side. Thanks to our greater wealth in the matter of fine orchestras, our danger is not so acute, but it is a real one nevertheless. The remedy would appear to lie in a more sparing bestowal of prizes and certificates. An announcement to the effect that in certain instrumental classes the judges felt unable to make any awards would cause the local teachers to overhaul their methods. Fond parents, as a body, would begin to ask questions. The answering thereof would hurt some feelings, and perhaps damage some local reputations. But until a good many teachers are made to feel uncomfortable, there will be no improvement. More and more it is becoming painfully evident that one of our chief needs of the moment is a School for Elementary Music Teachers.

A kindred matter badly needing attention is that of accompanying. Why will teachers with a very poor idea of this difficult art insist on accompanying their pupils at competitions? It not infrequently happens that the young singer is hampered by the erratic keyboard work of the very person from whom he or she should expect help, not hindrance. Even the official accompanist is not always first-rate. Nothing but the best should be good enough. Bearing in mind the general failure to realise what accompanying is, our Festival committees might well consider the advisability of engaging from London, or the nearest large centre, an accompanist of high reputation, in order that a standard may be set up for the guidance of local musicians.

H.

THE Y.W.C.A. EISTEDDFOD.

The Annual Eisteddfod of the Y.W.C.A. was held on December 13 at the Association's headquarters, Morley Hall, Hanover Square. There was a large entry, about forty trios, quartets, and choirs competing. Among the choirs were a good proportion of newly-formed organizations. The vocal material generally was excellent, and there was no lack of intelligence and appreciation. The chief weakness (especially in the new choirs) lay in the part-singing. Some of the choirs sang the unison-song delightfully, but were quite at sea when divided for part-singing. Teachers should devote time to the study of rounds in order to overcome this weakness. In all but a few cases, too, the sight-singing needed more attention. Dr. George Grace judged the trios and quartets, and Mr. Harvey Grace the choirs. The following were the winning choirs:

ADVANCED CHOIRS.

1st. Wimbledon Park.
2nd. St. Peter's, Paddington.

ELEMENTARY CHOIRS.

1st. Princess Arthur Club, Blackheath.
2nd. Wandsworth and South Croydon (tied).

ADVANCED SIGHT-SINGING.

1st. Ealing.
2nd. Wimbledon Park.

ELEMENTARY SIGHT-SINGING.

1st. Wandsworth.
2nd. Stanhope Club, Highbury.

TRIOS.

1st. South Norwood.
2nd. Rossie House.

QUARTETS.

1st. Wimbledon Park.
2nd. Hampstead.

A NEW DEVON COMPETITION.

At a meeting held at the Deanery, Exeter, on December 8, it was resolved to found Devon County Music Competitions in affiliation with the National Association of Music Competitions. The Dean presided, and a helpful address was given by Lady Mary Trefusis, Chairman of the National Association, and hon. secretary of the Cornwall Music Competitions. For many years it has been felt that Devon should commence activity in this direction. The meeting gave promise that great interest would be taken in the scheme, and that good support would be forthcoming.

The Langley Mill and Aldercar Co-operative Society held its annual musical Festival at Langley Mill on December 6, Mr. W. Woolley adjudicating. Seven solo-singing contests were held, and one for male-voice quartets, in which the singing of the Langley Mill party was the chief feature of the Festival.

PEOPLE'S PALACE (EAST LONDON).

This Festival is chiefly useful in providing a meeting-ground for a great number of choirs—especially school and other junior choirs—that can only respond to local stimulus. It not only invites choirs and bands to compete, but caters very elaborately for their various capabilities and constitutions. The competitions are to be held at the People's Palace on February 26 and 28 for evening institutes, children's choirs, and elementary schools, and on May 4-15 for the remainder. Mr. T. F. Dunhill, Mr. Harvey Grace, Mr. Granville Humphreys, and Mr. C. Kennedy Scott will adjudicate, and the hon. secretary is the Rev. C. J. Beresford, 392, Commercial Road, E.

AYRSHIRE.

The fourth Ayrshire Musical Competitive Festival is announced for April 23 and 24, to be held at Kilmarnock. This gathering was last held in 1914. The new syllabus is similar to that last adopted, with the addition of further classes for church, artizan, industrial, junior, and school choirs. In the open challenge choral contests the tests are Marson's five-part madrigal, 'The nymphs and shepherds danced,' and Elgar's six-part unaccompanied chorus, 'Go, song of mine,' for mixed-voice choirs; and Elgar's 'The Réveille' and 'After many a dusty mile' for male-voice choirs. Dr. Brewer is to adjudicate. The hon. secretary is Mr. Robert D. Wood, 81, King Street, Kilmarnock.

STRATFORD (EAST LONDON).

The syllabus of the thirty-eighth Stratford and East London Festival, to be held on April 24, 26, 28, 29, 30 and May 1, displays the comprehensiveness that has always been its characteristic. In opening its competitions to residents in East London and the county of Essex the Festival exerts an educational influence in large populous districts that have few opportunities of musical enlightenment. There are certain sections open to all-comers which on previous occasions have attracted choirs from a considerable distance. The seventy-eight classes provide for adult and junior choirs of all sorts; vocal solos (under nineteen heads), duets, trios, &c.; pianoforte playing (twenty-two classes), including duets, sight-reading, and scale-playing; organ, violin, violoncello, pianoforte trio, and string orchestra; elocution and composition. Mr. J. Graham, 74, Park Hall Road, Finchley, London, N. 2, is secretary. The long list of adjudicators includes Mr. James Bates, Dr. Percy Buck, Mr. Frederick Corder, Dr. Henry Coward, Mr. Ernest Fowles, Mr. Alfred Gibson, Mr. George Oakey, Mr. Daniel Price, Mr. Felix Swinstead, and Miss Katie Thomas.

COMPETITIONS IN 1920.

Below we give all the information we have received with respect to future Competition Festivals, with dates, names and addresses of secretaries and adjudicators:

ABERDEEN.—April 24. Dr. J. R. Elder, 189, Westbourne Road, Aberdeen. Adjudicator, Mr. David Stephen.

AYRSHIRE.—(*See* above).

BALLYMENA.—May 4-7. Mrs. W. Wier, 4 Mount Royal, Portrush, Ireland.

BIRMINGHAM (THE MIDLAND FESTIVAL).—May 8 to 15. Messrs. G. J. Bowker and F. W. Stevens, Queen's College, Birmingham. The names of the thirteen adjudicators, and a complete list of the test-pieces, were given in the *Competition Festival Record* for October, p. 80.

BRIGG (North Lincs.).—April. Mr. Edward S. Brown, Thornholme, Brigg, Lincs.

CARLISLE.—February 10-12. Mrs. Nigel Buchanan, 29A, Aglionby Street, Carlisle. Adjudicator, Prof. H. Walford Davies.

CLEETHORPES.—July 2, 3. Mr. S. G. Dilnot, Council Offices, Cleethorpes.

COLERAINE.—May. Mrs. Huston, Ulster Bank, Coleraine, Ireland.

CORNWALL.—May. Lady Mary Trefusis, Falmouth. Adjudicator, Mr. Sydney H. Nicholson.

DORSET CHORAL ASSOCIATION.—Miss F. Kindersley, Clyffe, Dorchester, Dorset.

DOVE AND CHURNET VALLEYS (ASHBOURNE).—April 20. Mr. F. Rawlinson Wood, Denstone College, Roster, Staffs.

ESKDALE.—May 11, 12. Miss May Yeoman, Woodlands, Sleights S.O. Adjudicator, Dr. A. Somervell.

FIFE, KINROSS AND CLACKMANNAN (KIRKCALDY).—April. Mr. J. T. Davidson, Solicitor, 150, High Street, Kirkcaldy.

GLASGOW.—April 30 to May 8. Mr. R. P. Graham, 72, Waterloo Street, Glasgow (during January); 187, St. Vincent Street, Glasgow (from February 1). Adjudicators, Prof. Granville Bantock, Prof. H. Walford Davies, Mr. Ernest Newman, and Sir J. Forbes-Robertson.

HASTINGS.—May 17-20. Mr. John Lockey, 47, Havelock Road.

KENDAL (THE MARY WAKEFIELD WESTMORLAND FESTIVAL).—April 14-16. Messrs. Colin & Gordon Somervell, Netherfield Works, Kendal. Adjudicators, Prof. H. Walford Davies and Mr. George Rathbone.

KENT (CHATHAM).—May 15 and 19. Mr. Leslie B. Mackay, 378, High Street, Rochester. Adjudicator, Mr. Harvey Grace.

KENT (WEST).—Miss R. Turnbull, The Mill House, Hildenborough; Miss E. P. Pechey, Homeleigh, Tonbridge.

LEAMINGTON.—May. Mrs. Bernard Green, 175, Rugby Road, Royal Leamington Spa.

LEITH HILL.—Mrs. Edward Tatham, Towerhill Manor House, Gomshall.

LINLITHGOW.—Mrs. Mackenzie, Longcroft, Linlithgow.

LONDONDERRY.—May 9-12. Mrs. A. Stewart, Holly Lodge, Londonderry. Adjudicators, Mr. H. Plunket Greene, Dr. E. C. Bairstow.

THE MANX FESTIVAL (DOUGLAS).—Mr. W. A. Craine, North Cliff, Douglas.

MID-SOMERSET (BATH).—May 19-22. Mr. H. Bowen, 13, Daniel Street, Bath.

NORTH NORTHANTS (OUNDLE).—April 23, 24. The Lady Lilford, Lilford Hall. Adjudicators, Mr. Sydney H. Nicholson, Mr. C. J. King.

NORTH NOTTS (RETFORD).—April 21, 22. Mrs. Herbert Peake, Bawtry Hall, Retford, and Mr. J. F. D. Dimock, 19, Churchgate, Retford. Adjudicator, Mr. Geoffrey Shaw.

OAKLANDS CONGREGATIONAL CHURCH (SHEPHERD'S BUSH).—February 12. Mr. Harry S. Anderson, 29, Sedgeford Road, W. 12.

PEOPLE'S PALACE (E. LONDON).—(*See* above).

PETERSFIELD (HANTS.).—April 20-22. Miss Grace Hoskyns, Bedhampton, Havant, Hants.

PORTSMOUTH (Welfare Association for the Young).—April 26-30. Mr. J. Herbert Fisher, 66, Gladys Avenue, Portsmouth. Adjudicator, Mr. Harvey Grace.

SLIGO.—April 7-9. Mr. Edwin Bell, The Cottage, Finisclin, Sligo.

SOMERSET (MID-).—Mrs. Clerk, Charlton, Shepton Mallet.

SOMERSET (SOUTH).—Miss H. Trask, Courtfield, Norton, Stoke-under-Ham, Somerset.

STRATFORD (E. LONDON).—(*See* above).

WHARFEDALE (ILKLEY).—Mr. A. Akeroyd, Kirk Ella, Leeds Road, Harrogate.

WIRRAL AND EDDISBURY.—April 29 to May 1. Mrs. H. Mitchell, Salings Bank, Grosvenor Road, Chester. Adjudicator, Dr. R. R. Terry.

WANSBECK (MORPETH). — March 26-27. Miss P. Fullarton James, Stobhill, Morpeth.

WORCESTERSHIRE.—May 18. Mr. A. B. Banks, Okehill, Kidderminster. Adjudicator, Dr. R. R. Terry.

YORKSHIRE (SOUTH).—Mr. V. Challis, Viola Bank, Stocksbridge, near Sheffield.

YORKSHIRE.—April 24-27. — Mrs. Hemsworth, Monk Fryston Hall, South Milford, Yorks. Adjudicator, Dr. A. Somervell.

No. 644. NOVELLO'S OCTAVO ANTHEMS. Price ~~3d.~~ 4d.

BY THE WATERS OF BABYLON

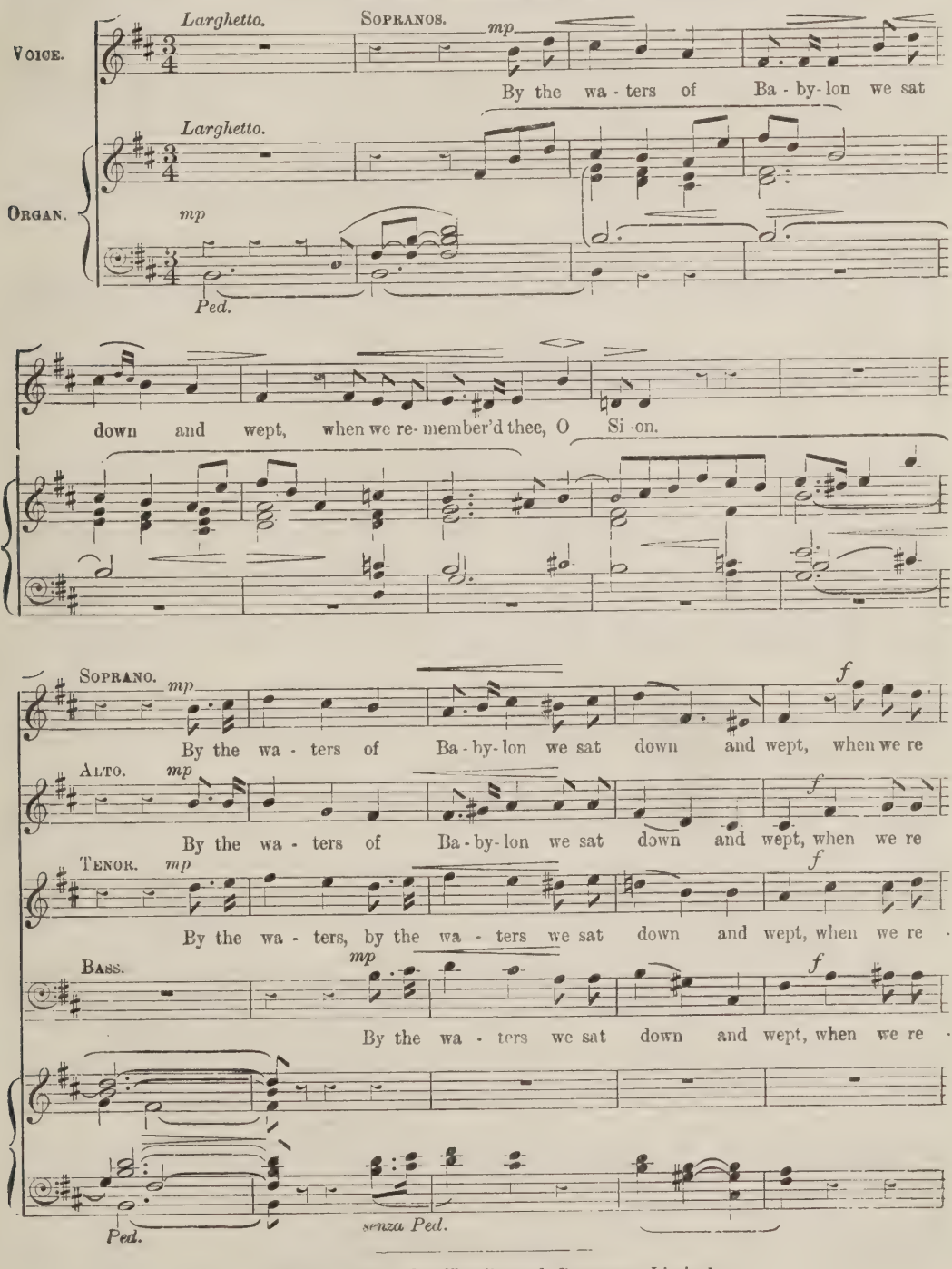
ANTHEM FOR SOLI AND CHORUS

COMPOSED BY

Psalm cxxxvii.

S. COLERIDGE-TAYLOR.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO. NEW YORK.



Copyright, 1899, *by Novello and Company, Limited.*

MADE IN ENGLAND.

- member'd thee, O Si-on, by the wa-ters of

- member'd thee, O Si-on, when we re-member'd thee, O Si-on, by the wa-ters of

- member'd thee, O Si-on, when we re-member'd thee, O Si-on, by the wa-ters of

- member'd thee, O Si-on, when we re-member'd thee, O Si-on, by the wa-ters of

mf cres.

Ped.

Ba-bylon we sat down and wept, when we re-member'd thee, O Si-on, when we re-

cres.

Ba-bylon we sat down and wept, when we re-member'd thee, O Si-on, when we re-

cres.

Ba-bylon we sat down and wept, when we re-member'd thee, O Si-on, when we re-

cres.

Ba-bylon we sat down and wept, when we re-member'd thee, O Si-on, when we re-

cres.

cres.

f *poco rit.*

- member'd thee, O Si-on, when we remember'd thee, O Si-on.

f *poco rit.*

- member'd thee, O Si-on, when we re-mem-ber'd thee, O Si-on.

f *poco rit.*

- member'd thee, O Si-on, when we re-mem-ber'd thee, O Si-on,

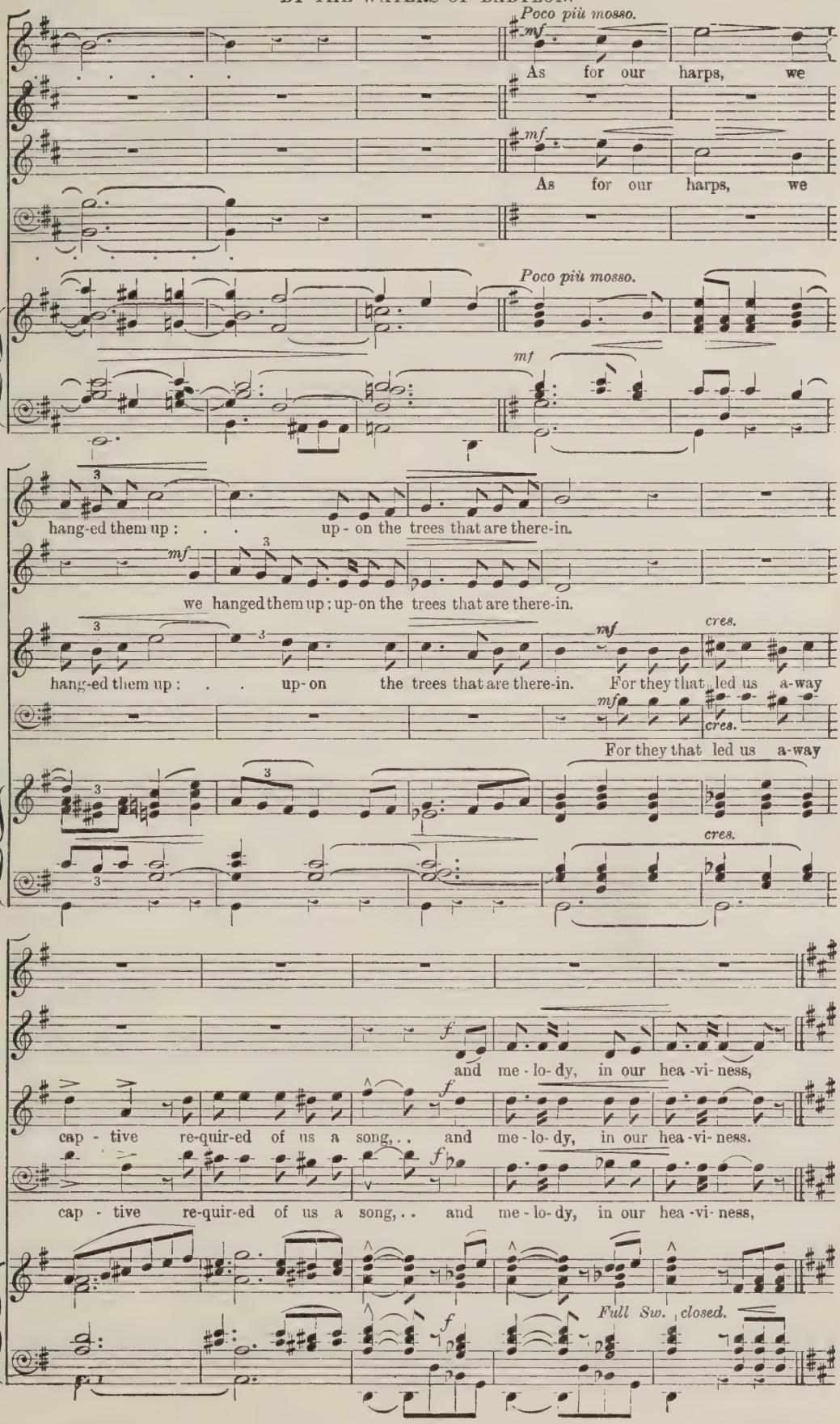
f *poco rit.*

- mem-ber'd thee, O Si-on, when we re-mem-ber'd thee, O Si-on.

f *poco rit.* *p mf*

Ped. *Man.* *Ped.*

BY THE WATERS OF BABYLON.



ff

Sing us one of the songs of Si - on, . . sing us one of the

ff

Sing us one of the songs of Si - on, . . sing us one of the

ff

Sing us one of the songs of Si - on, . . sing us one of the

ff

Sing us one of the songs of Si - on, . . sing us one of the

ff

(*Open.*)

p *f*

songs of Si - on. . . How shall we sing . . the Lord's song, . . in a

p *f*

songs of Si - on. . . How shall we sing . . the Lord's song, . . in a

p *f*

songs of Si - on. . . How shall we sing . . the Lord's song, . . in a

p *f*

songs of Si - on. . . How shall we sing . . the Lord's song, . . in a

p *f*

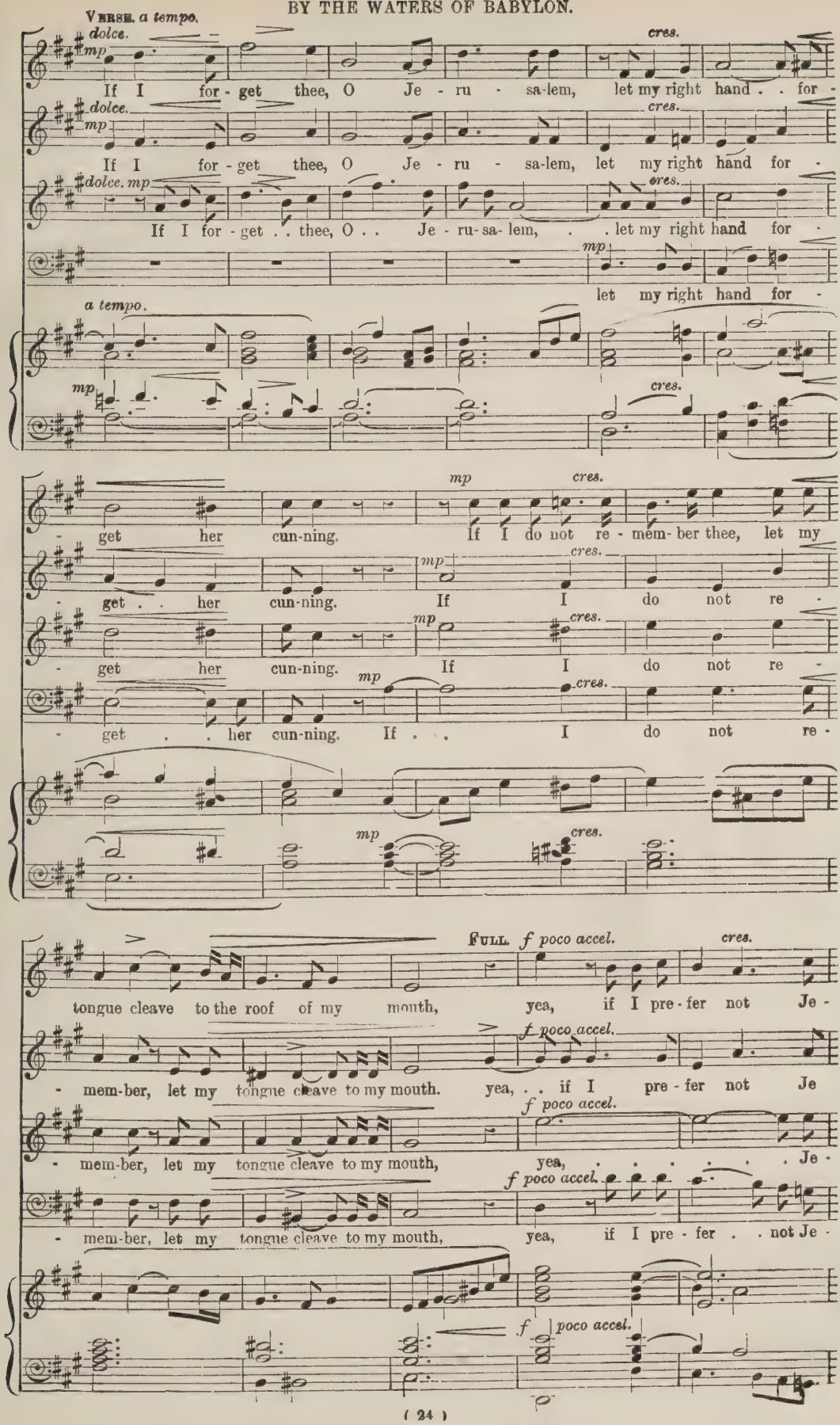
strange land?

strange land?

strange land?

strange land?

mp *sf* *mp* *poco rit.*


VERSE. a tempo.
dolce.
mp
cres.
If I for - get thee, O Je - ru - sa-lem, let my right hand . . for -
dolce.
mp
cres.
If I for - get thee, O Je - ru - sa-lem, let my right hand for -
dolce. mp
cres.
If I for - get . . thee, O . . Je - ru-sa- lem, . . let my right hand for -
mp
let my right hand for -
a tempo.
mp
cres.
mp
cres.
- get her cun-ning. If I do not re - mem- ber thee, let my
mp
cres.
- get . . her cun-ning. If I do not re -
mp
cres.
- get her cun-ning. If I do not re -
mp
cres.
- get . . her cun-ning. If . . I do not re -
mp
cres.
FULL. f poco accel.
cres.
tongue cleave to the roof of my mouth, yea, if I pre - fer not Je -
f poco accel.
- mem-ber, let my tongue cleave to my mouth. yea, . . if I pre - fer not Je
f poco accel.
- mem-ber, let my tongue cleave to my mouth, yea, ... Je -
f poco accel.
- mem-ber, let my tongue cleave to my mouth, yea, if I pre - fer . . not Je -
f
poco accel.

Più mosso.

- ru - sa-lem in my mirth, let my tongue cleave to the roof of my mouth, . . .

- ru - sa-lem in my mirth, let my tongue cleave to the roof of my mouth, . . .

- ru - sa-lem in my mirth, let my tongue cleave to the roof of my mouth, . . .

- ru - sa-lem in my mirth, let my tongue cleave to the roof of my mouth, . . .

Più mosso.

. . . let my tongue cleave to the roof of my mouth, . . . if I pre - fer not Je -

. . . let my tongue cleave to the roof of my mouth, . . . if I pre - fer not Je -

. . . let my tongue cleave to the roof of my mouth, . . . if I pre - fer not Je -

. . . let my tongue cleave to the roof of my mouth, . . . if I pre - fer not Je -

f *p* 3 *f*

- ru - sa-lem in my mirth. Re-member the children of E-dom, O Lord, . . .

f *p* 3 *f*

- ru - sa-lem in my mirth. Re-member the children of E-dom, O Lord, . . .

f *p* 3 *f*

- ru - sa-lem in my mirth. Re-member the children of E-dom, O Lord, . . .

f *p* 3 *f*

ru - sa-lem in my mirth. Re-member the children of E-dom, O Lord, . . .

Sw. closed. *p*

. . . in the day of Je - ru - sa-lem, how they said, Down with it,

. . . in the day of Je - ru - sa-lem, how they said, Down with it,

. . . in the day of Je - ru - sa-lem, how they said, Down with it,

. . . in the day of Je - ru - sa-lem, how they said, Down with it,

down with it, e-ven to the ground. . . .

down with it, e-ven to the ground. . . .

down with it, e-ven to the ground. . . .

down with it, e-ven to the ground. . . .

dim. *p* *dim.* *p* *rall.*

Tempo 1mo.

O daugh-ter of Ba - by-lon, wast - ed with mi - se- ry, yea, hap-py shall he

O daugh-ter of Ba - by-lon, wast - ed with mi - se- ry, hap - - py shall he

O daugh-ter of Ba - by-lon, wast - ed with mi - se- ry, yea, hap-py shall he

O daugh-ter of Ba - by-lon, wast - ed with mi - se- ry, yea, hap-py shall he

Tempo 1mo.

p

be that re - ward - eth thee, as thou hast serv - ed us.

be that re - ward - eth thee, as thou hast serv - ed us. Bless -

be . . that re - ward - eth thee, as thou hast serv - ed us.

be that re - ward - eth thee, as thou hast serv - ed us.

mp

mp *poco . . a . . poco . . rall. . . e . . dim.*

Blessed shall he be that tak - eth thy chil - dren, and throweth them a -

- - ed shall he be that tak - eth thy chil - dren, and throw - - eth them a -

mp

Bless - ed shall he be that tak - eth thy chil - dren, and throw - eth them a -

mp

Bless - ed shall he be that tak - eth thy chil - dren, and throweth them a -

poco . . a . . poco . . rall. . . e . . dim.

Ped. 32 ft.

mp *Più lento.* *pp*

- gainst the stones, . . . a - gainst the stones. . . .

mp *pp*

- gainst the stones, a - gainst the stones. . . .

mp *pp*

- gainst the stones, . . . a - gainst the stones. . . .

mp *pp*

- gainst the stones, . . . a - gainst the stones. . . .

Più lento.

p *mf* *pp* *rit.*

Also published in Novello's Tonic Sol-fa Series, No. 1216.

that Mr. Eugène Goossens, jun., wrote, among other things, an imitation of a musical-box made in Geneva, that Mr. John Ireland became yellow-booky and tried to discover what Arthur Symons sounded like when read aloud on the pianoforte, and that many of the smaller fry (very small fry, these!) wrote Songs of Sussex, London Lyrics, Manchester Melodies, and Noises from Nottingham. But most of their confrères did their utmost to realise what it felt like to be long-haired, velvet-coated decadents in the Latin Quarter, or horny-handed peasants in Yasnapaniasnavolupski. Not one of them succeeded. They became neither Frenchmen nor Russians; they remained merely their rather dull selves.

In these experiments to found a British school by making France and Russia their spiritual homes, our young composers began by throwing sentiment to the winds. Not that they called it sentiment: 'sentimentality' was the word they used. They saw that there is little sentiment and no real tenderness in the more important modern French composers, and they admired the orgies of savagery in which most of the Russians indulge. They perceived that even Tchaikovsky has little nobility of sentiment, for they detected in his weeping melodies nothing but a series of self-pitying orgasms. So, said they, sentimentality must go. And go it did—if, indeed, it ever was there. One fears it has gone never to return. They wrote brainy music: 'awfully clever' stuff: music that in its effort to mean so much, ended by meaning nothing at all. Emotion? Bless you, no! The Germans were emotional! These young British lions were all head and no heart; they were like creatures roaming about with the heads of lions and the hearts of rabbits.

Many are bubbling over with delight at this state of affairs. It is Progress. We are now making headway! Brahms is a cretin; Schumann, a man who wears goloshes when out of doors and knitted canvas slippers at home; Wagner, a wretched fellow with his eyes in the stars and his soul in the dung-heap; Richard Strauss, a Berlin cad. But Holst—*regardez!* what genius! Goossens—*attendez!* what daring! what originality! Delius—*tiens!* what an intellect! And so on. But some of us see in all this hard cleverness, this acrobatic ingenuity, this musical psycho-analysis, not the seeds of decay but decay itself. No one is so clever as the man who argues his own soul out of existence, no one so 'smart' as the fellow who can wink with a monocle in his eye, no one so up-to-date as the man who has never had a past and, most assuredly, will never have a future.

Clever! Oh, yes, this growing band of musicians is very clever. As if cleverness in art were everything—or, indeed, anything! Has anyone ever disgraced himself by calling Elgar 'clever'?—or Bantock?—or Vaughan Williams? Yet this is the adjective that is most constantly and very aptly applied to these young composers, whose music is like the shaking of precious stones in a tin can. Composers of music require just that degree of cleverness which will enable them to acquire the amount of technique necessary for self-expression. When a poet, or a painter, or a composer possesses a perfect technique and yet has nothing to express with that technique we call him clever. And rightly so, for it is a term of insult. Nowadays we judge a work, not by its content, but by the manner in which that content is expressed. That is real artistic decadence.

If, then, the great emotions are dead in our music, how may we bring them back? Not by an effort of will: not by striving to be original: not by slavishly copying someone else. In order to express great emotions, one must first of all feel them. One almost blushes to write down anything so obvious, but when so many young composers are regarded by themselves and others with the solemn respect that one pays only to men of genius, one feels that it is the obvious that needs underlining.

There can be little doubt that the present-day fear of feeling emotion is due to the strain of the war: we have all felt so much, and suffered so much, that most of us have no capability left for profound emotion—or, if we have, we are unwilling to exercise that capability. Our hearts are sore, so we use our brains. There are very few creative artists whose gifts have not been temporarily impaired by the war. At the moment of writing, I can think of only one first-rate artist whom the war has not half-suffocated—Vincente Blasco Ibanez, the great Spanish writer. But if, as I believe, this is the prime cause of our present sterility, it will pass away with time. Yet nothing can be more stupid, more certain to hinder the revival of the creative spirit among us, than to regard the work of the 'new' School as anything more than clever, experimental stuff that will be utterly forgotten in two or three years. We cannot make a thing great, or fine, or noble, by continually bestowing any—or all—of those adjectives upon it. We only make ourselves ridiculous.

Fortunately, there are signs that the craze for Russian music is dying quickly. For more than five years it has held a place in our esteem out of all proportion to its merits. It has served its turn: let it go. And as for French music, so much stuff of poor quality is dinned into our ears that one feels inclined to echo the aphorism of the late Hans Richter, who, on being asked why he did not play any at his concerts at Manchester, replied: 'French music? Why, there isn't any!' Certainly there is no great music now being published in France—nothing to touch the work of Elgar. But we have for so long allowed ourselves to be charmed and interested and amused by modern French composers, that we have lost sight of the fact that to charm and interest are not the sole functions of art.

The Title-page and Contents of Volume lx. (January to December, 1919) of the *Musical Times* is now ready, and can be had post-free by subscribers on application to the publishers.

THE ORGAN WORKS OF BACH

By Harvey Grace

Prelude

There are enough fine books on Bach to make a series of articles on his organ music seem unnecessary. But as a matter of fact the student who wishes to read about this branch of Bach's output will find the Bach literature not very helpful and far from convenient. In the first place, the books usually survey the whole field, with the result that there is insufficient space for the detailed consideration of the various portions of it. Usually the organ music suffers the most by this lack of space. For example, in Parry's fine study ('John Sebastian Bach') only about twenty-five of its 572 pages are devoted to the organ works. The gigantic Toccata and Fugue in F has to be disposed of in less than a page, and the six Trio-Sonatas in about a page and a half. The references in Spitta are numerous, but they are so scattered about the three volumes as to be almost lost in the mass of other material. Schweitzer (perhaps because he was an organist) is fairly liberal in his treatment of the organ music, but as his book ('J. S. Bach, le Musicien-Poète') is concerned chiefly with the programmatic aspect of Bach's works, only the Choral Preludes come in for extended notice. Pirro's 'L'Esthétique de Jean-Sébastien Bach' deals chiefly with the composer's treatment of the orchestra and with his methods of accompaniment, the organ music being given a few pages of the chapter, 'La musique instrumentale.' Rutland Boughton's excellent little handbook is for the general reader rather than for the organist.

On the ground of previous insufficient treatment there is thus ample justification for such a series of articles as is here projected. But there are two more practical reasons. All the big Bach books are so costly as to make the average organist think twice before buying, especially to-day, when he is notoriously the worst-paid member of the musical profession. And it must not be forgotten that it is the average organist who needs consideration in this matter, since for him and for his pupils Bach is regular daily fare. Secondly, as the writers on Bach have not usually been organists they could hardly be expected to look at the subject from the practical playing point of view. Now, no instrument has developed so wonderfully as the organ, and, as a result, the playing of early organ music gives rise to a host of problems and considerations that occur comparatively seldom in the performance of other works of the same period.

The following articles will aim at an exhaustive survey of Bach's organ music, regarding it from the point of view of the modern player. If some of the conclusions arrived at run counter to those generally accepted, there need be no surprise. The subject is one on which there is room for widely differing opinions, none of which are wrong; indeed, granted the point of view, they may all be equally sound.

The writer is well aware of the difficulty of his task. He ventures on it as a lifelong devotee of Bach, and claims on behalf of his views that they are the result of intimate acquaintance with the music and of a fairly long experience as player and teacher.

Although in discussing certain points as to textual reading, registration, laying-out, &c., various editions will be alluded to, it will be convenient to use only one for general reference. In considering the Choral Preludes, the melodies and the text of the hymns are so important that the chosen edition must be one in which these are available. Apparently the only edition answering this requirement is that of Novello (vols. xv.-xx., the whole of the Chorals and a portion of the text in German and English being given in vol. xx.). The references will therefore be made to that edition, the number of the volume and the page being shown in Roman and Arabic numerals.

I.—Early Works

It is unfortunate that, in England at all events, the most widely-known of Bach's early organ works are by no means the best. This is due to the fact that until very recently the organ music based on choral melodies was a sealed book so far as most English organists were concerned. And yet among Bach's youthful efforts are some choral variations that, by reason of their intrinsic merit and their value as technical material, are far more deserving of attention than certain of the immature preludes and fugues with which so many students begin their study of his music.

The exact chronology of Bach's organ works (especially the earliest) is uncertain. But we may safely say that he began his career as organ-composer (as he certainly ended it) by treating a choral melody. His output during the Lüneburg period (age fifteen to eighteen) seems to have consisted entirely of Choral Partitas—sets of variations. Two of these—a set of eleven on 'Ach, was soll ich Sünder machen?' and another of seventeen on 'Allein Gott in der Höh' sei Ehr'—are so elementary and inferior as to make one question their authenticity. Spitta regards the former as genuine, but makes no reference to the latter. He mentions, however, a set of seven variations on 'Herr Christ, der Ein'ge Gottessohn' as being almost certainly by Bach, and dating from the Lüneburg days. They were still in MS. in 1880. The two sets first mentioned above are to be found in vol. ix. of the Best-Hull edition (Augener).

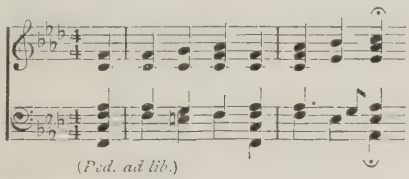
The only works of this period that are worth our attention to-day are the Partitas on 'Christ, der du bist der helle Tag' ('O Christ, Who art the Light and Day') and 'O Gott, du frommer Gott' ('O God, Thou faithful God') (xix.).*

One of the most certain evidences by which we may assign Bach's organ music to this

* The Partita on 'Sei gegrüsset, Jesu gütig,' belongs partly to the Lüneburg period. Some of the variations were written at a much later date, however, so they will be discussed in a future chapter.

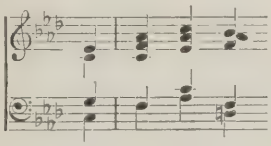
Lüneburg era is the almost entire absence of an independent pedal part. Bach's post at Lüneburg (where he received a monthly salary of twelve groschen) was one of general utility—accompanying on the harpsichord at rehearsals, playing the violin in concerted music, and probably acting as assistant choir director, his own singing voice having temporarily disappeared. He had little opportunity for access to the organ, and therefore composed for the two-manual harpsichord, though occasionally he seems to have had the organ at the back of his mind. The Partitas are for manuals, with brief *ad libitum* indications for the pedals. The idiom is usually of the type proper to an instrument deficient in sustaining power. The writing is unequal, but there are so many passages of pure Bach that we cannot afford to neglect the works. It is worth noting that the chief weakness is in the matter of plain harmonization. For example, here is the first phrase of 'Christ, der du bist der helle Tag':

Ex. 1.



Spitta points out the clumsy effect of the six-part chords on the weak accents, with four-part harmony between. He might have further drawn attention to the lack of harmonic enterprise. In the ten bars we find the tonic chord, in root position, no less than fourteen times! And such clumps of notes as

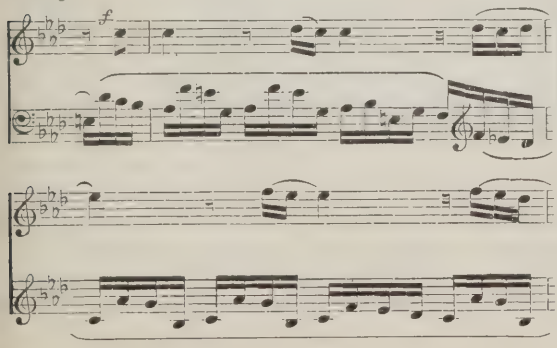
Ex. 2.

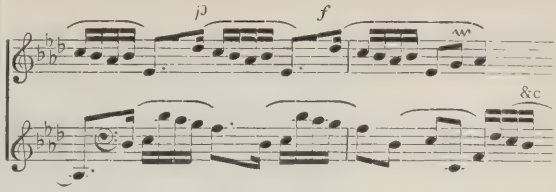


hardly suggest the Bach we know.

But the best of the variations show a grace and polish quite remarkable in an age when the keyboard idiom was still far from defined. We have more than a peep of the real Bach in such passages as the following, with its satisfying two-part writing, its little two-note leaning figure in the right hand, and the delightful bit of echo:

Ex. 3.



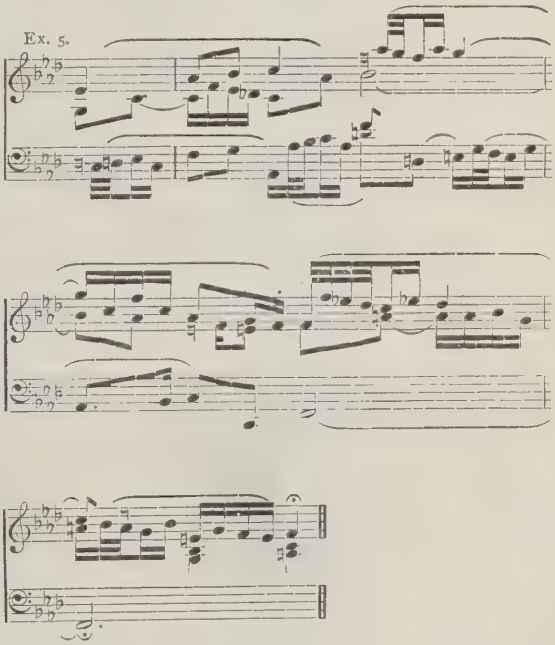


In the third variation we meet with a little figure which was destined to play an important part in some of the best of the Choral Preludes:

Ex. 4.

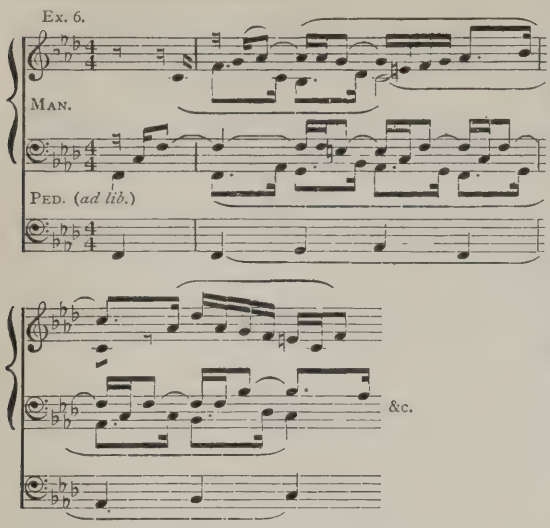
The closing bars of this variation are worth quoting. They might have been written in Bach's maturity:

Ex. 5.



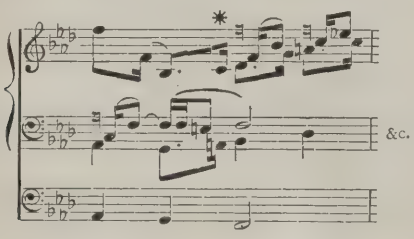
The final variation gives us an *ad libitum* pedal part which needs treating with discretion. It consists of the choral melody in crotchets. But as the left hand gives us an ornamental form of the tune in the bass, the pedal part, unless played with very quiet 16-feet tone alone (uncoupled, of course) merely muddles the effect. Played on the harpsichord the pedal notes quickly ceased sounding, and little or no damage was done. On the whole, the pedal part is best omitted. Certainly the use of Pedal 32, 16, and 8-ft. with reeds coupled to Great (as is suggested by some editors), seems indefensible, unless the lower of the left-hand parts is omitted. Here is the first phrase of this variation:

Ex. 6.



It is worth noting that the number of the variations corresponds with the verses of the hymn, showing that already Bach, like Böhm and others, was more or less working on a programmatic basis. The connection between the music and the words is less clear than in the bulk of the Choral Preludes, but it is there. Before leaving the work, one more passage deserves quotation. It is the final cadence of the last variation, with a daring use of an auxiliary note:

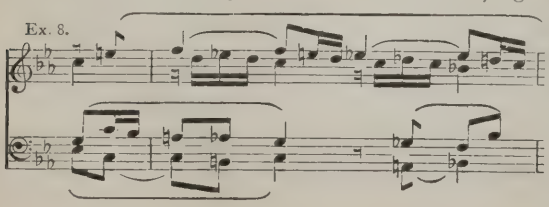
Ex. 7.

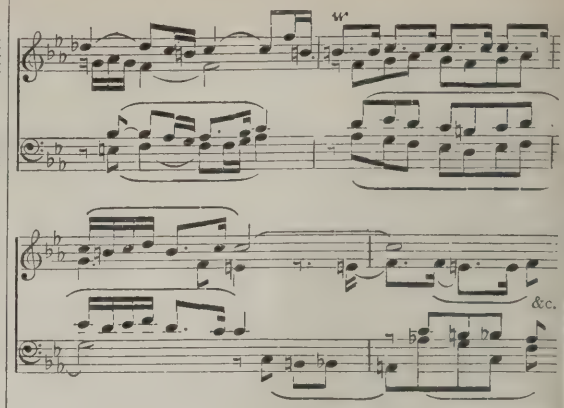


Played at the right slow pace, the fifths and the unexpected touch of the chord of A minor at* are calculated to make even a stolid player sit up, especially if the pedal part be omitted.

Much of what was said above applies to the variations on 'O Gott, du frommer Gott.' We find the same clumsy method of harmonizing the choral, and the same graceful writing in the variations. Again the sections are the same in number as the verses—nine. The connection between words and music is of the slenderest, save in sections vii. and viii., where the more expressive character of the music seems to be a fairly obvious reflection of the increase of emotion in the text. No. viii. contains some beautiful writing of the chromatic type which Bach usually adopted when dealing with the idea of death, *e.g.*:

Ex. 8.





There is nothing of the 'prentice hand here, especially in such details as the inverted pedal point in bar 3, or the touching together of the E natural and B natural in the last bar.

These Partitas show in a marked degree the influence of Georg Böhm, who was organist at St. John's Church at Lüneburg during Bach's stay. Böhm seems to have imbibed a good deal of the spirit of contemporary French clavecin composers, and no doubt much of the grace of Bach's early keyboard writing is due to French influences received thus second-hand. To Böhm he certainly owes his trick of beginning each set of variations with a primitive kind of *ostinato*—an idea which bore fine fruit later in the so-called 'Giant' fugue, and in several of the numbers of the 'Little Organ Book.' The few examples of Böhm's work that survive show him to have been a much more imaginative and decorative writer than Pachelbel, and a more intimately expressive one than Buxtehude. It is but fair that the influence he exerted on Bach should be noted. We shall see a further striking example later.

But, imitative as these early works inevitably are, they are at the same time characteristic. As Spitta says:

> Throughout, indeed, in spite of their reliance on an outside model, these chorale variations bear witness to a quite extraordinary talent. They are by a youth of sixteen or seventeen, and what natural beauty they display! What freedom, nay, mastery of the combination of parts! Not a trace of the vacillating beginner feeling his way. He goes forward on his road with instinctive certainty; and though here and there a detail may displease us the grand whole shows the born artist.

I have dealt rather fully with these two early works because they seem to be so admirably adapted for technical purposes. They are far more interesting than much of the manual work usually given to students in the early stage. Moreover, the best of the variations are well worth playing. With two well-contrasted manuals and light promptly-speaking stops, they may be made into enjoyable little pieces. The player will get a delightful foretaste of the intimate character that makes the best of Bach's music so vital to-day; he will also discover the seeds from which spring some of the mightiest of musical growths.

(To be continued.)

(Copyright of His Majesty The King.)

SIR EDWARD BONKIL
PROVOST OF TRINITY COLLEGE, EDINBURGH.

(Painted, probably by Van der Goes, about 1476.)

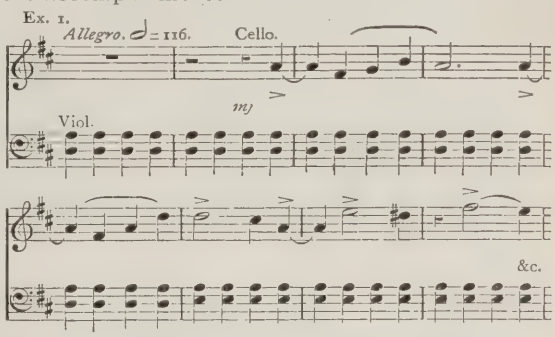
Interludes

By 'FESTE'

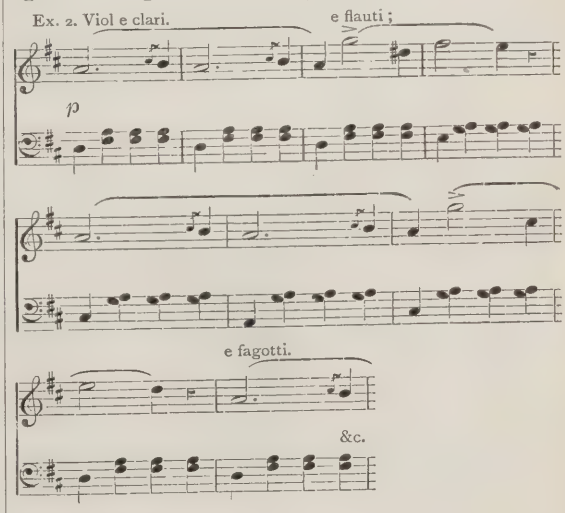
The only works of art that are really boring are the mediocre. An out-and-out bad composition has an entertaining quality all its own. After the winner and his hottest rival have passed the post, the most conspicuous competitor is usually the last. The public has no eye for the undistinguished ruck between: it thinks only of the laurel wreath and the booby prize. For this reason I am grateful to the reader who sends me a copy of the worst oratorio ever written. I had often heard of it, and had vainly searched the second-hand bookshops for a copy. Now it drops into my lap, as such good things have a way of doing. There may be wide difference of opinion as to the finest oratorio, or the half-dozen finest; there can be but one verdict as to the worst. It is surely 'Ruth,' by —— but on second thoughts I suppress the composer's name. He may have left descendants, and I would not willingly hurt their feelings. 'Ruth,' was published by the composer, at 60, Kingsland Road, Shoreditch, the price being one guinea and a half. There is no date of publication, but a note over the libretto tells us that the work was 'first performed in the Town Hall, Prahran, near Melbourne, Victoria, Jan. 21st, 1864.' A good many of the subscribers were Melbourne folk. Among the English patrons are few of note in the musical world—'Goldschmidt, O., Esq.,' and 'Oakeley, H. S., Esq., Professor of Music in the University of Edinburgh,' are the two that first take the eye.

We are all busy to-day either writing or reading accounts of new works that are important, or will (perhaps) be important ten years hence. As a refreshing change, let us spend a few minutes with one that never mattered to anybody but the composer. In order to get the right sympathetic point of view, we will put the clock back to 1864. . . . . I am a reviewer, with a friendly feeling towards the new work and its composer, whose name I will change to George Olthurst.

'Of all the forms of musical art, that most calculated to elevate and inspire is the oratorio. We may well be proud of the fact that it has nowhere flourished so vigorously as in this great country. Not only do we keep alive the immortal works of Handel: our own composers, with that mighty examplar before their eyes, also enter the field from time to time, and so carry on the great line. The latest of these native oratorios is "Ruth," by George Olthurst. The words are "selected chiefly from the Holy Scriptures," and the work is dedicated "To the Queen: a humble tribute of devotion"—a worthy offering to the Gracious Lady to whose discriminating patronage we owe so much of our happy acquaintance with the noble music and the gifted artists of the Fatherland. "Ruth" upholds the classic form and tradition so well suited to its sacred theme. It begins with an Overture in D, an imposing *Andante* chiefly based on the tonic chord, and a lengthy *Allegro*. The opening subject of the *Allegro* is of a tripping character, the right pastoral atmosphere being subtly suggested by the bare fifths and fourths of the accompaniment:



'This theme is treated canonically, after which we have another subject of bold type, opening with the notes of the chord of the tonic, followed by a brief excursion into G and C. But the composer rightly believes that departures from the original key should be few (if any), and as brief as possible. So, by means of an ingenious use of the chord of the augmented sixth, he quickly leads to the chord of the dominant (A), giving us fifteen bars of it, in order to induce a feeling of security. He then starts on his third subject, again making use of the key of D:



'The student will note how skilfully the composer obtains homogeneity by use of the same key and style for his first and second subjects. No. 2 is extended by a series of pleasing scale-passages—also in D major—after which it returns (still in D), but now enriched by being given out in sixths by the violins and trumpets, stability being provided by the use of the same accompaniment as before. The whole of the overture (about 200 bars) is based on this material. The composer wisely eschews any display of technical skill. He rightly regards the simple presentment of his themes as being consistent with the pastoral nature of his subject—"Ruth," as I have already pointed out.'

'The opening chorus tells us of Elimelech's sojourn in Moab, with Naomi his wife and his two

sons. The style is as simple and direct as in the overture. Nothing could be more definite and satisfying than the composer's treatment of historical narrative. See, for example, this little extract dealing with the marriage of Naomi's two sons:

Ex. 3.

And they took them wives of the wo - men of

8va.

the name of the one was Or - pah, the name of the

Mo - ab;

o - ther Ruth; and they dwelt there a - bout ten years.

'These qualities of directness are conspicuous throughout the work. When Naomi's daughters-in-law (two in number, as we have just seen) express their determination to return with Naomi, they could employ no more fitting strains than the following:

Ex. 4. SOPRANO 1.

Sure - ly we will re -

SOPRANO 2.

Sure - ly we will re - turn with thee,

- turn with thee, Sure - ly we will re -

Sure - ly we will re - turn with thee,

- turn with thee, . . re - turn, . .

Sure - ly we will re - turn, . .

'Note how the unanimity and eagerness of these two faithful young women is expressed by their employment of the same phrase, not together, but in a free kind of canon at the octave. This beautiful interplay of melody is given its full effect by the slenderness of the accompaniment, which does little more than double the voice parts. The first flush of enthusiasm over, the young women (it may be well to remind the reader that the name of the one was Orpah, the name of the other, Ruth) get together, ending the duet with seven emphatic repetitions of the word "return."'

'This insistence on the salient word is a notable trait which Olthurst and Bach have in common. The chorus following Ruth's further declaration of fidelity (Orpah having backslidden, and gone away) gives us another example. The words of the chorus are: "When she saw that she was stedfastly minded to go with her, she left speaking unto her." Here is the opening: (Note how the austerely simple choral writing suggests "stedfastness." The accompaniment adds to the significance by doubling the voice parts, plus a repeated high D):

Ex. 5.

When she saw . . that she was sted - fast - ly,

sted- fast ly mind - ed to go with her.

then she left speak - ing un - to her.

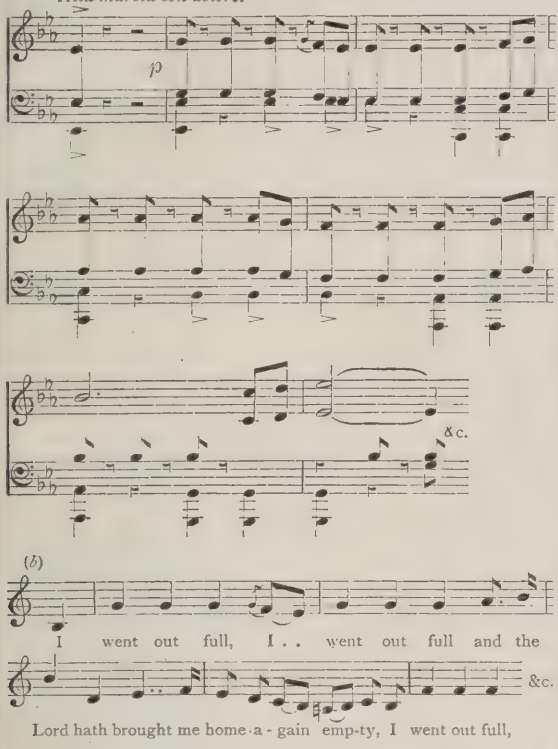
then she left, left speak- ing un - to her.

then she left speak - ing un - to her.

'Among the solos, pride of place must be given to the cry of the desolate Naomi, "I went out full." This touching air is preceded by a lengthy intro-

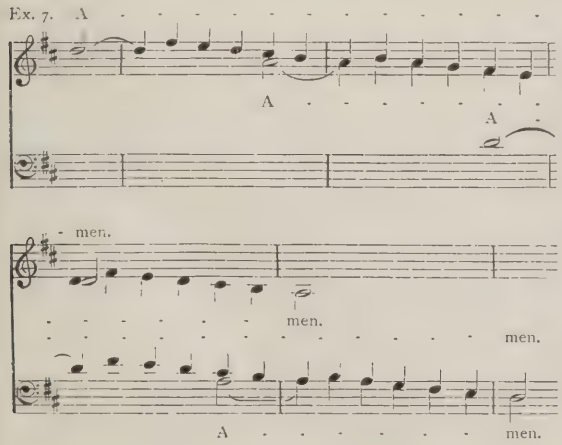
duction (*alla marcia, con dolore*) which strikes the right poignant note. I quote the first few bars of the Prelude, and the opening phrase of the song:

Ex. 6 (*a*).
Grave. ♩=54.
Alla marcia con dolore.



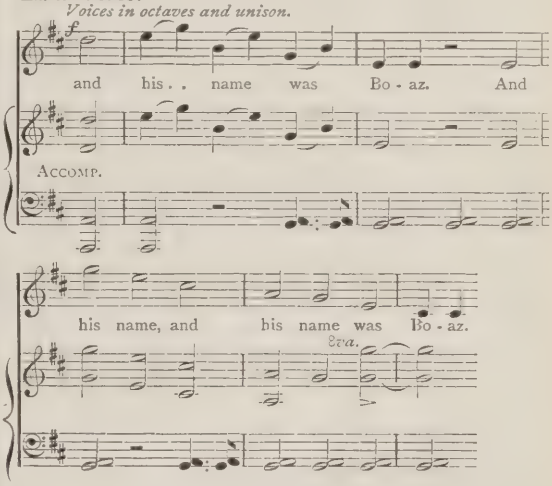
'Part 1 of the oratorio ends with a chorus, "Blessed be the Name of the Lord. Amen." At first Olthurst appears to be about to write a choral fugue on conventional lines. He breaks away from tradition, however, for the subject, though dealt with by all the voices, never appears in more than one part at a time. The four voices are supported by emphatic chords of tonic and dominant alternately on the first beat of each bar, and are employed together only in chordal repetitions of "Amen," save at one glorious moment at the end, where we have a masterly piece of close imitative writing:

Ex. 7.



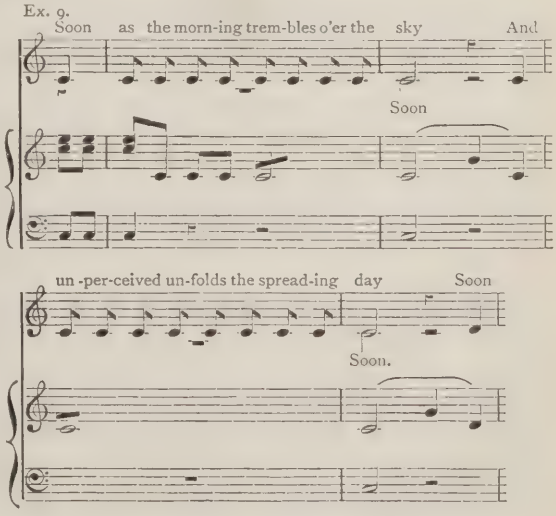
'Part 2 opens with a broadly vigorous setting of the words: "And Naomi had a kinsman of her husband's, a mighty man of wealth of the family of Elimelech, and his name was Boaz." Here Olthurst rightly emphasises the two facts of importance—the kinsman's wealth and his name. About twenty times the chorus emphatically refer to the former. I have not time to count the settings of "his name was Boaz." I will allude only to the composer's care in making it clear that "*his* name was Boaz"—not the husband's or any of the neighbours'. He does this by the simple expedient of setting the word "his" to an accented note, a plan consistently carried out. I quote one of the vigorous passages showing this attention to detail:

Ex. 8. CHORUS.
Voices in octaves and unison.



'As space is running short, I must be content with drawing attention to only two more points—first, the exquisite piece of tone-painting in No. 44, and the skill of the final fugue. In the former, Olthurst sets out to give us a picture of daybreak. A somewhat lengthy extract is necessary to show how he gradually piles up his effect until we emerge from the chill of dawn into the full blaze of day:

Ex. 9.



as &c. And
Soon,

unperceived &c. Soon
Soon,
Org. Ped.

as &c. And
Soon,

unperceived &c.
Soon, Soon

Soon
as &c. And

As
un - per - ceiv - ed &c. Soon

the
ALTO.
as &c. And
TENOR.
as &c. And
BASS.
as &c. And

morn . .
un - per-ceiv'd &c.
un - per-ceiv'd &c.
un - per-ceiv'd &c.
cres. mf

'The material employed is simple enough, yet how cumulative is the result! No audience can fail to be moved by such writing as this.

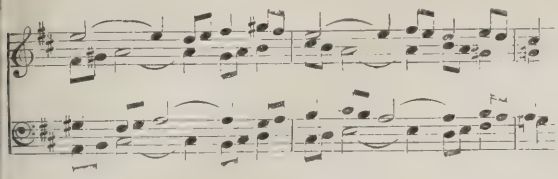
'The final chorus—I need hardly say that the text consists of "Amen"—contains the severest contrapuntal writing of the whole work. Olthurst has apparently reserved his powers in this direction for the supreme climax. He invents a fine subject, which struggles up from the tonic, almost reaches the octave above, and then, as if exhausted by the effort, sinks back again to its starting point:

Ex. 10.

f
A - - - - - - - - - - - - - - men, A - men.

'Of the various close *stretti*, one specimen will suffice. I give it in short score, and omit the libretto ("Amen") to save type:

Ex. 11.



'We have here a work which is a credit to native art. Beyond doubt the musical future of our race rests chiefly in the hands of composers of such sacred works as this. We welcome Mr. Olthurst as a new-comer into a field he is certain to adorn. That "Ruth" will not be his last work is certain, for we hear that he has almost finished an oratorio on the story of Balaam. We are assured by a mutual friend that this marks an advance on "Ruth." The composer's great natural gift for descriptive writing has full play in the passage relating to Balaam's journey. Our friend tells us that he has rarely been so affected by any music as by the aria of the Prophet's faithful and ill-used beast, a setting (given, with sure instinct, to the tenor) of the words "Am not I thine ass?"'

DR. ETHEL SMYTH AS SUFFRAGIST.

Now that the first woman member of Parliament has been elected, it is interesting to recall the prominent part taken by Dr. Ethel Smyth in the 'Votes for Women' movement. This photograph, now published for the first time, shows her heading the Musicians' section of the great Suffrage procession in 1911.

Photo by Sydney J. Loeb.

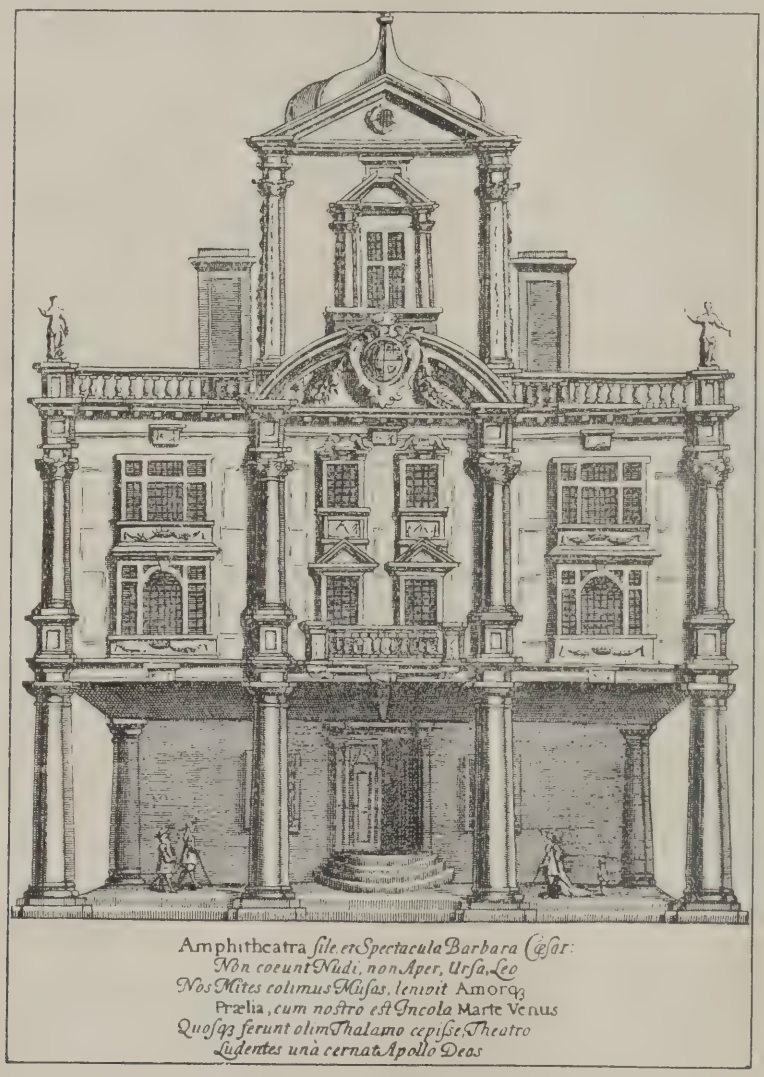
PURCELL'S 'FAIRY QUEEN'

By Wm. Barclay Squire

The performance on the stage of Purcell's 'Fairy Queen,' which is announced to take place at Cambridge next February, promises to be an event of unusual interest. The difficulties in the way of presenting to a modern audience the early attempts at English opera make it impossible for a manager who has to depend on his box-office receipts to venture on performances so far removed from modern tastes. All the more praise is therefore due to Cambridge for attempting a revival of a Restoration opera, even shorn as the performance must be of the spectacular effects upon which its attraction originally so largely depended. This is not the place to enter upon any lengthy dissertation of what an 'opera' meant at the end of the 17th century. It was a hybrid form of entertainment, lineally descended from the Masque, from the latest developments of which it inherited sung recitative, dances, and especially the introduction of 'machines,' either representing clouds, flying figures, &c., suspended by ropes, or set pieces with mechanical action, generally rolling on wheels. In the Masques of the age of James I. or Charles I. such devices were elaborated to an extraordinary extent and at an enormous cost, far beyond the means of the licensed companies who supplied London with theatrical performances after the Restoration. Indeed, the secret of their construction would seem to have been lost, for it is recorded that the idea of such spectacular displays was derived from Paris, whence they were introduced by Betterton after a visit to France in 1683. As to the companies which occupied the London stage a few words are necessary, in order to understand the origin of the 'Fairy Queen' and its operatic predecessors. In 1660 Charles II. granted licenses to two dramatic companies in the Metropolis. The first of these was the King's Company, which after performing in Clerkenwell and Gibbon's Tennis Court in Bear Yard, occupied a theatre of its own, on the site now covered by Drury Lane Theatre. The second was the Duke's Company, which first performed at the Cockpit, Drury Lane, then in succession at the Apothecaries' Hall and at a theatre in Portugal Row, Lincoln's Inn Fields. In 1670 there was built for this Company a theatre on the east side of Salisbury Court, on the site of the gardens of Dorset House (burnt down in 1666). This theatre was designed by Wren, and it is said that the decorations were by Grinling Gibbons. It was larger than the Drury Lane house, and had approaches both by land and water. Views of the exterior and the stage—almost the only ones we possess of London theatres of this time—are to be found in Elkanah Settle's 'Empress of Morocco,' and show it to have been a very beautiful house. It was opened in November, 1671, by the Duke's Company, then managed by Lady Davenant, her son Charles, and two of the principal actors, Harris and Betterton. For some years the two companies remained in rivalry, but in 1682 the audiences at both houses having steadily diminished, the two companies joined forces. The united companies opened in November, 1682, and henceforward the Drury Lane house was used for plays requiring little scenery, while the Dorset Gardens Theatre (afterwards called the Queen's) was devoted to spectacular performances. But by 1700 the fortunes of the Queen's Theatre had declined, and early in the 18th century it was taken down.

Purcell's regular connection with the stage seems to have begun about 1690, though before that he had occasionally written incidental music or songs for plays, his first dramatic work being (according to Downes) the music in Nat. Lee's 'Theodosius,' produced by the Duke's company in 1680. But with the amalgamation of the two companies and the production of spectacular pieces at Dorset Gardens he found a much wider scope for his talent. It is to this that we owe 'Dioclesian' (performed in 1690), 'The Tempest' (1690?), 'King Arthur' (1691), 'The Fairy Queen' (1692), and 'The Indian Queen' (1695)—all of which, with the exception of 'Dido and Æneas' (written for private performance), have more claim to be regarded as operas than his other dramatic music. Operas in the modern sense they were not, for the musical portions were distinct from the dramatic, and their performance entailed a double

company, the actors being the most important, the singers and dancers being only added (like the 'machines' and scenery) to make up the whole hybrid spectacle. But though we may regret deeply that the theatrical state of the day did not allow Purcell to develop the remarkable insight into what opera should be which he showed in 'Dido and Æneas,' it is something to be thankful for that the displays at the Dorset Gardens Theatre enabled him to write the beautiful music which has survived after the merely dramatic scenes of these 'operas' have long been dead and forgotten. Can, then, these works be revived? That is the question which Cambridge has set itself to solve. How difficult a problem it is may be gathered from a short description of 'The Fairy Queen' and the theatre where it was produced. Of the dimensions of the Dorset Gardens Theatre we know nothing, but, so far as can be judged by the plates in 'The Empress of Morocco,' it must have been rather lofty in proportion to its width, with two tiers of galleries abutting on the proscenium, the second tier reaching to the top of the stage opening. Over this there was a considerable projection, occupied by a room lighted by windows from the sides and with a wide opening to the auditorium. This room is conjectured by Mr. W. J. Lawrence, a great authority on the subject, to have been a survival of the music-room of the Elizabethan stage, and to have been generally used by the small band of players who were sufficient for the slightly-orchestrated curtain- and act-tunes and overtures required for ordinary dramatic performances. But for works like the 'operas' produced at Dorset Gardens it is obvious that this position of the orchestra would be impossible, even if the room over the proscenium was sufficiently large; and it is evident that for these productions the orchestra occupied the position it does in the present day, *i.e.*, on the floor of the pit. This is made clear by the directions in Shadwell's version of 'The Tempest,' performed at Dorset Gardens in 1674, which read as follows:

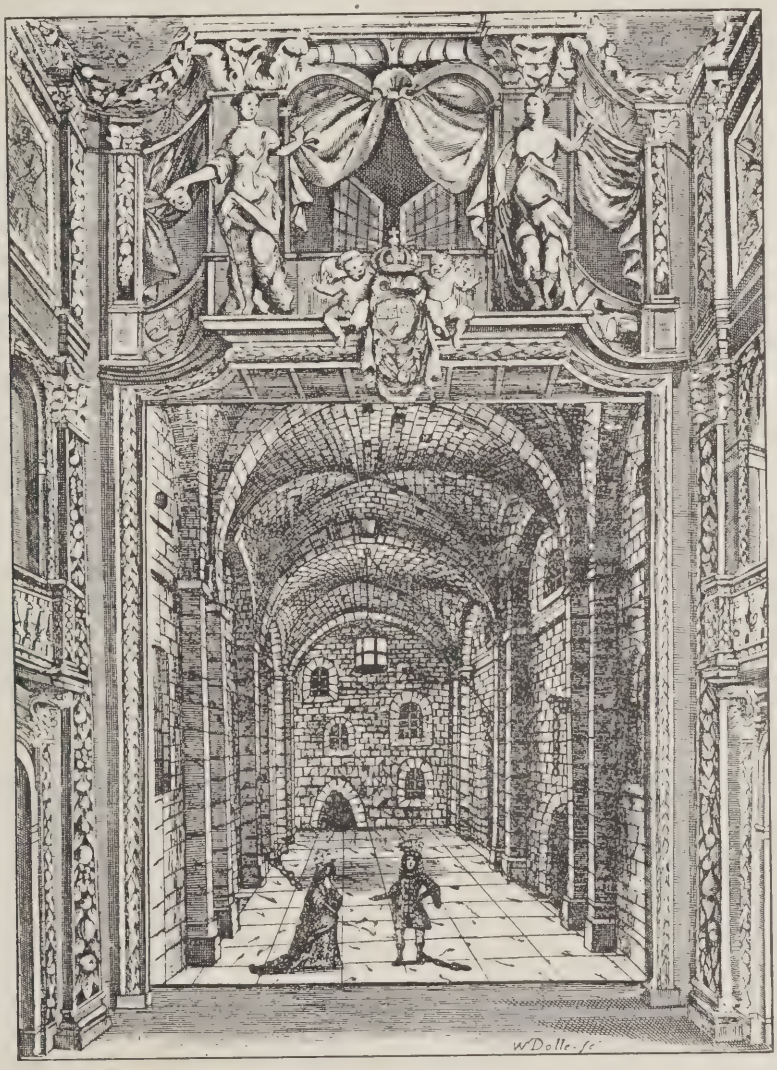


THE DORSET GARDENS THEATRE, NORTH FRONT.

From a plate in Elkanah Settle's 'Empress of Morocco.' Photo. by Donald Macbeth, London.

The Front of the Stage is open'd, and the Band of 24 violins, with the Harpsicals and Theorbo's which accompany the Voices, are placed between the Pit and the Stage.

This description of the orchestra is particularly interesting. The 'Band of 24 violins' was evidently the Royal Band, established by Charles II. early in his reign in imitation of the band of twenty-four violins of Louis XIV., and 'the Harpsicals and theorbos' were spinets and arch-lutes, used to accompany the numbers in the score which have only a *basso continuo*. The theorbos would give the additional depth of tone wanting in the spinets. They were used in England until about the middle of the 18th century, and are seen in illustrations of the Chapel Royal; indeed, lute-books are still in existence in the choir library at St. James's Palace, and the office of lutenist survived in the Chapel Royal until 1846, though it had long been a sinecure. In operatic orchestras the arch-lute, as an accompaniment to recitative, was succeeded by the double-bass and violoncello. But it was not only for instrumentalists that the royal musical establishments were drawn upon for the Dorset Gardens performances. Entries in the Lord Chamberlain's accounts for 1674 show that men and boys of the Chapel Royal were allowed to sing in 'The Tempest,' and one may safely conclude that the chorus—and possibly some of the soloists—in 'Dioclesian,' 'King Arthur,' 'The Fairy Queen,' and 'The Indian Queen,' consisted of members of the King's Chapel. The trumpeters and drummers required in 'The Fairy Queen' score were also probably supplied by the royal establishment; in 1692 the office of Serjeant Trumpeter was held by Matthias Shore (d. 1700), the eldest of a celebrated family of performers. The plates in 'The Empress of Morocco' do not give any indication as to the lighting of the theatre; but it is known that at this time the front of the house was lighted by candles, and the frontispiece to Kirkman's 'The Wits' (1672-73) shows that footlights—apparently each containing two candles—were used for the stage.



STAGE OF THE DORSET GARDENS THEATRE.

SCENE FROM ACT I. OF 'THE EMPRESS OF MOROCCO' (1673).

From a plate in Elkanah Settle's 'Empress of Morocco.' *Photo. by Donald Macbeth, London.*

'The Fairy Queen' was produced in the spring of 1692. There are several allusions to it in Motteux's *Gentleman's Journal*. In May, he recorded that

> . . . the *Music* and *Decorations* are extraordinary. I have heard the Dances commended, and without doubt the whole is very entertaining.

In Downes' 'Roscius Anglicanus' (1708) we are told that it was superior to 'Dioclesian' and 'King Arthur':

> . . . especially in cloaths, for all the Singers and Dancers, Scenes, Machines, and Decorations [were] all most profusely set off; and excellently perform'd; chiefly the Instrumental and vocal part Compos'd by . . . Mr. *Purcel*, and Dances by Mr. *Priest*. The Court and Town were wonderfully satisfy'd with it; but the Expenses in setting it out being so great, the Company got very little by it.

The play was published in 1692, and a revised version followed in 1693, 'with Alterations, Additions, and several new Songs.'

Neither version contains the names of either actors or singers, but from various contemporary printed collections of songs we know that the chief vocalists were Mrs. Ayliff, Mrs. Dyer, Mrs. Butler, Freeman, Reading, and Pate, all of whose names are of frequent occurrence in the dramatic literature of the end of the 17th century. Mrs. Ayliff was the original Miss Prue in Congreve's 'Love for Love' (1695); of Mrs. Dyer we know very little. Mrs. Butler took the part of Phillidel in 'King Arthur' (1691). She 'was allow'd in those Days to sing and dance to great Perfection.' Freeman sang in nearly every one of Purcell's more important odes and operas, and Reading and Pate seem to have been chiefly comic singers—the latter, in particular, being associated with 'female impersonations.' Both were concerned in a riot in 1695, and in consequence deprived by the Lord Chamberlain of their share in the company. Pate seems then to have gone to France, for Luttrell's Diary records, five years later, 'that Mr. Pate, who belonged to the play house here, and sung so fine, is committed to the Bastille at Paris for killing a man, and that he is condemned to be broke on the wheel.' He must either have been pardoned or have escaped, for he sang at Drury Lane in 1700 and 1702, and was buried at Hampstead on January 14, 173$\frac{3}{4}$.

The book of 'The Fairy Queen' is a very curious adaptation, by an anonymous author, of Shakespeare's 'Midsummer Night's Dream,' though it does not contain a single line of the original to which Purcell has set music. The first Act—especially in the 1692 version—follows Shakespeare fairly closely; but in the revised version it was altered, and a musical scene was introduced for the entertainment of Titania's Indian Boy. Part of this scene is devoted to the tormenting of a drunken poet by fairies. The poet, with his stammer, was doubtless intended for Tom D'Urfey, who was known as 'Poet Stutter.' It has been suggested that Shadwell, who was renowned for hard drinking, was meant; but this is very unlikely, as he had only recently died (in November, 1692). In Act 2, after two scenes compressed from the original, Titania causes the scene to change to Fairyland:

> . . . a Prospect of Grotto's Arbors, and delightful Walks: the Arbors are adorn'd with all variety of Flowers, the Grotto's supported by Terms, these lead to two Arbors on either side of the Scene, of a great length, whose prospect runs towards the two Angles of the House. Between these two Arbors is the Great Grotto, which is continued by several Arches, to the further end of the House.

In Act 3, a similar change of scene is made by Titania, this time to

> . . . a great Wood; a long row of large Trees on each side; a River in the middle; two rows of lesser Trees of a different kind just on this side of the river, which meet in the middle, and make so many Arches; two great Dragons make a Bridge over the River; their Bodies form two Arches, through which two Swans are seen in the River, at a great distance.

Many surprising things happen:

> While a Symphony's playing, the two Swans come swimming on through the Arches to the bank of the River, as if they would land; these turn themselves into Fairies, and dance; at the same time the Bridge vanishes and the Trees that were arch'd raise themselves upright.

The fourth Act is still more elaborate. Titania and Oberon 'call for musick' to 'welcome up the rising Sun,' and the scene

> changes to a Garden of Fountains. A Sonata plays while the Sun rises; it appears red through the mist, as it ascends it dissipates the Vapours, and is seen in its full Lustre; then the Scene is perfectly discovered, the Fountains enrich'd with gilding, and adorn'd with Statues. The view is terminated by a Walk of Cypress Trees which lead to a delightful Bower. Before the Trees stand rows of Marble Columns, which support many Walks which rise by Stairs to the top of the House; the Stairs are adorn'd with Figures on Pedestals, and Rails, and Balasters on each side of 'em. Near the top, vast Quantities of Water break out of the Hills, and fall in mighty Cascades to the bottom of the Scene, to feed the Fountains which are on each side. In the middle of the Stage is a very large Fountain, where the Water rises about twelve Foot.

In the course of the scene 'a machine appears' (probably lowered from above), 'the clouds break from before it, and Phœbus appears in a Chariot drawn by four Horses.' The last Act contains some of the scenes from Shakespeare's Act 4, but has an entirely new ending. Theseus disbelieves the 'Antick Fables' and 'Fairy toys' told by the two pairs of lovers, so Oberon and Titania enter, and to 'cure his incredulity,' exhibit a fresh series of wonders. First, 'Juno appears in a Machine drawn by Peacocks,' then 'while a Symphony plays, the Machine moves forward, and the Peacocks spread their Tails, and fill the middle of the Theater.' The machine ascends, and after an utterly irrelevant song, the stage is darkened, and

> . . . a single Entry is danced. Then a Symphony is play'd; after that the Scene is suddenly illuminated, and discovers a transparent Prospect of a Chinese Garden, the Architecture, the Trees, the Plants, the Fruit, the Birds, the Beasts quite different to what we have in this part of the World. It is terminated by an Arch, through which is seen other Arches with close Arbors, and a row of Trees to the end of the View. Over it is a hanging Garden, which rises by several ascents to the top of the House; it is bounded on either side with pleasant Bowers, various Trees, and numbers of strange Birds flying in the Air; on the Top of a Platform is a Fountain, throwing up Water, which falls into a large Basin.

The Chinese scene gives an opportunity for introducing a duet between a Chinese man and woman; this is followed by the appearance of six monkeys, who 'come from between the Trees and dance.' Hymen next appears:

> Six Pedestals of China-work rise from under the Stage; they support six large Vases of Porcelain, in which are six China-orange-trees, the Pedestals move towards the Front of the Stage, and the Grand Dance begins of Twenty-four Persons.

The Chinese man and woman dance, and after a grand chorus (accompanied by the dancers) the work ends with a sort of Epilogue, spoken by Oberon and Titania. It is solely for these interpolated scenes that Purcell has written music; the rest of the action is compressed from Shakespeare, with some alterations of his poetry, and it will be noticed that the scenario is so arranged that the spoken scenes are played with scenery for which a simple painted back-cloth is sufficient, so as to allow for the elaborate staging of the spectacular scenes being set farther back on the stage. The introduction of the Chinese scene, with its 'Vases of Porcelain,' was quite in accordance with the taste of the day for 'Chinoiseries'—traces of which may still be seen in the china collected by Queen Mary which is preserved in the state rooms at Hampton Court Palace.

As has already been said, 'The Fairy Queen' was not a financial success, and not long after its production the fortunes of the Dorset Gardens Theatre began to decline, so that the work was never revived. In 1701 an advertisement appeared in the *London Gazette* offering a reward of twenty guineas for the recovery of the score, which had been lost owing to Purcell's death, and in 1703, 'at the desire of several Persons of Quality,' 'one intire Act of the Opera call'd The Fairy Queen' was given at a concert at Drury Lane Theatre. This was probably the fourth Act, several full scores of which exist, probably made before the whole score was lost.

The recovery of this precious MS. is a somewhat remarkable story. With a view to printing 'The Fairy Queen' in the Purcell Society's edition of the composer's complete works, the late Mr. Shedlock, with infinite labour, pieced together what could be found of the music, both in the 'Select Songs in The Fairy Queen,' printed in 1692, and in various other printed and manuscript sources. The result was obviously incomplete, but it had been already engraved for publication when the editor, happening to be in the Library of the Royal Academy of Music, took down a folio volume from one of the shelves and opening it found, to his surprise and delight, that it was none other than the long-lost full score of 'The Fairy Queen.'

From internal evidence the volume would seem to have belonged to one William Savage (*c.* 1700-89), a pupil of Pepusch, and subsequently to R. J. S. Stevens (1757-1837), who left it to the Royal Academy of Music. It may be conjectured that Savage obtained it from Pepusch, who was for several years connected with Drury Lane Theatre and was an enthusiastic collector of musical manuscripts. The Academy score is mostly in the handwriting of one or more copyists, who seem to have put it together as Purcell completed the various numbers, leaving blanks for what was not ready, which were afterwards partly filled in by the composer himself. A few numbers are not in the score, but nearly all these could be supplied from the sources which Mr. Shedlock had already drawn upon, so that the work as eventually published by the Purcell Society in full score, and by Messrs. Novello in octavo pianoforte score, is the completest example we possess of an English opera of the end of the 17th century.

WHAT WAS 'A NEW FINGERIT ORGANEIST?' AN ANTIQUARIAN QUERY

By CLEMENT ANTROBUS HARRIS

About 1520 there was born one Thomas Wood, or Wodde, most likely in Scotland, as his life-work was done there. In 1566 he was made vicar of St. Andrew's, Fife, and in the same year produced an illuminated Psalter which affords remarkable proof of Scottish skill in diatonic harmony. He also produced 'Airs and Sonnets,' and is believed to have outlived the century. (He must not, of course, be confounded with the much better known Oxford musician and antiquary, Anthony à Wood, born more than a century later.) The reason for mentioning him here is that among the contributors to his Psalter was Sir John Futhy, or Fethy, whom he describes as 'the first new fingerit organeist that ever was in Scotland.' What is the meaning of this phrase, the use of which I do not recall in any other instance? The first solution which comes to mind is to be found in the introduction of a freer use of the thumb—the passing it under the fingers as a pivot on which to turn the hand. And I have a strong impression of having seen an allusion to Wood's description of Futhy in which this interpretation was taken for granted. But a little reflection will show such an explanation to be untenable. The first system of fingering of which the details are known is that of Ammerbach. In this the right-hand thumb is never used at all, and the left hand very rarely; and the date of publication is 1571—twenty-seven years after Futhy had been appointed organist at Aberdeen.

The free use of the thumb by Handel and Bach was sufficiently uncommon to excite remark nearly two hundred years after the 'new fingerit organeist' had somehow astonished his colleagues north of the Tweed and the Cheviots. So long, indeed, did the old three-finger system continue in use, that a book based upon it was published as late as 1718! Unless, therefore, we are to assume that Scottish organists were more than a hundred and fifty years ahead of their brethren in other parts of the world, some other solution must be found.

Now Scotland was much more advanced in regard to organs in pre-Reformation days than most Englishmen, or even Scotsmen themselves, realise. Native of Edinburgh though he was, William Tytler's statement, made in 1779, that organs were introduced into the country by James I. in 1424, is clearly wrong; and yet it has been copied by such authorities as Grove's Dictionary (vol. iv., p. 394, 1911 edition), though refuted by William Dawnay as early as 1838. The fountain-head of Scottish history prior to the 15th century is John of Fordun's 'Scotichronicon,' written some time prior to 1385, about which time its author, a secular priest of Aberdeen, is believed to have died. And describing the removal of the body of Queen Margaret from the outer church, Dunfermline, for re-interment beside the high altar, which took place in 1250, Fordun says that the priests and abbots by whom the ceremony was conducted were

accompanied by the sounds of the organ as well as by the chanting of the choir. Further, though the exact date of the carvings of musical instruments at the south-east end of Melrose Abbey cannot be determined, they tend to confirm this evidence, not only because they show the highly musical taste of these Scottish monks, but because they include the regal, or primitive organ, which such carvings rarely do, and the abbey was built between 1326 and 1505—the eastern portion evidently first. Nevertheless, I am not prepared to advance the proposition that Scotland was ahead of the rest of Europe in organ-building and playing, and that by nearly two centuries!

But it is incumbent on those who reject this proposition to suggest an alternative interpretation of the term 'new fingerit organeist.' The obvious field of search is the evolution of the art of organ-building, and the object of search some development which took place during Sir John Futhy's lifetime. (It need perhaps hardly be pointed out that the title 'Sir' indicates not a secular knight but one of 'the Pope's knights'—that is, a priest'—being a customary mark of respect for that order of the ministry in the 16th century.)

FROM THE MALLERMI BIBLE, 1490.

A little model, about seven inches high, in baked uncoloured clay, apparently intended for a domestic ornament, found among the ruins of Carthage in or near the year 1885, shows plainly that a keyboard had been attached to a hydraulic organ about the year 120 A.D.—the period known to be that when the potter who made the little model lived and worked. But the device does not appear to have been common, or to have spread to Europe. Consequently, Western organ-builders had to re-invent keys for themselves, and did so towards the close of the 11th century. The first known keys, those of an organ built for the Cathedral at Magdeburg, were an ell long and three inches broad. Now, if the reader does not feel very certain as to the precise length of these keys he need not blush, for the ell differs considerably in different countries, and Rimbault, from whom I quote the information, does not say what particular kind of ell he means! The English ell is nine inches *more*, and the Belgian ell nine inches *less*, than a yard in length. What the German one is I cannot say, but probably it was of the shorter length. The point is that in either case the key was sufficiently long and broad to need putting down with the fist. Hence the mediæval title for a player on the organ—*Pulsator Organorum*. Nearly three hundred years later, in 1361, Nicholas Faber, a priest, built an organ at Halberstadt which included chromatic notes arranged in a manner very similar to that of a separate manual. These latter, it is thought, were pressed down by the *middle three fingers of the hand*, and the diatonic notes of the lower manual by the *under side of the wrist*. In the course of the 15th century the keys were several times reduced in size. Thus the 'naturals' of the organ in the Church of St. Ægidius at Brunswick were only about an inch and three-quarters in width on the Great manual, and an inch and a half on the second manual, called Rück-positif (= Back-choir organ, this register having originally been placed *behind* the player). Inflected and natural keys were placed on the same manual, and they look, in the illustration given by Prætorius, as though they could be played by an alternate use of the thumb and two fingers. Not unreasonably this instrument has been regarded as 'perhaps the very first to foreshadow the modern keyboard.' In the organ erected in the Church of St. Blasius at Brunswick, by Kranz, in 1499, an octave was brought to within about a note of its present width. But, early as this is, I doubt whether the Kranz instrument was the first organ in which the improvement was to be found, though it may be the earliest of which it is positively known. My doubt is due to a magnificent panel-painting which forms, to musicians, the most interesting of the exhibits in Holyrood Palace, Edinburgh. This picture, of which a reproduction is here given* formed one of the 'wings' or 'shutters' of a triptych. The ecclesiastic in a kneeling posture is Sir Edward Bonkil, or Boncle, first Provost [*Anglice*, Dean] of Trinity College, Edinburgh, and confessor to Mary of Gueldres, by whom the College was built in memory of her husband, James II., who was killed at the siege of Roxburgh Castle in 1460. The triptych seems to have been a votive offering dedicated by Provost Bonkil as an altar-piece in the collegiate church.

The present-day visitor to Edinburgh will search in vain for the original building. It stood where the Waverley Station now is, and what remained when the railway was made was built into the fabric of the present Trinity College Church in Jeffray Street.

The centre-piece of the triptych has been lost—not even the subject is known. Probably it was destroyed at the Reformation as being idolatrous. The subject of the other panel is the Holy Trinity, Whom, when the panels were closed, the Provost would be seen to be worshipping.

The interest for musicians lies chiefly in the organ, and especially in the very modern type of keyboard represented. It is, indeed, so much like that of to-day that one at once wonders what is the date of the picture.

As to this there can be very little doubt. From historical evidence on other parts of the triptych, 'the composition appears to date not later than 1476, when the King's [James III.] second son was born, also named James, else he, too, would have been included in the group.'† Considerable discussion has taken place as to who painted the picture. But Mr. James L. Caw, Custodian of the Scottish National Gallery, and author of 'Scottish Portraits,' a very high authority, informs me that 'Critical opinion regards them [the panels] as Flemish work and almost certainly by Hugo van der Goes (1435-82). They are supposed to have been commissioned by Sir Edward Bonkil, who is

* See extra Supplement.

† Sir Herbert Maxwell, Bart. F.R.S., LL.D., D.C.L., 'Official Guide to Holyrood,' p. 16.

understood to have visited Flanders in person.' There is only one other painting known (the famous Portinari altar-piece at Florence) which is unquestionably by this master. Van der Goes was Dean of the Guild of Painters at Ghent (1473-75); in 1476 he retired to the monastery of Rouge-Clôitre, near Brussels, and died in 1482. It is obvious that Provost Bonkil must have taken with him much local material for the historic details of the various panels (five in all, for the two which folded were painted on both sides). Were particulars of some Scottish organ included? If so, Scotland, instead of being behind neighbouring countries in regard to the organ, as has often been too readily assumed, was very considerably ahead of them! For this picture is earlier than the Brunswick organ, already mentioned, by twenty-three years: yet the size of the keys, by comparison with the hand of the angel playing upon them, is hardly distinguishable from that of keys in the present day. If the reverend father did not take with him such details, then the organ may be taken to represent some Flemish instrument, most probably one at Ghent, where the artist is believed to have been born, and spent most of his life.

The armorial bearings on the organ-stool are those of Provost Bonkil.

This panel 'is accounted the finest piece of painting in the whole composition.' It is certainly one of the finest of all paintings having a technical interest for musicians, if the present writer, a layman to the brush, may venture an opinion.

It may of course be urged that it is not sound argument to found a conclusion as to the general condition of organ-playing on a painting of a single instrument, even if the picture cited as evidence represents an actual organ, and is not a creation of the artist's fancy. In support of this, reference might be made to the organ depicted fourteen years later (1490) in what is known as the Mallermi Bible (of which we also give an illustration), the keyboard of which is much more primitive. True; but instruments representing different stages of evolution often exist side by side. When an artist avoids contemporary models, he far more often harks back to antiquity for his inspiration than anticipates the mechanical improvements of a future age. And of the two pictures the Mallermi bears much more evidence of the artist having drawn on his fancy than does the Holyrood example, if only because the keyboard is *too* primitive for the best organs of that period, and it is represented as being out of doors—an unusual position, surely, for an organ of that size. Other points which should not escape notice are:

(1.) That the player and blower are human beings, not angels, as is so often the case in old carvings and paintings;

(2.) That the method of blowing is the same in both pictures;

(3.) That the organ is used in combination with another instrument—the lute. This—so far as my knowledge and memory serve me—makes the Mallermi picture unique. Separate carvings of organs and other instruments are often found as parts of the same design; but I recall no representation in which they are being played simultaneously (the character of the keyed instrument in Georgione's picture of 'The Concert' in the Pitti Gallery at Florence is not very clear, but more suggestive of strings than wind); and

(4.) That the lute is held with the body of the instrument *upwards* and the neck downwards, thus reversing the usual practice, making it very uncertain how the weight of the instrument could be supported, and confirming the impression that the artist drew considerably on his imagination.

Clearly, then, the Mallermi Bible illustration cannot be taken as refuting the evidence of the Van der Goes picture and the specific record of the Brunswick organ. In both of these a key could obviously be played by a single finger. I suggest that it was this *use of individual digits*, and not the use, or freer use, of the thumb, which constituted the manipulative novelty of the late 15th and early 16th centuries, and more than half a century after a *picture* of a keyboard on which it would be possible had been placed in an Edinburgh church, made Sir John Futhy 'the first new fingerit organeist that ever was in Scotland.'

Occasional Notes

A correspondent sends an inquiry as to the date of publication of the score and parts of Edward German's 'Theme and Six Diversions.' He writes with some impatience, and seems to think that the publishers are in need of prodding. As there may be other readers of the same opinion, we lay before them a few facts to show that so far from being dilatory, the house of Novello has been uncommonly active of late. Since March, 1919—rather less than ten months ago—it has published or put in hand the following important works:

Elgar: Sonata for Violin and Pianoforte; String Quartet, parts and score; Pianoforte Quintet; Violoncello Concerto, arrangement for 'Cello and Pianoforte (full score and parts in the press).

Edward German: Theme and Six Diversions arrangements for Pianoforte Solo, Pianoforte Duet, and parts (full score in the press).

Wagner: 'Parsifal.' Octavo edition, with new English version (over 300 pages).

Francis Macmillan: 'England,' for soli, chorus and orchestra (ready in January).

Cecil J. Sharp: 'Introduction to the Country Dance,' and sets of Folk-Songs from the Appalachian Mountains.

B. J. Dale: 'Two Shakespeare Songs.'

Sir Frederick Bridge: 'A Westminster Pilgrim.'

Dorothy Howell: Symphonic Poem for Orchestra (in the press).

Ernest Bristow Farrar: 'Celtic Suite,' for Violin and Pianoforte (in the press).

Charles Macpherson: A Festival Te Deum and Anthem for Peace Thanksgiving;

besides many smaller choral works, songs, and organ pieces by Sir A. C. Mackenzie, Hugh Blair, Harold Rhodes, Reginald Steggall, Geoffrey Shaw, Harold Darke, A. Herbert Brewer, Edward German, and other composers too numerous to mention.

In view of the difficulties under which publishers are still labouring, this output is one of which the house may reasonably be proud.

It will be seen that Miss Dorothy Howell's 'Lamia' is among the works in the press. Miss Howell is almost certainly the first woman composer who has had an orchestral work performed several times by a leading orchestra while barely out of her 'teens. She will break another record in thus seeing her full score in all the glory of print.

The name of Francis Macmillan, whose choral work 'England' is in the above list, is probably new to the musical public. Mr. Macmillan is a young Canadian composer who was imprisoned at Ruhleben, where 'England' was finished in April, 1918. He has gone to Swinburne for his text, and has produced a work that, by reason of its freshness and virility, seems certain of a warm welcome by our rapidly-reviving choral forces. 'England' will be published early in the present month.

The value of the educational work accomplished during the past five years by the music section of the Y.M.C.A. is so generally recognised that the letter from Sir John McClure (see page 47) should receive sympathetic consideration. There are thousands of ex-soldiers, besides countless employés in munition and other factories, who, thanks chiefly in the Y.M.C.A., have now begun to appreciate fine music that was formerly a sealed book so far as they were concerned. Any project that aims at developing the work thus begun is deserving of the heartiest support, and not least from the musical profession.

From the *Fulwell Parish Magazine:*

CHRISTMAS DAY.—3 p.m.: Solemn Evensong and Cards.

Owing to a long-standing connection between Bridge and Evensong, the announcement is less startling than it might otherwise be. We have heard, too, of indulgence in a little nap during the sermon. Nevertheless, we think there must be a mistake somewhere.

London Concerts

BY ALFRED KALISCH

There has been no slackening in the number of concerts given in London during the period covered by this article, and signs of public satiety have not been wanting. It certainly has been the busiest autumn on record, and particularly noticeable has been the great number of new native artists. That was only what was expected, for one knew many young people were holding back their débûts till Peace had come. The general level has been high, but not many have made any special mark.

One of the events of the month has been the entry into the ranks of regular concert-going bodies of the British Symphony Orchestra, formed and conducted by Mr. Raymond Roze, and consisting of officers and men who have seen active service. It has been heard by the King and Queen; it has a very strong list of naval and military patrons; and is a first-class orchestra, the tone of the strings being particularly full and rich, and the wood-wind conspicuously mellow. Both qualities were shown in the performance at its first concert, on December 12, of the 'Pathetic Symphony.' At the same concert Mr. Cyril Scott conducted his two 'Passacaglias,' founded on Irish airs, which are finely scored and harmonized in the characteristic Scott way. In his 'Idyllic Phantasy' for voice, oboe, and 'cello, Mr. Scott shows great skill in handling unusual combinations of tone-colour, and Miss Astra Desmond, Mr. Foreman, and Mr. Cedric Sharpe sang and played it expressively and picturesquely. Mention should be made, too, of the resuscitation of the Strolling Players Orchestra with a considerable improvement of quality under Mr. Joseph Ivimey. Perhaps resuscitation is hardly the right word, since the Orchestra gave concerts for war objects during the war period. At its first concert, on December 11, it produced Mr. Henry Geehl's new Suite, 'Prince Charlie (1745),' which is easy to listen to and tells its story clearly.

At the last of the Queen's Hall Symphony concerts of the year, on November 22, Sir Henry Wood produced Busoni's Sarabande and Cortège from the incidental music to 'Faust.' It is the work of a highly intellectual musician, who, in striving to express too many fine shades of feeling ends by expressing very little. The Sarabande is striking harmonically, but goes on too long and leads nowhere. In the Cortège a feeling of reckless gaiety and foreboding of impending catastrophe is subtly suggested; but here, too, the effect is deadened by the continued dwelling on one emotional note. The composer conducted. Mr. Gustave Holst conducted three movements—'Venus,' 'Mercury,' and 'Jupiter'—from his 'Planets' Suite, most of which was first heard at a Philharmonic concert early last year. The 'Venus' movement was new. It bears the sub-title 'The Bringer of Peace'—which, however, seems an inconclusive peace, with no League of Nations to give it stability. It is the least powerful, in point of imagination, of the series, but like the rest shows a fine sense of rich orchestral colour. The composer made the other two movements sound considerably less dramatic and elemental than did Mr. Boult when he conducted them, but a little more intellectual. In any event, it is a notable work. Signor Busoni played the solo in Mozart's C minor Concerto (K. 491). Expert opinion differed greatly. Some thought his playing masterly because of its intellectuality and dignity—others judged it lacking in spontaneity and charm. I incline to the latter opinion, while admiring the extraordinary finish of the phrasing.

The second Philharmonic concert, on December 4, began with Meyerbeer's 'Struensee' Overture, which sounded strangely obsolete. Mr. Geoffrey Toye did the best for it that could be done. The first hearing of Malipiero's 'Le Pause del Silenzio' had been anticipated with interest. It is a curious work, very pessimistic in outlook and with a certain power of mood painting. The composer strives after economy of means. His score is sometimes empty and bald, and when it is, he obviously means to make us feel uncomfortable. He can produce a good deal of noise characteristically, and he has snatches of sensuous tune, but these he stops quickly, as if rather ashamed of a weakness. It should be said that the work has a 'motto' phrase and seven episodes, each wholly independent and each of the simple form which the text-books designate A B A. The motto comes at the beginning and at the end, and between the episodes. Malipiero does not explain his title. Mr. Toye showed

keen insight and sympathy with the music, and had the orchestra well in hand. He also conducted a very crisp and finished performance of Mozart's 'Paris' Symphony (K. 297), with an orchestra reduced to about forty: a wise move.

The London Symphony Orchestra continued its series of 'subject programmes.' The idea is interesting, but after all if a concert is attractive it is more because the music is good and well contrasted than because the subject arouses curiosity. This, however, is too large a matter to be discussed here. The second concert (November 24) contained no actual novelty, but Ravel's Suite, 'La Mère l'Oye,' is not very well known and is an attractive specimen of French musical humour. Holbrooke's 'Queen Mab' made a great impression. The Orchestra is doing great things under Mr. Albert Coates. It surpassed itself at the third concert (December 15) by a wonderful performance of Liszt's 'Faust' Symphony. This work is sixty-five years old, and much of it retains its freshness. It was an astonishing achievement for the 'fifties of last century, and the debt of subsequent composers to it is simply incalculable. Except for Berlioz's experiments in the 'Fantastic' Symphony, Liszt's was the first real attempt in the modern method of parody, and was known to the world at large before its predecessor. No wonder it was the target of endless abuse. Another unfamiliar item in the 'Faust' programme was Roger Ducasse's 'Le Jardin de Marguerite,' which dates from 1912, and is a very pleasing study in nocturnal atmosphere with methods curiously akin to those of our own Delius. But it is somewhat too long. Mr. John Coates sang solos of Boïto and Berlioz admirably.

The rehearsals at the Royal College, under the auspices of the Patron's Fund, have established themselves in public favour, and attract many who are interested in native art. The new scheme of first rehearsing the works and then playing them through adds to the interest. There have been two more of these rehearsals, at which ten works have been tried. Those we are most likely to hear again seem to be the late Ernest Farrar's thoughtful 'Spiritual Studies,' and the well-wrought Symphonies of Harold Darke and Thomas Dunhill. Neither Symphony has, however, yet been heard in full, only movements having been tried so far.

A new Society, the Westminster Choral, was started with excellent promise of future success at the Central Hall on December 2. Mr. Vincent Thomas has trained a strong body of singers up to a high standard. They tried nothing more ambitious than Goring Thomas's 'The Swan and the Skylark,' but there is wisdom in not striving to run before having learnt to walk. The later programmes contain bigger works.

The record of recitals is again bewildering, and again only a few can be mentioned. The pianists seem to have made the most noise (actually and metaphorically) this time. In its way Busoni's playing of the 'Waldstein' Sonata at his recital on December 6 was sensational both in the good and bad sense of the word. It was a very original conception, thought out to the last nuance with a consistency that compels admiration, while also a miracle of nervous energy. But on such things there can be little agreement, and it is hardly strange that some should have said it was quite un-Beethovenish, others that it was the most Beethovenish reading within recent memory. Only on one point is there unanimity: it was remarkable. With Busoni, the relationship between heart and brain constantly shifts—sometimes one dominates, sometimes the other. It is a paradox to say he is unemotional. I overheard a remark in the hall, 'He is just a fearfully brainy man who delights in his own braininess'—but that delight is assuredly a strong emotion. It was this which dominated his reading of Liszt's B minor Sonata. He rioted and revelled in it, and played it at a greater pace than anyone has dared to try, and technically it was marvellous. Moreover there were some moments of rare grandeur and tender beauty, but power and speed were the chief impressions. It was all the more surprising, as at his previous recital we had heard an altogether gentler Busoni.

Mr. Lamond does not vary so much in his moods. He is always sane, strong, and unshakably solid. No brainstorms can quicken or impede his gait or turn him aside a hairsbreadth from his main purpose. These qualities make people flock to his Beethoven recitals with copies of the music and busy pencils. Nor are they wrong, for of such uncompromising stuff was Beethoven himself made—yet not without tenderness, and this tenderness Mr. Lamond does not fail to express. He played three of the biggest Sonatas at Queen's Hall on December 13, and had a large audience.

On the same afternoon, Mr. William Murdoch, newly returned from a very successful tour in Norway, gave a recital at Wigmore Hall. Continental travel, especially when it is successful, is obviously good for artists. Mr. Murdoch comes back with much more vitality and variety in his style, combined with what would appear to be their opposite—a stronger sense of balance and restraint. Thus he played things so different as Bach and Debussy better than ever before.

At her orchestral concert at Queen's Hall on December 1 Miss Isabel Grey, the Scots pianist, showed that she is developing in the right way, and Mr. Anderson Tyrer, at his concert, confirmed the good impression he had made, especially by his playing of the 'Emperor' Concerto. Lastly, a word of praise to Miss Betty Goodden for her very neat and charming playing of a very adroitly-selected group of short humorous pieces by modern men.

The number of new singers has been very large: Mr. Moses Mirsky, a young baritone of exceptional refinement, Mr. John Goss, a thoughtful singer, Mr. Johnstone Douglas, also with a fine instinct for interpretation, Mr. Harold Williams, an Australian baritone of great promise, and Mr. John Notley deserve special mention amongst the men. Of the ladies, Miss Godson made the best impression among many of unusual promise.

Of singers already well-known, M. Vladimir Rosing continues to impress large audiences by his well-chosen programmes and unusual gifts of interpretation. The recital of Miss Maggie Teyte, on December 4, delighted lovers of delicate art, especially her singing of modern French songs. Miss Phyllis Lett, at her orchestral concert, sang music of all schools with distinguished breadth of style and conviction, and was specially good in Erda's warning from 'Rheingold.' She introduced two interesting songs by the young but already well-known composer, Miss Dorothy Howell. Miss Anne Thursfield is establishing her position as an exceptionally clever and versatile singer. Miss Gladys Newberry deserves credit for including Brahms's Quartets in her programme and for securing an excellent ensemble.

There is not much to record in the way of Chamber Music. The Classical Concert Society has contented itself with familiar things, and the London Chamber Concert Society repeated Elgar's Quartet and Quintet at its last concert. The works seem assured of a permanent place in the repertoire. The newly-formed Harmonic Trio promises to do good work, and in the way of ensemble music there is nothing more satisfying to record than the playing of Sonatas for pianoforte and violoncello by Mr. Harold Samuel and Mr. Ivor James (December 11). In the Sonatas by Frank Bridge and Jean Huré they found the happiest inspiration.

OPERA IN LONDON

By Francis E. Barrett

THE BEECHAM SEASON

GILBERT AND SULLIVAN AND OTHER EXAMPLES

In order to complete the record of operatic performances in London I must go back to the production of Wagner's 'Parsifal,' which I merely noted at the close of last month's article. That production represented yet another phase of the history of the work, a history which begins with the composer's refusal to allow performances of it anywhere but at Bayreuth. It was Angelo Neumann who said he had 'lost millions' when Wagner begged him to withdraw his request to include it in the repertoire of the 'Wandering Wagnerian' Company. 'Never' is a long day, as Wagner himself discovered before his own long day closed. Was it not Hanslick who discerned in this very 'Parsifal' the death song of the composer whose demise he, at an early date, prophesied after the first production of the sacred music-drama?

In its English version the work takes a new lease of life. It is curious that the very nation to whom operas on sacred subjects have been so long denied should show such keen appreciation. Witness the approval extended to 'Samson and Delilah' and to 'Parsifal.' Of the merits of the work it is late to speak at this time of day. A portion of its music has been made familiar to everyone by Sir Henry Wood's consistent and persistent performances on many successive Good Fridays. It is to be noted in passing that the music assumes an entirely fresh complexion when heard in the theatre, a fact that may or may not account for the approval with which the performance of 'Parsifal' has been received. As to its representation on the stage there are divided opinions on its desirability. Naturally the attitude differs in this country, which as a whole is not Roman Catholic and where mystic symbolism is mostly absent from religious observances. The mission of the work is to teach, and to illustrate once more the struggle between good and evil. To what extent it is successful is a matter of opinion. Personally I think Wagner carried his point to much better effect in 'Lohengrin,' 'Tannhäuser,' and 'The Flying Dutchman.'

At the moment the record to be made in connection with it is the nature of its representation by British singers. There is no question that it was remarkably successful. For this there is clear reason, to be found in the fact that the British exponents gave their own construction and their own version unconcerned with any 'tradition' or memory of how so-and-so did it. This, I may say in passing, is one of the greatest pleas for an opera of our own, for in representing the foreign matter there is not only the fact that it is, as a rule, something typical of a race alien to us, but there is also the ever-present memory of how somebody else sang it. Those who saw Dr. Ethel Smyth's 'The Boatswain's Mate' will possibly recall the spontaneity and conviction of its presentation. No wonder the composer describes her British cast as being 'ideal.' Every cast would be 'ideal' if its members had to deal with matter so well understood as Mr. Jacobs's story and characterisation.

Without being ideal, the cast of 'Parsifal' distinguished itself for the reason, as stated, that each member put his own construction on the work. The outstanding figure was the Gurnemanz of Mr. Norman Allin. He has the right type of voice and the proper dignity of style, so there was nothing wanting. The Parsifal was Mr. Frank Mullings, who by adopting a plan of broad contrasts imparted the necessary diversity in representing first the 'Guileless fool' and afterwards the one to whom knowledge has come. At later stages Mr. Walter Hyde took the part with all the conviction so admirable an artist could give to it. Miss Gladys Ancrum was faced with a difficult task in representing Kundry. Musically and histrionically the part is one of immense difficulty. She did not probe very deeply into its subtleties, and hardly expressed the attitude of one obeying the behest of the evil Klingsor; but in vocal effect there was little lacking, and it was generally a commendable representation of a part that people of greater experience and wider means have found difficult. One of the best-acted parts was Mr. Percy Heming's Amfortas. His singing also was good up to a point when, at the first performance, he seemed to become the victim of his own emotion. Mr. Herbert Langley's Klingsor was a wholly individual piece of work. The character is dangerously near the pantomime demon, and Mr. Langley did not make any particular effort to define the line of demarcation. In general details the performance was excellent. The choral singing in the Hall of the Grail was particularly good, and the Flower Maidens sang with animation and freshness. The guiding spirit of it all was Mr. Albert Coates, who conducted, and proved to be an important factor. The panorama was omitted. I know the difficulties of fitting it into the music are great, but I cannot imagine why the cinematograph was not used.

RUSSIAN OPERA

In the following fortnight the undertaking gave its attention to Russian opera, producing in turn Moussorgsky's 'Khovantchina' and 'Boris Godounov.' Neither of these is strange to the company, which made the slack performance of 'Khovantchina' all the more remarkable. It is chiefly a 'choral' opera, as the Russians showed in unmistakable fashion when they gave it in 1913. In view of the good repute of the British opera-chorus, I fully expected to hear as good, if not better singing. I was grievously disappointed; the whole performance in fact was disappointing, in spite of some good work from Mr. Norman Allin and Mr. Webster Millar. Miss Edna Thornton, the Marfa, was not at home in her part, and the casting of the other characters was in every respect ill-advised. Happily, the company seemed to realise the errors of its way in time—they were certainly

very clearly pointed out in the daily Press—and gave closer attention to the performance of 'Boris Godounov.' In this there was a general stiffening up all round. For the first time this season everyone articulated his words distinctly (the *sine quâ non* in opera in English), there was closer attention to detail, and no one stumbled except Dimitri's white horse in the Coronation Scene. Certain portions which had been ruthlessly cut out were restored, and the low comedy transports of the Friars were considerably modified, to the gain in dignity. As Boris, Mr. Norman Allin appeard in a rather new type of character, for which his smooth flowing methods did not seem altogether suited, though there were many good points in his reading. Mr. Walter Hyde made an admirable Dimitri, distinguishing himself with Miss Edna Thornton, the Marina, in the curiously Italian-opera-like duet. Mr. Maurice d'Oisly's Chuisky stood out as being well within his means, and everyone, including chorus and orchestra, was well up to his work, and kept to it in gratifying fashion by Mr. Albert Coates. The performance was the best the company has given of any of its operas.

MR. DE LARA'S 'NAÏL'

There has been much talk about 'English opera' in connection with this season, and appeals by various means, including a fancy ball, have been made on behalf of 'English opera.' Yet only one example has been given. This was Mr. Isidore de Lara's 'Naïl.' As an English operatic composer Mr. de Lara has won his spurs on the Continent with several works. So far as London is concerned his record consists of 'The Light of Asia,' a cantata turned opera, and 'Amy Robsart.' In France and elsewhere he has achieved a reputation with several more works. Therefore he comes with an acknowledged position. It is much to be feared that the Continent must regard the British opera composer as a somewhat characterless individual with a style of eloquence but no great reason. To British ears it is not a particularly attractive style—rather the reverse—and British audiences will never forgive Mr. de Lara for his ballet music, which in no way suggests a dance, Oriental or insular. Colour is not wanting in the score, and at points it is more realistic than convincing. The mounting was of the most gorgeous order, but this was the result of the exercise of arts other than those of the composer or singer. The cast was the same as before, yet neither Miss Rosina Buckman, the Naïl, nor Mr. Mullings, the Hadyar, seemed to get quite into their parts, and Mr. Percy Heming's Emir was at best sketchy. The opera, which Sir Thomas Beecham conducted, was given again during the last week.

The presentation of the new and revised edition of Delius's 'A Village Romeo and Juliet' having been abandoned, the only other British work seen during the season was Mr. Granville Bantock's 'Pierrot of the Minute,' which was given as a ballet devised by M. Gavrilov. Why this should have been done is not quite clear. The composer has just completed in his 'Pan' a work designed for stage performance, but instead is represented by a garbled version of the poem which inspired his 'Pierrot.' The score was presented in full under the composer's direction, but the 'story' devised for the purpose of the ballet was chiefly remarkable for the success with which it missed the points of Dowson's charming poem and Mr. Bantock's clever music.

Other matters of note have been the appearance of M. Dinh Gilly, the Algerian singer familiar to frequenters of the Grand Syndicate's performances. He made highly successful efforts as Tonio in 'Pagliacci,' as Scarpia in 'La Tosca,' and his presence was promised in 'Naïl' but did not materialise. M. Gilly's enunciation of our tongue in song was notably clear and correct. Finally, at a date too late for notice—on the last night but two of the season—a revival of Bizet's early 'Djamileh' was announced after a silence of twenty-six years.

LIGHT OPERA

In the field of light opera there has been a welcome amount of movement during the month. The Gilbert and Sullivan performances at the Prince's Theatre have continued to attract, their drawing powers being augmented rather than diminished by the addition of 'The Yeomen of the Guard.' As with 'Patience,' which preceded it, the present-day audience took to it greedily. 'Patience' proved anything but pointless, for the British public love satire, especially of the neat and well-sharpened order provided by Gilbert. Miss Bertha Lewis and Mr. Lytton distinguished themselves. Like approval was accorded 'The Yeomen of the Guard,' which came like oil on troubled waters to those whose wish for light music is not met by musical comedy or revue. The audience took the keenest delight in a thoroughly good performance. The fact that its character is more serious than those of the other works as yet given seemed a help to its exponents, who attained a level of excellence that I have not seen in light opera for many years. Mr. Lytton's Jack Point was individual, Miss Sybil Cecil a very charming Elsie who could touch pathos without floundering in it; Mr. Leo Sheffield a Shadbolt with a style of his own; Mr. Derek Oldham, the Fairfax; Miss Bertha Lewis the Dame Carruthers; Miss Nellie Briercliffe the Phœbe; Mr. Frederick Hobbs and others contributing, and Mr. Geoffrey Toye directing as usual with much sympathy.

As in 'Patience' there was entirely new dressing and scenery, both productions being far removed from the reproach Gilbert cast on the 1908 revivals, and being of a kind that is likely to have a very considerable and much needed influence upon the light opera question generally.

Something of its influence has already got to work, and at the Ambassador's Theatre has been seen this month a production definitely styled 'light opera.' It is entitled 'Sylvia's Lovers,' and is the work of Mr. Cosmo Gordon Lennox and Mr. Bernard Rolt. The music of the latter does not reveal the possession of sufficient resource to carry out the good intentions he undoubtedly possesses. His tunes, like his lyrics, begin well and then trail off into flippancy of word and familiarity of cadence. Some good orchestration—exemplary in its way for the effect it gets from a very small body of players—does not compensate for this lack of originality as a whole. Miss Desirée Ellinger uses her vocal means to good purpose in the chief part, and Mr. Patrick Byrne and Mr. Pitt Chatham put in sound work, while the comedy, of a somewhat heavily underlined kind, is supplied by Miss Betty Chester and Mr. Joe Nightingale. Mr. Howard Carr conducts.

On the other hand there can be nothing but praise for the 'musical extravaganza,' 'Prince Ferelon,' written and composed by Mr. Nicholas Gatty, which

was produced by the Etlinger School. The idea is simple, for it is of the lover who tries various means for pleasing his lady-love; but in the various types of song and the different sorts of dances Mr. Gatty covers a very wide field. He meets the requirements with uncommon skill, always writing with conviction, often with humour, and invariably with a knowledge and address that makes one lament that the only outlet for such ability is in work of this kind, and makes me rather question the good faith of those who shout so loudly about 'English opera.' Let me record that Mr. Gatty's piece, which was played for four nights, was well done. Miss Gladys Moger's voice told admirably on the stage, and Mr. W. Johnstone Douglas gave effective aid in the principal parts. There was a good chorus, graceful dancers, and an eminently satisfactory account of the score under the composer's hand by the Rosabel Watson Orchestra.

BRITISH OPERA

THE TRAGEDY OF A BLACK BOX

Under the above heading the following letter appeared in *The Times* of December 4, and is reprinted by kind permission of Dr. Ethel Smyth:

TO THE EDITOR OF 'THE TIMES'

SIR,—In an article in *The Times* of November 29, entitled 'Supporting British Opera,' with much of which I am in warm sympathy, the writer, while endeavouring to account for the failure of British composers to hold the operatic stage, mentions among factors necessary to success (1) public enthusiasm, (2) the verdict of the Press—both depending, of course, upon the style of production.

I propose to analyse elsewhere, at some length, the whole position of opera in England, about which there are intricacies that other analysts have not mentioned. Here—with apologies for what is a ridiculous situation, also with an appeal to the reader's indulgence, and more particularly to his sense of humour—I will only venture to trace the course of one British opera—namely, my own 'Boatswain's Mate,' concerning which your Correspondent states that the attitude of the public towards it 'was, generally speaking, one of tolerance.' Subsequently he bestows a little kindly gilding on this pill—but let us leave it at that.

I will take up my tale at the moment when, after two-and-a-half years' seclusion in a cupboard (following upon what he allows was a promising start), 'The Boatswain's Mate' was revived this year. Revived, I may add, after much persuasion on the part of a strong supporter of Sir Thomas Beecham's, to which he good-naturedly yielded. Legitimate pride triumphing over modesty innate and ingrained, I should have pleasure in showing your Correspondent his own and scores of other Press notices on this event. My summing up in my diary—a dangerously truthful work—is: 'B.M. admittedly a wild success; even *The Times*, not always favourable to me, admits it! Glory!!' The house, so Sir Thomas and others informed me, for I was not present myself, was crammed, and it was the same at a second performance, which took place a few weeks later. (This is an honour reserved, as a rule, for British composers only—possibly in order to stimulate curiosity. But it militates against a smooth and convincing production.)

'The Boatswain's Mate' then went to Manchester, where again, the number 2 being evidently of mystical import in these cases, it was again given twice, an interval once more elapsing between the two events. Again a wonderful Press. Further, an unsolicited written testimonial from the manager, to the effect that it had created such enthusiasm that I might count on 'frequent performances, both in the provinces and in London.'

After this—nothing! In the following London season, however, this being part of the undertaking given to his friend, Sir Thomas again played the opera to a crowded house on the opening night of the season. Press as before. (One illustrated daily went so far as to say:—'English opera has now come into its own; at the performance of "The Boatswain's Mate" Princess Patricia, who was present, wore gauzy black.') Then six long weeks elapsed, and not till then did the sacred second performance, at which I was present, take place. There had been no orchestral rehearsal, and I was deeply impressed by the skill with which Mr. Goossens shepherded his naturally bewildered flock; also touched by the apologies offered by singers and members of the orchestra encountered in corridors. But before all was I amazed at the applause lavished on a production that certainly did high credit to British presence of mind and resource. And on this, as on the other occasions, the house was full (not of 'paper,' so those best qualified to know assured me!).

All this time a zealous Press-cutting bureau had been sending me entrancing extracts from various provincial newspapers, expressing a hope that they might now see 'The Boatswain's Mate.' Since then the Beecham Company has been touring indefatigably, and it is perhaps owing to exorbitant railway charges that a certain heavy black box I know of, containing music, was left in London. These things are mysteries. But the facts of the case are that a work which, if one may believe the evidence of one's senses, did find favour both with Press and public, has been played exactly six times in three years! Meanwhile the pall of silence descends—first impressions are forgotten—'another British failure!' Curtain.

But at long last a gleam of light illumines this tragedy of a black box: a call from across the water; a sepulchre opened; a huge parcel sent off to Vienna! And at this moment 'The Boatswain's Mate' is booked for four German opera houses, and 'The Wreckers' for Munich!

What really is a tragedy is the fact that nowhere in Europe shall I find as ideal a cast for the former as I have had in England.

ETHEL SMYTH
(Mus. Doc.).

Dr. Smyth's letter received very speedy endorsement in an interview with Mr. Isidore de Lara published in the *Sunday Evening Telegram* of December 7. The interview was headed 'The English Musician Abroad.' We extract a few passages bearing on the operatic question:

I am one of those English musicians—the other two being Delius and Ethel Smyth—whose operatic work is played on the Continent, and who have, indeed, had furnished them there the opportunities that are denied operatic writers at home. If I quote my own career, it is because I know that best, and can drive home my points about a cause I have dearly at heart—the establishment of a school of English—or, if you prefer, British—opera.

As far back as 1892 I wrote a cantata on Sir Edwin Arnold's great poem, 'The Light of Asia,' which was done at Covent Garden. That led to Augustus Harris commissioning me to write an opera, 'Amy Robsart,' produced at Covent Garden in 1893, and given for one performance only. It is that one performance only, or perhaps two or three, at most, that is the point I want to consider. English opera turns upon it.

Let me first, however, emphasise that I am not questioning the fate of 'Amy Robsart,' or speaking from a narrow, personal standpoint. I have long outgrown that. The disappointment led to my leaving England for France, where that particular work has been repeatedly given at different opera houses throughout the country.

FIRST NIGHT FAILURES

Since then I have written 'Moïna,' first given at Monte Carlo; 'Messaline' (Monte Carlo); 'Sanga' (Opéra Comique, Paris); 'Solea' (Cologne); 'Naïl' (Gaité Lyrique, Paris); and 'Les Trois Masques' (Marseilles). Some of these have taken permanent places in the repertory of French opera houses, as also in those of Belgium. . . . . Now as to the half-hearted trials given to new operas here. It is impossible for anyone, no matter how trained a critic,

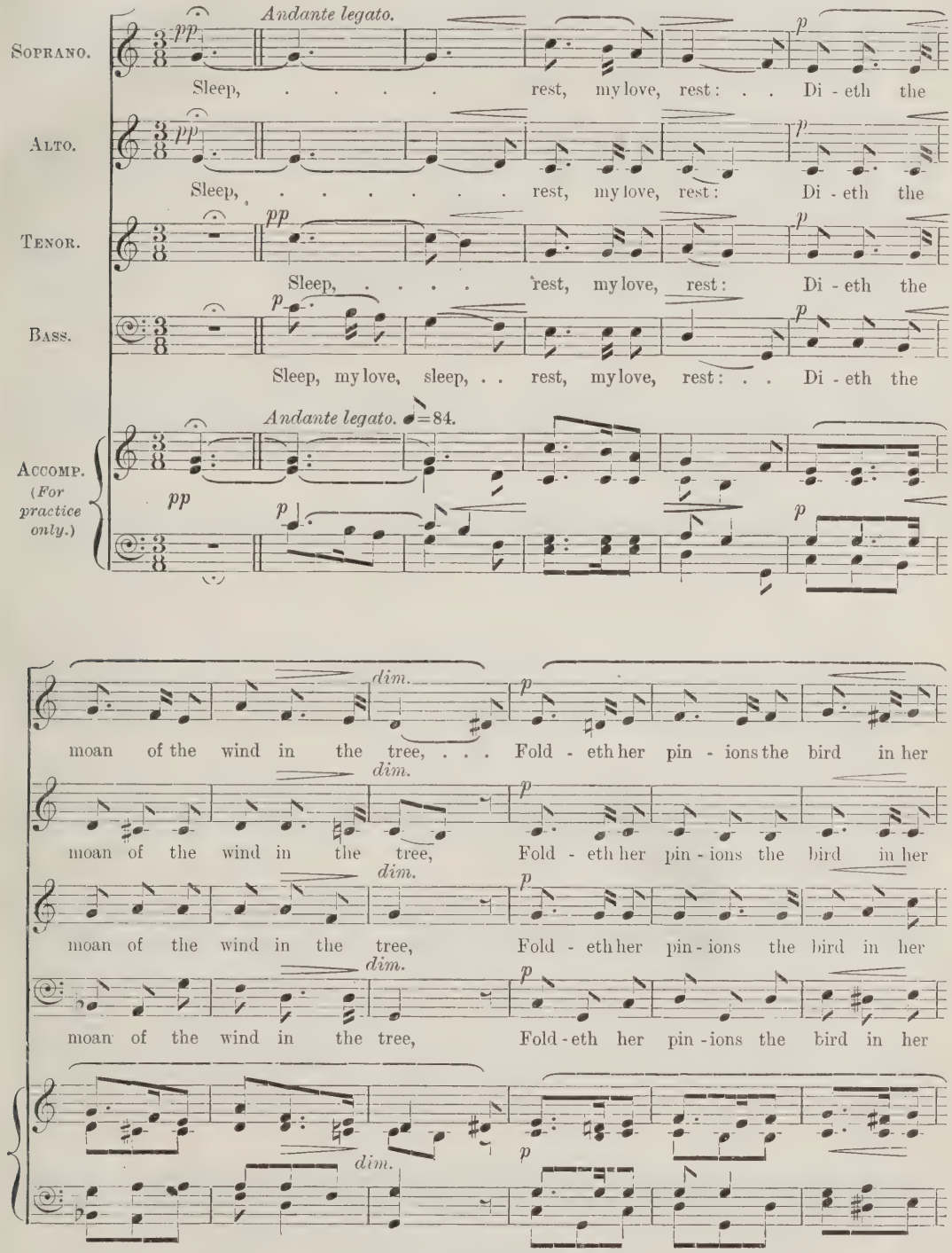
(Continued on page 41.)

A Lullaby.

FOUR-PART SONG FOR S.A.T.B.

Words by G. J. Whyte-Melville. Composed by C. Lee Williams.

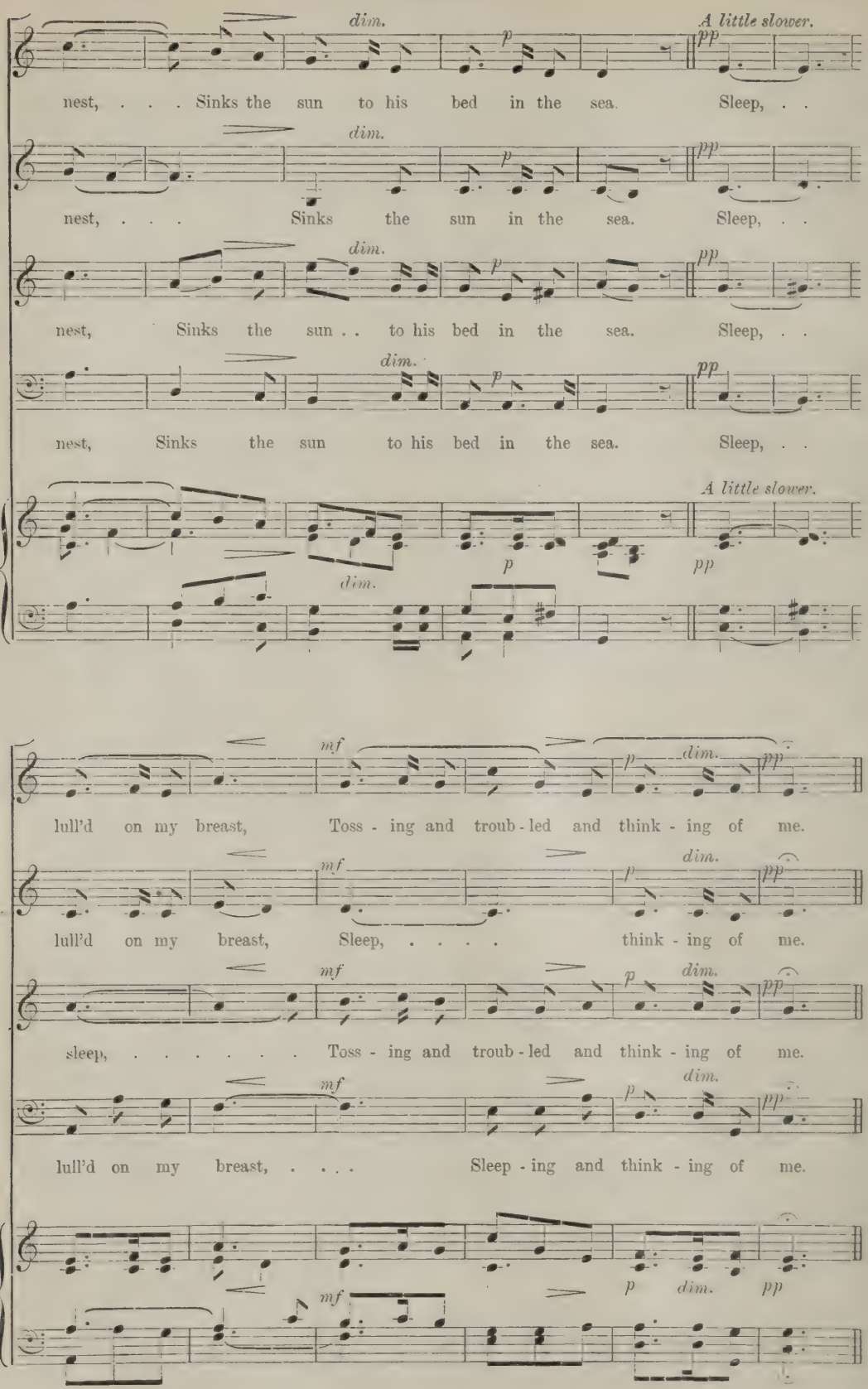
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



May be sung in D flat if preferred.

Copyright, 1919, *by Novello and Company, Limited.*

Original Version for T. (or A.) T.B.B. in The Orpheus, No. 518.


dim.
p
A little slower.
pp
nest, . . . Sinks the sun to his bed in the sea. Sleep, . .
nest, . . . Sinks the sun in the sea. Sleep, . .
nest, Sinks the sun . . to his bed in the sea. Sleep, . .
nest, Sinks the sun to his bed in the sea. Sleep, . .
mf
lull'd on my breast, Toss - ing and troub - led and think - ing of me.
lull'd on my breast, Sleep, ... think - ing of me.
sleep, ... Toss - ing and troub - led and think - ing of me.
lull'd on my breast, . . . Sleep - ing and think - ing of me.

Tempo 1mo.

pp *p*

Peace, ... fall - eth the night, . . Veil - ing in

pp *p*

Peace, ... fall - - - - eth night, . . in

pp *p*

Peace, ... fall - eth the night, . . Veil - ing in

p *p*

Peace, my love, peace, . . fall - eth the night, . . Veil - ing in

Tempo 1mo.

pp *p* *p*

mf *dim.* *p*

shad - ows her glo - ry for thee, . . Eyes may be dark - en'd while vi - sions are

mf *dim.* *p*

shad - ows her glo - ry for thee, Eyes may be dark - en'd while vi - sions are

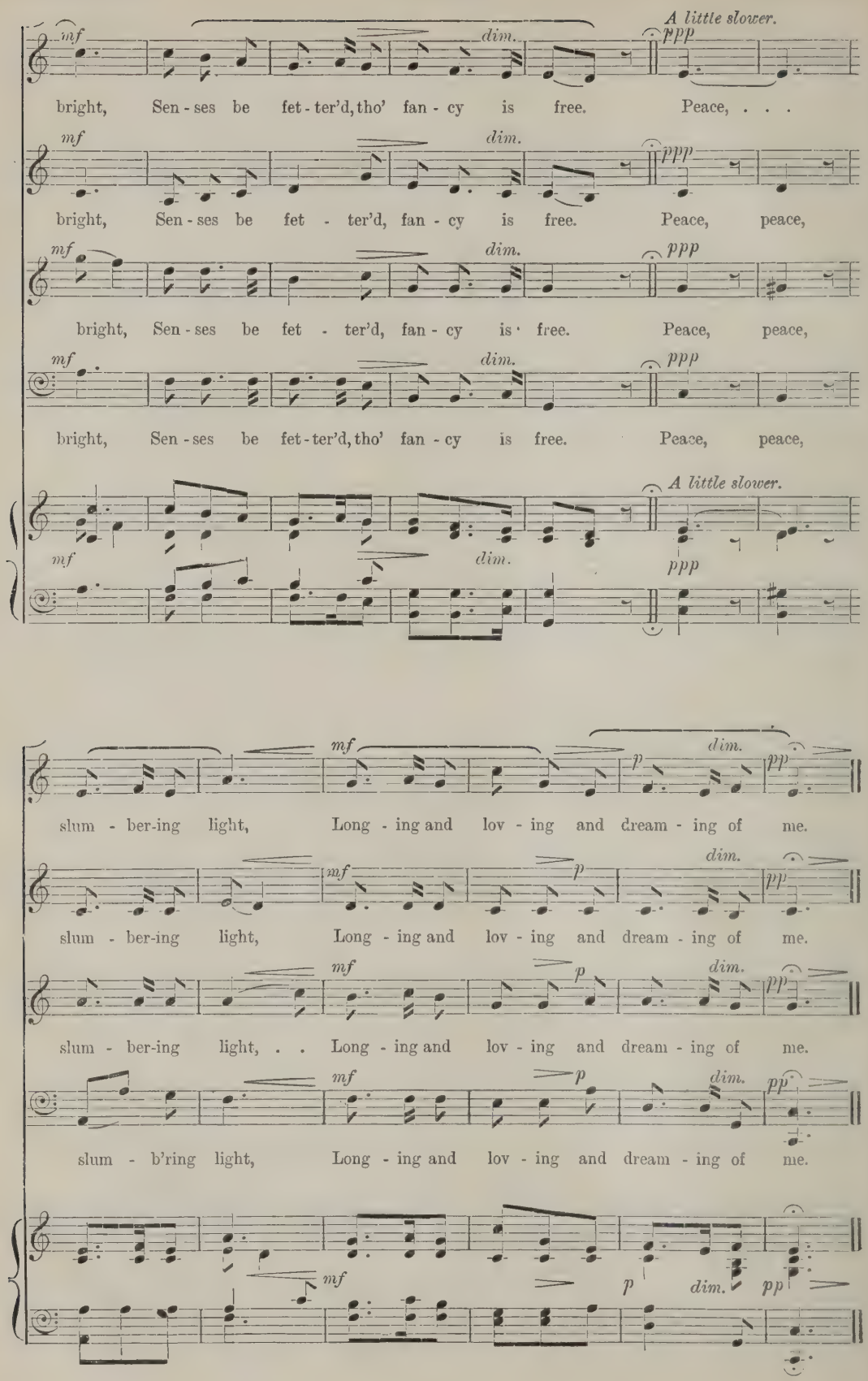
mf *dim.* *p*

shad - ows her glo - - - ry, Eyes may be dark - en'd, vi - sions are

mf *dim.* *p*

shad - ows her glo - - ry, Eyes may be dark - en'd while vi - sions are

mf *dim.* *p*


A little slower.
mf
dim.
ppp
bright, Sen - ses be fet - ter'd, tho' fan - cy is free. Peace, . . .
bright, Sen - ses be fet - ter'd, fan - cy is free. Peace, peace,
bright, Sen - ses be fet - ter'd, fan - cy is free. Peace, peace,
bright, Sen - ses be fet - ter'd, tho' fan - cy is free. Peace, peace,
A little slower.
slum - ber-ing light, Long - ing and lov - ing and dream - ing of me.
slum - ber-ing light, Long - ing and lov - ing and dream - ing of me.
slum - ber-ing light, . . Long - ing and lov - ing and dream - ing of me.
slum - b'ring light, Long - ing and lov - ing and dream - ing of me.
mf
p
pp

(Continued from page 36.)

to judge an opera fairly at one hearing. There is far too much to consider. Again, the public are strangely incurious about a new opera. It doesn't attract, from sheer novelty, does as a new play. There is none of the first night fever about it.

It is only by repeated hearing that a new work can make way; and that means confidence on the part of the management—and money to back that confidence. Let me quote a few instances of operas successful to-day—successful, I mean, not only artistically, but financially. 'Butterfly' met so hostile a reception on its presentation at the Scala, Milan, that the opera was withdrawn after the first performance. 'Carmen' was a rank failure at first, and poor Bizet died before it became a success. 'The Barber,' 'Faust,' and ever so many others I could name all fell down at the start. If, therefore, English opera is to be established, our habit of wanting a winner straightway must be relegated to limbo.

After considering the question of endowment, both private and State, Mr. de Lara adds:

> There is perhaps one other chance: the establishment of very big theatres at popular prices. I am a great believer in the love and appreciation of good music shown by the people.

We believe that in the long run the solution of this and kindred musical questions lies in the democratic direction.

Choral Notes and News

By W. McNaught

A new 'choral problem' seems to have arisen for the bewilderment of choral conductors—the problem of man-power. The evidence of its urgency is visible and audible at every choral concert. It is of course nothing new to see the women vastly outnumbering the men, but the brave little groups of tenors that used to battle successfully with superior odds tend now to dwindle hopelessly out of the combat, and the basses follow closely behind in this reduction of personnel. The cause is only too well-known, though the theorist may still speculate for further reasons in the roving habits learnt during years of open-air living. The question is: How to meet the new conditions? Recent experience of concert-going in the London area shows that conductors are trying to make the best of a bad job and are putting up with the top-heaviness of choral tone and the frequent inaudibility of their third line. If only the musical effect is considered it would be better to reduce the number of sopranos and contraltos (a drastic weeding-out would do no harm in certain cases)—a hard-hearted business from which many conductors would shrink appalled, so strongly does the social and personal element enter into choral society composition. But if choral singing is to be given its true dignity as an art-form this question of balance should be approached without restraint, and if sentimental barriers are not too firm the strong line should be taken. Recently a new body—the Westminster Choral Society—has appeared in London. At its very first concert the balance was altogether one-sided. One may question the wisdom of admitting so many sopranos and contraltos while tenor entries were so few. One can easily understand the desire to impress the public by force of numbers and brilliance of tone (a good soprano lead goes a long way with the British public at choral concerts), and at the same time regret that the artistic satisfaction of a good balance had to take second place. No doubt there are many conductors who would, if they could, make the sacrifice of numbers for the sake of proportion. They should be among the first to realise the mistake of supposing that weight of tone is the chief factor in making an impressive effect. It is a matter of common experience that a large choir and orchestra, with full organ thrown in, can pound away *forte* and *fortissimo* for page after page and produce only dulness, while a small well-trained choir, thinly accompanied or not at all, can electrify an audience. It depends more upon the skilful moulding of the tone and on the way in which a climax is built up than on the mere degree of loudness. It is difficult for a choir to adapt its constitution to an artistic principle, and the difficulty in this case is aggravated by the modern tendency to score for a symphony orchestra in writing a choral work, often with essential parts for 'luxury' instruments. This means a full complement of wind, and the strings have to be numerous or ineffective. The result is a performance by fifty or sixty instrumentalists and a female-voice choir, say a hundred and fifty strong. There are few mixed-voice choral works that can 'come off' under these conditions. But think of the wonderful things that can be done by twenty sopranos, twenty contraltos, twenty tenors, and twenty basses, and an orchestra of thirty—if only composers and conductors knew!

THE WESTMINSTER CHORAL SOCIETY

The first concert of this Society, referred to above, took place at Central Hall on December 2. The choral singing was surprisingly good, the balance alone being at fault. Mr. Vincent Thomas has evidently the right instincts and abilities for his work. The unity in detail led to telling expressiveness, good phrasing, and nicely-managed rhythm, that one does not look for in a newly-formed body of London singers. These qualities appeared at the outset in Elgar's simple unaccompanied part-song, 'Peace, gentle peace.' In the choral works that followed—Stanford's 'Last Post' and Goring Thomas's 'The swan and the skylark'—the orchestra took a large share of the interest, and supported the singing tone and harmony, but the test of choral powers was less searching than in the simple opening number. The choir's abilities were still apparent, and the tone of the female voices was particularly satisfying. It remains to add the names of the solo singers—Miss Carrie Tubb, Miss Astra Desmond, Mr. Herbert Cave, Mr. Ian MacRobert, and Mr. Topliss Green; and of the organist, Mr. J. A. Meale.

THE ROYAL CHORAL SOCIETY

The second of the season's concerts, given at the Royal Albert Hall on November 29, was musically interesting. It was pleasant to renew acquaintance with Coleridge-Taylor's 'A tale of Old Japan,' and to enjoy its melodiousness. Here is no inarticulate striving and emotional floundering. The idiom is made to the stature of the pathetic little story of Alfred Noyes's poem. There is consistency and unity in the general design, and both the choral and orchestral writing show the hand of experience. The Royal Choral Society, to whom the music was not unfamiliar, gave a creditable account of the work under Sir Frederick Bridge's direction. Their tone-quality was always pleasing, and the intonation always secure. Parry's characteristic setting of Browning's 'The pied Piper of Hamelin' followed, the choral programme being completed with

Balfour Gardiner's 'News from Whydah.' An item that proved extremely popular was a pleasing orchestral march by Percy Fletcher, entitled 'The Spirit of Pageantry,' which was performed under the composer's direction. The solo singers of the concert were Miss Flora Woodman, Miss Dilys Jones, Mr. Harold Wilde, and Mr. Frederick Ranalow.

THE HANDEL FESTIVAL

The prospects of the forthcoming Handel Festival, to be held at the Crystal Palace on June 19, 22, 24, and 26, seem to be satisfactory, although there is room for speedier recruiting of choral singers. As the last Festival was held as far back as 1912, there has been a certain break in the tradition that kept the ranks of enthusiasts—both in choir and audience—up to full numbers, and Mr. Walter Hedgcock, who is again musical director, anticipates a harder task than usual in maintaining the pre-war standard. It is to be hoped that the organizers' appeal for choral singers will be readily supported, for the Handel Festival movement can play an important part in shaping the nation's musical habits. Its influence can only be stabilizing and salutary in the formation of taste.

The conductor of the Festival is again Sir Frederic Cowen. The programme will probably be as follows: June 19, general rehearsal; June 22, 'Judas Maccabæus'; June 24, selection from 'Israel in Egypt'; June 26, 'Messiah.'

It is interesting to note that the famous organ is being rebuilt and modernized, with a lower pitch.

Another welcome revival is the South Wales Musical Festival, which is to be held in the spring at Swansea, Neath, Mountain Ash, and Newport, and perhaps two other towns in order to complete a full week. A committee under the Presidency of Lord Howard de Walden is at work in London completing the arrangements. It is hoped, in connection with this Festival, to found a permanent Welsh National Orchestra. The South Wales Festival was inaugurated in 1913, and held for the second time in 1914.

OTHER CONCERTS

Plentiful news of choral concerts is given elsewhere under the heading 'Music in the Provinces.' Information is also to hand of the following events which do not come within the purview of local correspondents:

BROMLEY.—Coleridge-Taylor's 'Hiawatha' was given by the Bromley Choral Society at the Central Hall on December 9, with Miss Agnes Nicholls, Mr. Frederick Blamey, and Mr. George Uttley as soloists. The choral singing did credit to Mr. Frederic Fertel's conductorship.

FOLKESTONE.—On November 26 the concert-arrangement of German's 'Merrie England' was given in the Town Hall by the Philharmonic Society, under the able and experienced conductorship of Mr. F. E. Fletcher. The Society, in spite of many difficulties, 'carried on' quietly during the war, and happily the chorus is as large as it has ever been, and quite as efficient. The hall was crowded, so Mr. Fletcher and his forces may be congratulated, not only on a very excellent performance, which was greatly enjoyed, but on receiving the hearty support of the townspeople. The principals were Miss Beatrice Hughes Pope, Miss Effie Martyn, Mr. Walter Glynne, and Mr. Edward Beaumont, all of whom were received with enthusiasm. An orchestra of about thirty players provided an adequate accompaniment.

LETCHWORTH.—The first choral concert in this town since the outbreak of war was given in December by the Philharmonic Society. Under Mr. H. Gomersall's direction the band and chorus of a hundred gave a performance of Elgar's 'King Olaf' which reached a very creditable standard considering the number of new members in the choir. The orchestra played its part usefully, and good work was done by the soloists, Miss Louise Trenton and Mr. Frank Webster. Other items in the programme were Mendelssohn's 'Ruy Blas' Overture, and violoncello playing by Miss Dora Petherick.

LINCOLN.—The Lincoln Musical Society, of which Dr. G. J. Bennett, organist of the Cathedral, is the moving spirit, gave a highly successful concert in the Corn Exchange on December 3. Active operations of the Society had been suspended during the war, except for assistance given by members of the choir at special Cathedral services, and this re-appearance in full force aroused great interest. The programme included 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' which were given with vivacity, sympathy, and clear utterance, and Elgar's unaccompanied part-song, 'Weary wind of the West.' Great pleasure was derived from the choral singing; also from the work of Mr. John Booth and Captain Herbert Heyner as soloists. Orchestral numbers included the 'Peer Gynt' Suite.

MELBOURNE.—An Elgar programme was given by the Melbourne Philharmonic Society at the Town Hall on October 22, under Mr. Alberto Zelman's direction. It consisted of the setting of Psalm 29 (Op. 74) for chorus and orchestra, Sursum Corda (Op. 11) for strings, brass, and organ, the complete cycle of 'The Spirit of England,' 'Chanson de nuit' and 'Chanson de matin' for small orchestra, and 'The Banner of St. George.'

NEWPORT.—The Choral Society, conducted by Mr. Arthur E. Sims, gave a concert on December 4 with 'Cavalleria Rusticana' and a selection from 'Parsifal,' as principal items in the programme. The choral singing earned high praise, and a good standard was maintained by the solo singing of Miss Ida Cooper, Miss Mabel Corran, Miss Gladys Peel, Mr. Edward Davies, and Mr. Walter Saul.

WOKING.—On November 15 the Musical Society gave an Armistice celebration concert with a miscellaneous programme that represented the music of the Allied countries. The choral numbers consisted of the Soldiers' Chorus from 'Faust,' Smart's Te Deum, Arcadelt's 'Ave Maria'—an excellent choice—and Elgar's 'Land of Hope and Glory,' with Miss Evelyn Rodman as soloist. The choir sang with good effect under the direction of Mr. Patrick White.

Programmes have come to hand of the concerts given by Childe Okeford and District Choral Class (Elgar's 'The Banner of St. George,' conducted by Mr. T. A. Bevis) on November 26; and by Hexham Gentlemen's Glee Club on December 5 (Brahms's 'Rhapsody' and William Wallace's 'The Massacre of Macpherson,' conducted by Mr. N. S. Wallbank).

Church and Organ Music

NEW CHURCH MUSIC

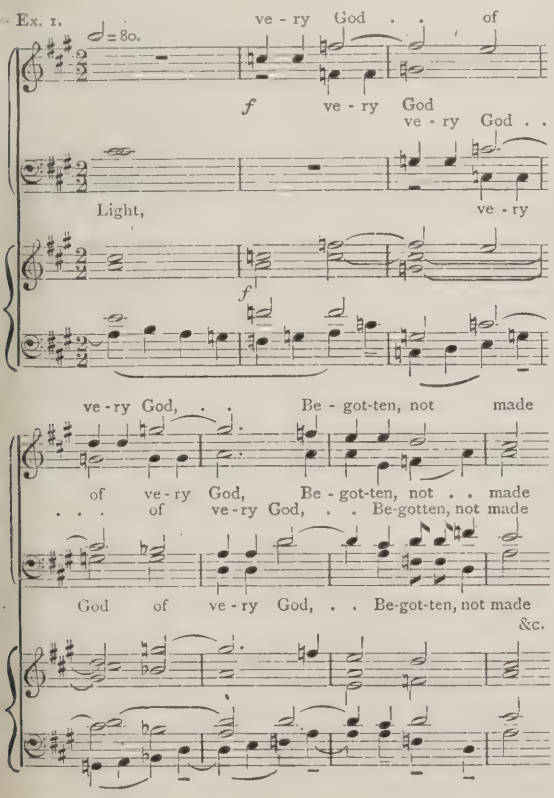
Office of the Holy Communion, in G, by H. A. Chambers; Office of the Holy Communion, in A, by Harold Rhodes; 'Good King Wenceslas' (S..A.T.B.), by Geoffrey Shaw; 'The Nativity,' a carol, by Harold Rhodes.

(Novello & Co., Ltd.)

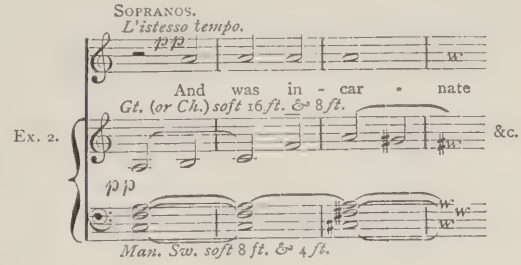
In his setting of the Holy Communion Service in G, Mr. Chambers has provided music of a tuneful, straightforward character, well adapted to meet the needs of those places where the resources of the choir are limited, or where only simple music is wanted. There are frequent unison passages, and the harmonized portions are quite easy to sing. A note by the composer suggests that, if necessary, the Service may be sung throughout by sopranos only. As a good deal of the thematic material of the Creed is made use of in the Gloria, the music could be quickly picked up by the congregation.

Mr. Rhodes's work is of a more ambitious character. He has clearly endeavoured to avoid well-worn paths, and to write music that shall be interesting and effective without being too elaborate. There is practically nothing in the shape of complex, contrapuntal writing, the composer relying mainly on massive harmonic effects and a liberal use of modulation. As this is a setting which, by its freshness of treatment, will probably appeal to a good many organists and choirs, perhaps a few quotations will be found interesting.

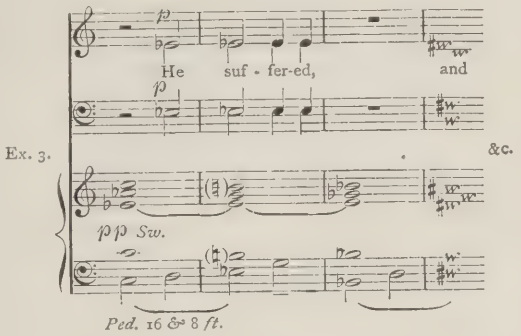
Ex. 1 is a passage the general features of which—outline of melody, and, to a certain extent, key arrangement—appear more than once in the Creed. The crotchet figure in the pedal part is made use of both in the Creed and the Gloria:



In Ex. 2 will be noted the pedal figure mentioned above, now appearing as a melody in the organ part, and also a characteristic bit of modulation:

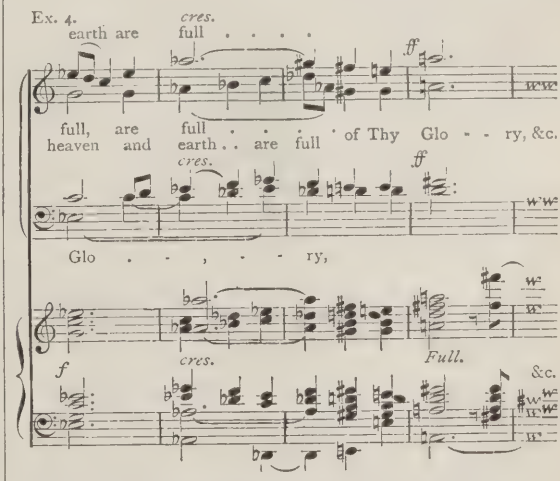


Ex. 3 shows this figure now transferred to the bass of the accompaniment:



Some highly effective choral writing follows at 'And the third day,' which is very appropriately made use of again later on for 'And I look for the resurrection of the dead.'

Very striking, though simple, is the opening of the Sanctus. At the words 'Heaven and earth are full' the voices enter imitatively over massive organ chords, and an imposing climax is reached:



The Benedictus begins with a descending sequence of changing harmonies on a tonic pedal, the voices entering after the style of the first two bars of the Sanctus. Several bars of pure diatonic vocal work follow, unaccompanied, providing an effective relief from the chromatic organ passage which precedes it, and which is resumed at its close. 'Hosanna in the highest' (in 6-8 time, *vivace*) provides the choir with

some very effective phrases—largely unaccompanied—punctuated by outbursts from the organ. The organist with some good reeds at his disposal will be happy here.

The Agnus Dei is planned on quiet lines. There is some smooth, flowing writing for the voices, and an expressive organ part. In excellent contrast with the other movements, there are no excursions into remote keys.

The opening and closing sections of the Gloria, the musical material of which is largely the same, contain a good deal of bold, straightforward writing, with some interesting modulation. An expressive middle section and an imposing *Coda* contribute to the making of a highly effective movement.

It should be added that throughout the work variety is secured by frequent unaccompanied passages, which are almost invariably straightforward and diatonic in style. That the composer realises the effect obtainable by the use of simple diatonic harmonies may be seen from the settings of the 'Kyrie Eleison'—four in number—which are models in that respect. For example, the first is composed entirely of simple triads, all in root position; there are no discords, no passing-notes, and no accidentals.

Altogether, Mr. Rhodes has produced a setting which will cause future work of his to be received with interest.

Mr. Geoffrey Shaw's arrangement of 'Good King Wenceslas,' for S.A.T.B. (unaccompanied) contains some interesting treatment. The parts of the king and the page, assigned to tenor and soprano voices, are supported by a humming accompaniment, frequently of an imitative character. Towards the end, running quaver passages are vocalized on 'Ah.' The transition from the third to the fourth verse is cleverly managed, and in the hands of a good choir should be most effective. The final verse provides opportunities for some rich, broad effects, the last three bars being marked *fff*, with soprano, tenor, and bass parts divided.

'The Nativity,' a carol, by Harold Rhodes, is an excellent specimen of this class of composition. It is in true carol style, and the spirit of the quaint, simple words of Ben Jonson is faithfully reflected in the music. Though the music of the three verses is the same, the varying expression of the words has been very happily brought out by slight variations of treatment.

GEORGE GRACE.

'ISRAEL IN EGYPT' AT THE ABBEY

The choir which Mr. Sydney H. Nicholson has recently formed for special musical services at Westminster Abbey gave its first performance on December 8, when 'Israel in Egypt' was sung with orchestral accompaniment. The choir, about two hundred in number, proved itself an excellent body, and was listened to by a congregation which completely filled the Abbey.

On September 28 Mr. Harold Jones completed twenty-five years' service as organist and choirmaster of Ashburton Parish Church. The anniversary was commemorated by an organ recital given by Mr. Jones on October 22.

Under the auspices of the Church Music Society, of which Lady Mary Trefusis is hon. secretary, a series of hymn festivals was held in Cornwall during October. Mr. Geoffrey Shaw was the conductor, and demonstrated that the objects of the Society were to make known hymns and tunes that are rarely sung, and to promote and raise the standard of congregational singing. Country church choirs and congregations from several districts assembled at convenient centres, and after lectures and training by Mr. Shaw the singing rose to a high standard and had thrilling effect. It is confidently expected that the holding of these festivals will promote the choice of good hymns and tunes, and a participation by congregations in the worship song of the Church.

Choir Festival Services were held at the Central Mission (Halifax Place Chapel), Nottingham, on November 16. The music included Stanford's Te Deum in B flat, Parker's 'In heavenly love abiding,' and Allitsen's 'Like as the hart.' Madame Ethel Parkin was the soloist. In the afternoon Part I of 'Elijah' was given by an augmented choir under the direction of Mr. E. M. Barber. The soloists were Madame Gladys Webster, Madame Ethel Parkin, Mr. Herbert Gutteridge, and Mr. Joseph Asher. Mr. C. E. Blyton Dobson was the organist.

A musical recital was held at All Saints' Church, Southampton, on November 19, when Glazounov's Theme and Variations, and Introduction and Fugue in C for String Quartet, also Quartets by Dvorák and Kalinnikov, were played by Mr. Gotch, Mr. F. W. Trott, Mr. F. Long, and Mr. L. A. Ladbroke. The choir sang anthems by Gounod and Armes, and César Franck's 'Hallelujah! O praise ye the Lord.' Mr. Ladbroke played violoncello solos by Marcello and Scarlatti.

At Derby Road Baptist Church, Nottingham, on November 23, a selection from 'Messiah' was sung by an augmented choir under the conductorship of Mr. J. F. Blasdale, organist of the Church. The soloists were Madame Woodward, Miss Margaret Walker, Mr. L. C. Pearce, and Mr. Harold Glover. Mr. C. E. Blyton Dobson was the organist.

At Richmond Road Congregational Church, Cardiff, two musical services in commemoration of the choir anniversary were held on November 23. The choir sang the Hallelujah Chorus, Mendelssohn's 'As the hart pants,' and anthems by Gounod and Walford Davies. Mr. W. J. Robins gave an organ recital. Prof. Walford Davies delivered an address at both services, speaking on 'Music and Worship,' and 'Music and National Life.'

At Exeter, on December 10, Dr. W. G. Alcock gave a recital, one of a series of events arranged by Mr. Lancelot Holden, organist of the Mint Church. Dr. Alcock's programme included the Introduction and Fugue of Reubke's '94th Psalm,' Guilmant's first Sonata, and music by Dvorák, Dubois, Rachmaninoff, Faulkes, and Mozart.

Spohr's 'Last Judgment' was sung by the Oratorio Choir in St. Austell Parish Church on December 11. The soloists were Madame Samina Farish, Miss Amy Blight, Mr. Will Foster, and Mr. Sydney Smith. There was a large congregation. The performance was under the direction of Mr. W. Brennand Smith, who presided at the organ.

The fifth annual carol recital in aid of the funds of St. Dunstan's Home for Blinded Soldiers and Sailors will be held at St. Mary's Church, Primrose Hill, N.W.3 (Chalk Farm Tube), on Sunday evening, January 4. Evensong is at 6.30. There will be no sermon, and the carols will begin at 7.0. On this occasion St. Mary's choir and the English Folk and Carol Choir will join forces under the direction of Mr. Martin Shaw.

A special service in aid of the Serbian Red Cross will be held at Southwark Cathedral on January 17, at 3.0, when the Grail music from 'Parsifal,' unaccompanied motets and carols will be sung. No ticket for admission is required.

ORGAN RECITALS

Mr. Fred Gostelow, Trinity Congregational Literary Society, St. Alban's—Overture in E flat, *Faulkes*; Toccata and Fugue in D minor, *Bach*; 'In Springtime,' *Hollins*; Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. Albert Orton, Newport Parish Church, Isle of Wight (two recitals)—Impromptu, *Hiles*; Elegy, *Silas*; Finale in F, *Widor*; Sonata No. 6, *Mendelssohn*. At Wesleyan Church, Cowes, Isle of Wight—Overture to 'Occasional' oratorio; Fantasia and Fugue in G minor, *Bach*; Sonata No. 1, *Mendelssohn*; 'Pomp and Circumstance.'

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (two recitals)—Fugue in E flat, *Bach;* Sonata No. 3, *Mendelssohn;* First Suite, *Lyon;* Introduction and Fugato, and Echoes, *Bellairs;* Capriccio, 'La Chasse' and Marcia Villareccia, *Fumagalli.*

Mr. Harold M. Dawber, St. George's, Stockport (three recitals)—Overture, 'Otho,' *Handel;* Harmonies du Soir, *Karg-Elert;* Minuet-Scherzo, *Jongen;* Prelude on 'St. Mary's,' *Charles Wood;* Marche Héroïque, *Saint Saëns;* Allegro (Symphony No. 2), *Vierne;* Arabesque in E, and Prelude in G flat, *Debussy;* Capriccio, *Ireland;* Epinikion, *Rootham;* Sonata, *Arne;* Fugue, *Reubke;* Rondo Capriccio, *Lemare;* March of the Crusaders, *Liszt.*

Mr. Thomas Keighley, Albion Church, Aston-under-Lyne (two recitals)—Toccata in F, and Toccata and Fugue in D minor, *Bach;* Pastorale in E, and Fantasie in F sharp, *Franck;* Andantino, *Reger;* Prelude to 'Parsifal'; Allegro con Grazia from the 'Pathetic' Symphony.

Mr. C. Wesley Saxby, St. Clement Danes, Strand—Fugue in G minor, *Bach;* Rêverie, *Franck;* Pæan, *Harwood;* Cantabile in B, *Franck;* Légende, Arabesque, and Carillon, *Vierne.*

Mr. Herbert Pierce, St. Clement Danes, Strand—Toccata and Fugue in D minor, *Bach;* Soliloquy (Sonata in E minor), *Lyon;* Romance with Variations, *Stuart Archer.*

Rev. W. Pennington-Bickford, St. Clement Danes, Strand—Overture to 'Occasional' Oratorio; Prelude on 'Et in terra Pax,' *Böhm;* A Christmas Pastoral, *Luard-Selby;* Venite in Bethlehem, *Best;* Fantasy on Two Carols, *West.*

Mr. C. Hastings Kirby, St. Clement Danes, Strand—Toccata and Fugue in D minor, *Bach;* Marche des Rois Mages, *Dubois;* Intermezzo, *Chipp;* Inno Trionfale, *Bossi.*

Mr. C. E. Blyton-Dobson, Central Mission, Nottingham (four recitals)—Toccata in F, *Bach;* Fantasia alla Marcia, *Grace;* Allegretto, *Wolstenholme;* Con moto, *Smart;* March on a Theme of Handel, *Guilmant;* Sonata in F, *Stanford;* Le Cygne, *Saint-Saëns.*

Mr. Francis W. Sutton, St. Stephen's Walbrook—Sonata in F, *Stanford;* 'Holsworthy Church Bells,' *Wesley;* Fantasia and Fugue in G, *Parry;* Rhapsody, *Grace;* Dithyramb, *Harwood;* Sonata (2nd movement), *Elgar;* Fantasia in E, *Wolstenholme.*

Mr. W. W. Starmer, St. John's Free Church, Tunbridge Wells—Adagio and Allegro Fugato, *Stanley;* The Holy Boy, *Ireland;* Chanson Nuptiale, *Faulkes;* Postlude in D, *Smart.*

Mr. William Ellis, Birtley Parish Church—Triumphal March, *Hollins;* Idyll, *Gray;* Fantasia in F, *Best;* Song of the East, *Cyril Scott;* Fugue in G minor, *Bach.*

Mr. Alex. McConachie, St. Paul's Cathedral, Melbourne—Nocturne, *Bairstow;* The Shepherds in the Field, *Malling;* Sonata in F sharp, *Rheinberger;* Finale in B flat, *Franck.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Toccata, Adagio and Fugue, *Bach;* Allegretto Grazioso, *Frank Bridge;* Carillon, *Sowerbutts;* Rhapsodie sur deux Noëls, *Ropartz;* Madrigal and Sortie, *Vierne.*

Mr. Willan Swainson, Queen's Cross Chapel, Aberdeen—Overture 'In der Natur,' *Dvořák;* Rhapsody No. 1, *Howells;* Improvisation-Caprice, *Jongen;* Two Preludes from the Orgelbüchlein, *Bach;* Final in B flat, *Franck.*

Mr. T. C. Wood, Christ Church, Tunstall—Overture to 'Samson'; Larghetto from the Clarinet Quintet, *Mozart;* Fugue in E flat, *Bach;* Postlude in D, *Smart.*

Mr. James M. Preston, United Methodist Church, Whitley Bay—Overture, 'Oberon,'; Meditation and Toccata, *d'Évry;* Fantasia on two English melodies; Elfin Dance, *B. Johnson;* 'O ruddier than the cherry.'

Mr. Maurice Besly, Queen's College, Oxford (three recitals)—Prelude and Fugue in A minor, *Bach;* Organ Concerto in F, *Handel;* Overture to 'Hänsel and Gretel,' *Humperdinck;* Andante Cantabile from Op. 11, *Tchaikovsky;* 'Noël,' *Balfour Gardiner;* 'Benedictus,' *Reger;* Chorale Prelude on the 'Old 104th,' *Parry;* Good-Friday music, 'Parsifal.'

Mr. H. G. Ley, Christ Church Cathedral, Oxford, (five recitals)—Dithyramb and Cathedral Prelude No. 1, *Harwood;* Prelude, Fugue, and Variation, Pièce Héroïque and Choral No. 3, *Franck;* Rhapsodies Nos. 1 and 3, *Howells;* Rhapsody and Postlude on 'London New,' *Grace;* Four Sketches, *Schumann;* Introduction and Passacaglia (Sonata No. 8), *Rheinberger;* Fugue in A flat minor, *Brahms.*

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 1, *Borowski;* Pavane, *B. Johnson;* Overture in C, *Hollins,* Scherzo, *Hofmann.*

Mr. Harry Wall, St. Paul's, Covent Garden (three recitals)—Elegy, *Silas;* Pastorale, *Vierne;* Chorale Preludes 'Hark, a voice,' 'A saving health,' and Adagio (Sonata No. 3), *Bach;* Fantasia in A minor, *Lemmens;* Chant Seraphique, *Lemare;* Scenes from the Life of St. Paul, *Malling;* Londonderry Air, *Hamana.*

APPOINTMENTS

Mr. F. J. Blake, organist and choirmaster, Holy Innocents', Hammersmith.

Mr. H. C. J. Churchill, organist and choirmaster, Purley Congregational Church.

Mr. Norman Collie, organist and choirmaster, Stoke Newington Parish Church.

Mr. Owen Jarratt, organist and choirmaster, St. John's Episcopal Church, Perth.

Mr. W. Meacham Haley, organist and choirmaster, St. John's, Waterloo Road, S.E.

Dr. W. C. Smith, organist, St. Saviour's, Woolcott Park, Bristol.

New Music

By William Child

PIANOFORTE MUSIC

A very courageous venture is the 'Repertoire Series of Pianoforte Music by Modern British Composers' (Ascherberg, Hopwood & Crew). I begin by laying stress on the publishers' courage, because it is a notorious fact that the native pianoforte composer who wrote with the well-equipped player in view has so far received very little recognition. In the matter of new music, one would almost suppose that pianists consisted of two classes only—the lions of the concert hall and the domestic performers of modest technique and uncertain taste. The earnest and well-equipped amateur has been credited with a desire for no company but the classics, with occasional sorties among the Russian and French schools. If our recitalists have excused their lack of enterprise by pointing to the meagre and scattered output of the native writer, they can do so no longer. Twelve numbers of the Repertoire Series have already been published, and a further batch is in the press. So much music of all kinds is waiting for review that there is no space for the detailed consideration most of it deserves. Of these new pianoforte works there is a great deal that could be said, and nearly all of it of a commendatory nature, but the briefest of comments must suffice.

The works are under the joint editorship of G. H. Clutsam and T. F. Dunhill.

Sir Charles Stanford leads off with a Ballad in which the promise of the opening is hardly borne out by a somewhat conventional middle section. John Ireland's 'Merry Andrew' is a piece that not only arrests attention, but holds it more and more on further acquaintance. York Bowen's Three Serious Dances are much more straightforward in idiom and technique, being attractive essays that make a ready appeal. There is rather more atmosphere in Percival Garratt's Two Diversions, especially in the first. The biggest work of the series is undoubtedly Herbert Howell's Rhapsody. There is emotional driving power behind it, and its numerous difficulties give full value. The writing for the keyboard is notable, though here and there the composer's message seems to call for a more ample medium. A fine piece this, by a composer of whom much may be

expected. Another of the outstanding numbers of the series is by one of our younger writers, Arnold Bax, whose Romance is a good example of the highly imaginative and subtle type we have come to expect from him. Thomas F. Dunhill's Three Romantic Preludes are comparatively plain sailing after the Howell and Bax pieces. The same may be said of G. H. Clutsam's contribution, a rather too highly-spiced Berceuse. Surely if chromaticism is ever out of place it is so in a Cradle-song! Joseph Speaight's 'Nymph Dance' is an admirable piece of freakish writing, and Percy Pitt's Improvisation, after beginning by calling to mind Raff's 'La Fileuse,' settles down into an extended and fluent arpeggio study, with a well-defined tune floating around. But in all the batch there is nothing more attractive than Norman O'Neill's 'Carillon,' a charming piece of work of no great difficulty. The publishers are to be congratulated on this commencement of their enterprise. Now that they and the composers have provided the fare, it is to be hoped our teachers and players will do their part.

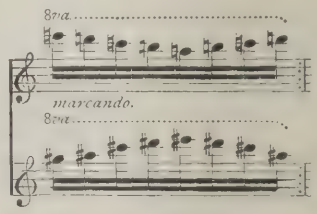
I pass over a good deal of music written for teaching purposes, mentioning only two items that strike me as models in their way—No. 6 of Ernest Austin's Musical Verses ('The Water-Wheel'), and Book Three of his 'Playtime Pieces'—a dozen of them (J. H. Larway). Mr. Austin has a very happy touch in this important department of composition, and hosts of youngsters must look on him as a jolly kind of musical uncle.

Harold Wallis's set of six short pieces under the general title of 'A Dream Garden' (Elkin & Co.) would please me more if they were not so overloaded with directions to the player. The first piece consists of only forty bars, but the composer feels it necessary to give the player no less than ninety-seven expression marks! And in the little piece called 'Dreaming,' there are, besides a preliminary 'dreamily,' two further directions 'very dreamily.' Surely the title and the character of the music ought to be sufficient for any player who is not an absolute blockhead. If he is, a crowd of directions will not help him. Mr. Wallis has a pleasant fancy, and a MacDowellish method which falls short of his model where neatness and convenient keyboard writing are concerned.

One has to spend a little time over the cover of the next item. It is fairly easy to discover Lord Berners's name at the top—with the S turned the wrong way. The welter of crudely stencilled letters below beat me. I managed to make out 'Chinoiserie,' and then I pursued my studies after the manner of Joe Gargery ('Here's a J and a O equal to anythink'). Finally I gave it up, and weakly referred to the title-page, where the necessary particulars were set out in normal style—'Lord Berners. 'Chinoiserie,' 'Valse Sentimentale,' 'Kazatchok,' for pianoforte duet. (J. & W. Chester, Ltd.). I read further, 'Couverture, Illustrations, et Ornement de Michel Larionov.' The illustrations must be seen to be believed. They are not likely to be understood, and the accompanying titles are also calculated to keep one in the dark. Thus, the casually disposed letters C H I C H I R I, with a few floating blue and brown full-stops, do not go far towards 'Chinoiserie.' Before the second piece we read V A L Z E Z E N T I M E. Apparently Mr. Larionov got tired hereabouts. You will notice the subtle humour in the disposition of the S and I. Admitting that 'Valse Sentimentale' is perhaps rather a heavy dose for a stenciller, I turned to No. 3, feeling sure that 'Kazatchok' would not be decapitated. But evidently Mr. Larionov had mislaid his Z and forgotten an A, for only 'Katchok' appeared, as casually dispersed as the rest. I am aware that this method is on a level with the modern composer's elimination of the unessential, but in that case why not eliminate this and similar pages? It was a relief to get on to the music. Not that this was plain sailing. A reading at the necessary slow pace was about as comfortable as a progress over broken bottles. But let me hasten to admit that as familiarity and pace increased all but the worst asperities got ironed out surprisingly. 'Chinoiserie' is an excellent piece of humour of the arid kind. 'Valse Sentimentale' is less convincing. There should be sentiment, either real or mock. I could find none of either kind. Perhaps I expected something rather obvious, like the delicious passage 'avec une grande émotion' in Debussy's 'Golliwog's Cake-walk.' The 'Kazatchok'—a Russian dance—played at anything like the proper pace would be one of the most exciting of musical experiences. There is a natural tendency to suppose that this type of music can be written by anybody, and that it can be done by putting down progressions haphazard. I advise anybody who thinks so to study these pieces, especially the third. He will find that some of the most daringly discordant passages are quite logical, being merely the old idea of an *ostinato* carried to its extreme limits. And just as in ordinary music an insignificant motive often becomes charged with meaning when repeated, so here progressions that the ear would reject if played once, succeed in justifying themselves by insistence. Nor is this music at all aimless. On the contrary, it is full of point and energy, and on due acquaintance leaves one convinced that its writing needs technique, though not of the kind we imbibe from text-books. There is room in music for little grotesques of this kind, and no harm is done so long as everybody—including the composer—realises that it is a by-path that leads nowhere. A little of such artful and heartless stuff goes a long way. It is capital fun for a few minutes at a time, but as musical diet it is negligible. One might as well dine off chaff, or fill one's belly with the east wind.

That mere haphazard slinging about of chords is not sufficient for the composition of ultra-modern music is proved by a glance at Richard Johnson's Arabesque and Cecil Dudley's poem, 'Funeral of a little child' (Renaissance Music, Art, and General Publishing Co.). Here the writing is crude in the extreme, and there is an almost total absence of coherence. I am prepared to hear that both composers are well-equipped. I can only say that they disguise their attainments very completely. Such a passage as the following, which occurs at the end of Mr. Dudley's piece, may be all right in some circumstances, but I fail to see its point in a poem dealing with a child's funeral:

Ex. 1.



Probably the 8va..... mark in the lower stave is a mistake, but however the passage is played it can never sound like anything but a five-finger exercise executed on a pianoforte badly in need of a visit from the tuner. There may be humour in this presentment of the little study with which you and I began our musical career, but humour is out of place in a funeral poem. Most of the series of chords in this piece are the merest rambling, and the term *cantabile* is queerly applied to such clumps of notes as those at the end of page 3 and at the close.

Such writing as this calls to mind the witty remark of Beerbohm Tree, 'Futurism is the loin-cloth of the incompetent.'

It is a pleasure to turn from Mr. Dudley to Rossini, whose light-hearted music, familiar to so many through 'La Boutique Fantasque,' is now available in album form for pianoforte solo (J. & W. Chester, Ltd.). Capital stuff this, though it is best enjoyed in doses of a couple of sections at a time. The cover is a real pleasure to the eye; the frontispiece is an eye-sore. If it were drawn by a school-boy we should tell him he had lots to learn, but as it is by Derain, it must be taken as high art. Nevertheless, most of us will think of the loin-cloth mentioned above.

ORGAN MUSIC

It is good to find our best English hymn-tunes being used as a basis for organ music. Works of the kind are excellent for recitals given in church, but they are even more useful for voluntaries. There can be no better postlude than a fine organ piece written round a tune which has been sung during the preceding service. In his Three Chorale Preludes (Novello), Harold Darke has made capital additions to our

steadily growing store of works of this kind. The tunes treated are Reinagle's 'St. Peter,' 'Darwell's 148th,' and a melody by Tallis, the last-named an austerely beautiful theme that grows on one. 'St. Peter' is given the simplest treatment of the three. Dr. Darke is content to use the plan made familiar to us by Bach and others of the older German composers, and in our own day by Parry. The music is quiet, only moderately difficult, and of a character that fits it for use before as well as after a service. Darwell's rousing tune comes in for more extended and ambitious treatment, and is called a 'Chorale Fantasia.' It opens with three pages of alternating big chords, *recitativo*, manual passages, and pedal solos—a method to which the organ lends itself specially well, though perhaps some of us feel there is a lack of freshness about it to-day. This section is followed by an *Andante Tranquillo* in 12-8, with some graceful and flowing writing over a long tonic pedal which eventually moves and delivers the third line of the tune. Some excellent canonic imitation is seen in the next section (*più mosso*), which gradually works up to the final *largamente*, an imposing page and a half. The movement is difficult, and can make its full effect only on an organ of ample resource. It should be a popular recital number.

The prelude on the Tallis theme is less popular in style, but by far the most original and beautiful of the set. The spirit of the time has been admirably caught, and the result is an atmosphere of other-worldliness that is all too rarely met with. The harmony is chiefly diatonic, with discords freely used, and the treatment generally is more modern in style than is the case with the companion preludes. The registration is perhaps unnecessarily restless in the opening two pages. An effective alternative would be the restriction of the Great organ to the delivery of the melody in the tenor, everything else being played on the Swell, both hands coming on to the Great at line 4 of page 14. This beautiful prelude, though suitable for recital purposes, may most fittingly be used for a Voluntary on any solemn occasion. It makes a perfect piece for memorial services.

Part 8 of Ernest Austin's tone-poem, 'The Pilgrim's Progress,' is now published (J. H. Larway). Like its predecessors, it is an elaborate piece of programme music, highly picturesque, and well-written for the instrument, though the idiom is not that of conventional organ music. This part deals luridly with the Pilgrim's adventures in Vanity Fair.

Frank Bridge's contributions to the repertory of the organ are on the small side, but they are invariably original and effective. His set of Three Pieces (Winthrop Rogers) should be popular. They consist of an Allegretto grazioso, suggestive of a violin solo, an Allegro Commodo (a very quaint and ingenious little *Ostinato*), and a rousing Allegro Marziale. They are only moderately difficult. Apparently Mr. Bridge has been overhauling his manuscripts, for these pieces are dated 1905. The comparative simplicity of style will not be unwelcome to most players. Mr. Bridge shows here, as before, a feeling for the organ unexpected in one whose chief successes have been gained as a writer for strings.

CHORAL MUSIC

National songs, arranged for S.A.T.B., are among the most popular items at choral concerts. A good addition to the list is E. T. Sweeting's setting of 'The Deil's awa' wi' the Exciseman.' The composer has wisely done nothing to interrupt the irresistible 'go' of the well-known air, and the result is a part-song full of humour and point. The harmony is simple and the parts easy, but the setting provides a good test for pace and freedom.

Much the same qualities are called for in Reginald Somerville's 'Who rides for the King,' a part-song for T.T.B.B., the words by Harold Boulton. The headlong galloping energy is very effective.

Female voices of good technique will welcome 'The Rhine-maidens,' an arrangement by W. McNaught of music from 'Das Rheingold' and 'Götterdämmerung,' the English words by W. Rothery. The work is for S.S.C., and would serve well as a test-piece for advanced choirs.

Much slighter in texture, but calling for neat and spirited performance, is Harold Rhodes's 'The Voice of Spring,' a two-part setting of a poem by Mrs. Hemans. As Mr. Rhodes writes for trebles only, the numerous female-voice choirs deficient in altos will find the song particularly useful. The music is very melodious and attractive, and the well-written and characteristic pianoforte part adds much to the effect. These four part-songs are published by Novello.

Letters to the Editor

THE Y.M.C.A. MUSIC SECTION

SIR,—At the moment when the Music Section of the Y.M.C.A. is not only undergoing reconstruction, but entering upon an entirely new phase of its activities, we crave leave to make use of your paper as medium for a short account of its work in the past. We venture to do this in view of your constant sympathy with its aims and the publicity you have always been ready to give to its appeals, and for which we desire to express our most grateful thanks.

Much has been accomplished since the Editors of the musical Press, called together by Mr. Percy Scholes, inaugurated the Y.M.C.A. Musicians' Gift to provide additional musical facilities for the members of H.M. Forces in Y.M.C.A. Huts and centres at home and abroad. Over 202,000 pieces of music and books on music and over 2,500 instruments have been despatched to Y.M.C.A. centres in every theatre of war; complete music libraries have been equipped at Rouen, Havre, Boulogne, Salonica, &c.; gifts of music and instruments have been freely distributed to the camps at home and in France, North and South Russia, Salonica, Egypt, Syria, Mesopotamia, India, Constantinople, &c., and the Internment camps in Germany and at The Hague.

Despite the coming of peace much is still being done abroad, notably in Germany, where Y.M.C.A. Headquarters at Cologne and many other centres of the Rhine Army have been musically equipped. All this has been made possible through the generosity of the public, who responded so whole-heartedly to the appeal for gifts of money, music, and instruments, and to whom the Music Section acknowledges its deep debt of gratitude. The subjoined balance-sheet shows to what use the money collected for the Musicians' Gift has been put, and it will be seen that there is still a small sum in hand to initiate future activities.

Mr. Percy Scholes has retired from the position of Secretary of the Music Section, though still connected with it in an advisory capacity. Major J. T. Bavin has been appointed his successor, and has undertaken to carry on the splendid work. Major Bavin comes to the task with close on thirty years' experience of educational musical work at Berkhamsted School, and four years' military service, in the course of which he occupied the responsible posts of Adjutant, second in Command, and Education Officer in his Brigade and Division, and was mentioned for good work in 1917.

Major Bavin is as full of keenness and enthusiasm as was Mr. Scholes when he inaugurated the Music Section, and realises that although so much has been done, much more still remains to accomplish. In its reconstruction for peace-time work the Y.M.C.A. Music Section sets out to provide for the training of disabled ex-service men who are musically gifted, for the advancement of musical education by means of lectures, recitals, and concerts, and the establishment of music-study circles, male-voice choirs, chamber music societies, orchestras, brass bands, &c. Its aim is in fact the furtherance, through the Y.M.C.A., of anything that will help to supplement and enhance existing local effort and bring music into the national life. With this end in view it once more confidently appeals to all musicians and music-lovers for support—firstly, by asking them to raise funds by means of concerts and organ recitals; secondly, by further gifts of music, and books on musical subjects and instruments; thirdly, by local aid in helping choirs, &c.

The Music Section has the advantage of the support of Dr. Percy C. Buck, Prof. H. Walford Davies, Mr. A. A. Fitzsimmons, Mr. Harvey Grace, Mr. J. T. Lightwood, Mr. Sydney H. Nicholson, Mr. Percy A. Scholes, Mrs. Z. F. Willis, Miss P. M. Walters, and the Rev. Basil Yeaxlee, on its committee.

Gifts of money, music books, and instruments, and offers of service should be sent to Major J. T. Bavin, at the Y.M.C.A. Music Section, Shakespeare Hut, Gower Street, London, W.C. 1.—Yours, &c.,

(Signed) J. D. McCLURE

(Chairman Y.M.C.A. Music Section Committee).

THE Y.M.C.A. MUSICIANS' APPEAL FUND.

Receipts and payments Account for period from 1st January, 1915, to 30th September, 1919.

			£	s.	d.
To Subscriptions:					
,, Donations	£503 18 6				
,, Concert Receipts	3,472 8 8				
			3,976	7	2
,, Sale of Goods			337	12	3
			£4,313	19	5
By Y.M.C.A. General Fund			2,900	0	0
,, Stationery, Printing, and Advertising			419	6	5
,, Salaries...			187	5	0
,, Concert taxes	£41 7 9				
,, Meeting expenses	16 10 6				
			57	18	3
,, Purchase of Goods			40	19	3
,, Petty cash			11	5	1
,, General expenses			2	11	6
,, Cash at bank			694	13	11
			£4,313	19	5

Y.M.C.A. GENERAL FUND.

To Payments made by Music Section	£2,900	0	0
By Payments made by Headquarters Y.M.C.A. on behalf of Music Section...	2,616	16	9
,, Balance held by Council on behalf of Music Section	283	3	3
	£2,900	0	0

Prepared from the books and accounts of the Musicians' Appeal Fund by

(Signed) W. A. HENDERSON & CO.,
Chartered Accountants,
18th November, 1919. 29, Gracechurch Street, E.C. 3.

(Signed) J. T. LIGHTWOOD (*Chairman*), H. WALFORD DAVIES (*Treasurer*), PERCY A. SCHOLES (*Secretary*).

PROMENADE CONCERT PROGRAMMES

SIR,—I am writing to suggest that the *Musical Times* should open its columns to a really exhaustive interchange of ideas on the subject of Promenade Concert Programmes, present and future, and I should like to have the privilege of opening this discussion by saying one or two things about the now famous Wagner nights. Perhaps someone will then have something to say about the best way to run a Russian night, and so on.

The really amusing thing about Wagner's music in this country is that after hundreds of Wagner concerts the general public knows much less about Wagner than it does of any other first-class composer. The really disgraceful thing is that the high-priests of music, well aware of the ignorance of the public, are constantly taking liberties with Wagner that they would not dare to take with any other composer. The reason for the really amusing thing is that the tit-bits of Wagner that are constantly being dished-up represent about three per cent. of his output, whilst Beethoven can at least claim to have from thirty to forty per cent. of his compositions performed on *his* nights. It is idle to argue that whereas Beethoven was a concert-composer, Wagner was not. If that is the case, let's scrap the Wagner concerts, such as they are at present, altogether, for they are useless and often lead otherwise virtuous people to transgress. Witness the following: a friend of mine was giving a performance on the pianoforte of the second Act of 'Tristan.' At the close of the love duet, where the music which subsequently figures in the 'Liebestod' is first heard, one of the audience said in awed tones to two children: 'Now she's slowly dying!'

Here is an example of the really disgraceful thing: Turn up the analytical notes of an excerpt known as 'Wotan's Spear and the Sleeping Brynhilda,' where you will find things like this: 'The music now skips the Wanderer's invocation and Erda's reply,' &c., &c. Further on, 'We are soon at the change of *tempo* . . . . where the heroine greets heaven and earth, but at her first words . . . . there is a cut,' &c., &c. Imagine anyone treating a Brahms Symphony in this way. If the public really knew the third Act of 'Siegfried' it would not tolerate this brutal burlesque of one of Wagner's finest inspirations. If the public knew the second Act of 'Siegfried' it would not tolerate that brainless pot-pourri, 'Siegfried and the Forest Dragon,' in which the whole Act is bowdlerized to about twenty minutes. If the public knew the second Act of 'Parsifal' it would howl with derision at the orchestral ending which someone has thought fit to tack on to Kundry's Narration. Now the obvious solution of all this is to give the public a chance of getting to know the essential music of Wagner by offering concert-performances of whole Acts at a time. There should be no difficulty about getting singers, as our rising operatic artists would be pleased to take part in performances—at a modest fee—that would be of the greatest value to them. Far more difficult would be the question of housing the singers, for if there is a *sine qua non* of a Wagner concert-performance it is that the singers must be out of sight. The orchestra does not matter, as it represents more or less the medium between the drama and the audience. But we cannot have the varied fauna of Northern Mythology (do I unconsciously borrow from my friend, Mr. Newman?) striking 'Thus spake Elijah' attitudes on the platform. They must love, hate, and fight in the organ loft.

Even if the question of getting singers did not prove feasible, a lot could be done to familiarise the public with Wagner's music by giving performances of the orchestral tissue only. 'Rheingold,' 'Walküre,' the first two Acts of 'Siegfried,' and parts of 'Parsifal' might sound a bit thin in this way. Not so the rest of the 'Ring' or 'Tristan' or 'Meistersinger.' I have heard innumerable performances of Acts on the pianoforte from the latter, and can vouch for the charm of this kind of thing. People would come from all over the country, and the Promenade at Queen's Hall would present the unusual sight of a vast crowd bent over vocal scores, devouring the music with its ears and the story with its eyes. It would not be the same crowd that has filled Queen's Hall on Monday nights for the last twenty-five years; but it would be as big—and much more intelligent. Above all, this sort of performance would breed an insatiable demand for frequent operatic performances of Wagner's later works, in which we are so disgracefully lacking at present. This alone would justify the venture. But would it be a venture? I know any number of people who consistently refuse to go and hear what they call Wagner pot-pourris, but who would go miles to hear the orchestral music accompanying, say, one Act of 'Götterdämmerung.' One thing remains to be said in this connection. The Queen's Hall Orchestra—as at present constituted—is too small to do justice to the music of Wagner's later operas. A recent performance of 'Waldweben' by the London Symphony Orchestra proved this conclusively—if, indeed, any proof was needed. This must certainly be remedied.

A word in conclusion: these suggestions will encounter most opposition from those who will urge lack of financial means and insufficient time for rehearsals. The former is hardly a serious objection, and as for the latter, let the performances themselves be in the nature of rehearsals without a boiled shirt in the landscape. Let Sir Henry Wood make his orchestra repeat over and over again in public difficult and badly-played passages. A really musical audience will be enchanted, and will benefit enormously by an occasional rough edge of this kind.

Mr. Editor, do not stop this discussion just when it is getting heated and instructive; or when some giant of withering invective kneels on the prostrate form of his 'young friend' and deftly deals the Johnson knock-out.—Yours, &c.,

ROBERT E. LORENZ.

14, Craven Hill, W.-2,
November, 1919.

'CONCERNING CUTS'

SIR,—Will you allow me to protest most strongly against Mr. Kalisch's statement in his article last month on music cuts, in which he says: 'The time will soon arrive when concert-givers of all types will say with reason that people will not come to hear the unabbreviated classics, and that they must be shortened or put on the shelf'?

Can anyone imagine what a great Symphony would sound like with 'cuts' made in it or a movement left out? It would be nothing short of desecration if this were done. There is I know a good deal of tiresome stuff in Schubert's Symphony in C, but surely no conductor would ever dream of leaving any of it out. Neither, by the way, have I ever heard a performance of that work which has emptied a concert hall.

Our musical public are sufficiently educated to know that a 'classic' Symphony contains more than one or two movements: indeed in the great Symphonies of Beethoven and Schumann the four movements form an organic whole, and as such *cannot* be separated without losing the whole effect. Elgar's 'Dorabella' Variation is hardly a case in point; besides, Mr. Kalisch says that the composer presumably sanctions a performance of it separately. But can he imagine any of the great masters sanctioning 'mutilated' performances of their Symphonies?—Yours, &c.,

LIONEL OVENDEN
(Assistant Musical Director, Marlborough College, Wilts).

Sixty Years Ago

From the *Musical Times* of January, 1860:

AS ORGANIST.—A first-rate Performer and Composer will undertake Cathedral or Parish Church service. Salary no object. The highest references as to talent and character. Address, Organo, Mr. Novello's, 35, Poultry.

WANTED for Christ Church, Banbury, an ORGANIST, for whom it is believed there is an opening for private teaching. Salary, £15. Apply to the Churchwardens of Christ Church.

BARROW.—A concert of vocal music, performed by the Amateur Choral Society of this place, came off on the 22nd instant; conductor, Mr. Gallop. The music was both sacred and secular, and was got up with much care.

BIRMINGHAM.—On Tuesday evening, December the 6th, an entertainment took place in the Town Hall, Birmingham, consisting of a Concertina contest, which was open to amateur performers (residents of the town only) under the age of 18, for four prizes. Nine youths competed. Mr. J. R. Lee, Mr. W. Masefield, jun., organist, and Mr. H. D. Johnson, were appointed to act as adjudicators of the prizes. The model brass band was in attendance, under the direction of Mr. G. S. Dowling, and performed several pieces on the occasion.

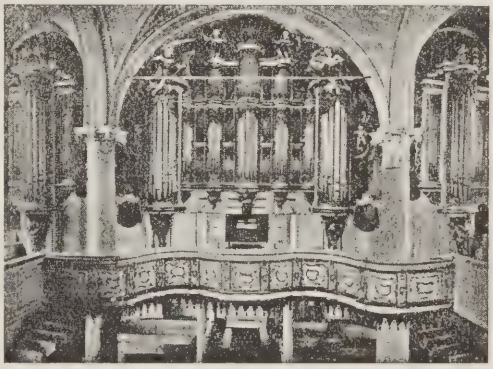
CRYSTAL PALACE.—The Christmas entertainments, commencing on the great holiday, Boxing-day, will be varied and extensive. . . . The ample space at the Crystal Palace affords room for an extensive display of articles suitable to the approaching season. At dusk, it will be brilliantly lighted with varied gas devices, a delightful evening promenade, secured from wet and cold. A huge Christmas Tree will be placed in the centre of the building, which will be decorated with holly and evergreens, and a profusion of flags. The new hall for lectures and concerts is nearly finished, and will be opened by Mr. Pepper with a series of dissolving views and photographic illustrations.

OLDHAM.—The new organ just erected in Christ Church, by Messrs. Conacher & Co., of Huddersfield, was opened on Sunday, the 11th ult., by Mr. J. Lees, organist of the Parish Church. Mr. W. Parratt, of Huddersfield, performed on the same instrument the following evening.

VOCAL ASSOCIATION.—The prospectus of the fifth season of this association has just been issued by the secretary, Mr. Lockyer. . . . G. A. Macfarren's cantata *May-day*, and Charles Horsley's new oratorio, *Gideon*, are in active rehearsal, together with a variety of new and interesting part-songs, and will be performed during the approaching series of public concerts. The indefatigable and intelligent musician, Mr. Benedict, is still the conductor, and Lord Ward has kindly consented to become the president.

LUTHERAN CHURCH, LIBAU, RUSSIA

In view of the present crisis in the Baltic Provinces, the accompanying photograph will be of interest. In its day this organ was the largest in the world, and even now must be reckoned among the giants. It is unique in more than one respect. There are no composition pedals and no swell-box—in fact, there is nothing at all confronting one except stops and manuals (four). The stops are arranged in the old-fashioned manner—on both sides of the 'side-piece'—and are of great size, so much so that the player has almost to stand up to pull out those high up. The action is



'tracker,' the only modern addition being the electric wind installation. But the primitive blowing arrangements are still intact, and can be used if necessary. This mechanism demands the efforts of four men, who stand together and work with their feet, supporting themselves by their hands—very much after the style of the old treadmill. The tone is very fine, and the case quite magnificent, being entirely white enamel with large gilt figures. The whole church is very ornate, being white and gilt throughout. Libau was evacuated by the Germans in June last, seven months after the signing of the Armistice.

ROYAL ACADEMY OF MUSIC

The latter part of the Christmas term, which came to an end on December 13, included several public performances of more than ordinary interest and importance. On November 27, 28, and 29, three excellent representations of Shakespeare's 'Twelfth Night' were given by the lady students under the direction of Mr. Acton Bond, the rôles being interchanged for the first two performances, and the most successful performers selected for the third. While the students reached a high level of acting, Miss Phyllis Bradley's Olivia and Miss Isobel McLaren's Viola are worthy of a special word of praise. The play was produced on Elizabethan lines (with one break only) and traditional music, the instrumental parts of which were supplied by a quartet led by Miss Gladys Chester.

On Tuesday afternoon, December 9, an orchestral concert was given at Queen's Hall. The chief items were an Overture, 'As you like it,' by Richard Newton (scholar), a cleverly scored work of considerable promise; two movements of a Pianoforte Concerto by Ethel Bilsland (ex-student),

the solo portions of which were admirably played by Miss Lillian Southgate; Fantasia for pianoforte and orchestra by York Bowen (solo pianoforte, Miss Olga Carmine), and the *Adagio* and *Allegro Giocoso* from Brahms's Violin Concerto, beautifully played by Miss Dorothy Chalmers. The programme also included songs by A. C. Mackenzie and Coleridge-Taylor. Sir Alexander Mackenzie conducted.

On November 26, Sir Alexander Mackenzie gave his fourth and last lecture on the 'Evolution of Music up to the time of Bach.' He referred to the work of Alessandro Scarlatti, and the rise of instrumental music of Domenico Scarlatti, Corelli, and their contemporaries, and described the rise of German music and the state of music generally in other European countries; also the influence of Handel upon music in England. Finally he exhorted students not to forget that it was their bounden duty to help forward the music of their own country by every means in their power, and he further pointed out to them that as teachers they would have many opportunities to help in the great work of re-instating English music in the proud position which it once occupied.

A most interesting gathering of past and present pupils of the R.A.M. took place at the Duke's Hall on Saturday, December 6, when the R.A.M. Club welcomed as guests any of these who had served in H.M. Forces. Sir Alexander Mackenzie, on behalf of the Club, spoke of the great pleasure which it gave both him personally and the Club to have as guests so many who had served their country in her recent need. In remembrance of those connected with the R.A.M. who had fallen in the war the Postlude for strings and organ, by Sir Alexander Mackenzie (which was first performed at the Memorial Service at the Temple Church) was played by a string orchestra, with Dr. Richards at the organ, while to emphasize musically the welcome to those present, 'See the Conquering hero comes' was played afterwards.

The arrangements for the Lent term include a course of lectures on 'Bach' by Dr. H. W. Richards, the first lecture to be given on January 28. Other lectures which form part of the Teachers' Training Course are 'Aural Training and Sight-Singing,' Mr. Ernest Read; 'Voice Culture and Class Singing,' Mr. Field Hyde; and on matters connected with the teaching of the Pianoforte, by Mr. Oscar Beringer and Mr. Frederick Moore.

The following appointments have recently been made to the staff of professors: Mr. Fraser Gange, Mr. Vivien Langrish, and Mr. Laurence Taylor.

The following awards have recently been made:

The Philip L. Agnew Prize (pianoforte) to Reginald Paul (a native of London), Reginald D. Morgan being highly commended and Rae Robertson commended. The adjudicators were Messrs. Philip L. Agnew and William Murdoch (chairman). The Potter Exhibition (pianoforte) to Reginald D. Morgan (a native of London). The adjudicators were Messrs. Ambrose Coviello, Victor Booth, and Harold Craxton (chairman). The Westmorland Scholarship (singing) to Betty Thompson (a native of New Southgate). The adjudicators were Miss Evelyn Langston, Mr. Frederick Keel, and Miss S. Pitt Soper (in the chair). The Battison Haynes Prize (composition) to Warwick Braithwaite (a native of Dunedin, New Zealand). The adjudicator was Sir A. C. Mackenzie.

SUMMARY TREATMENT OF A CRITIC

By CLAUDE TREVOR

A most disgraceful scene took place at Bologna a short while ago. The incident was the outcome of one of a series of orchestral concerts, which included Beethoven's ninth Symphony. The reading of this number did not meet with the approval of the musical critic of the *Resto del Carlino* (the leading Bolognese newspaper), the result being that a day or two later the office of the paper was assailed by about two hundred members of the orchestral society concerned, who gathered in front of the building, calling loudly on the musical critic, Signor Bastianelli, to appear, and protesting in the wildest, most excited manner against his criticism of their execution of Beethoven's music. No response being given to their demand they entered the hall, ascended the stairs, and attempted to penetrate into the offices of the journal. While this was going on, Signor Bastianelli, entirely ignoring the disturbance, made his appearance on the Piazza before the building. Being recognised by those who had failed to push their way in, he was at once in the most shocking manner set upon and maltreated in disgraceful fashion, those who had still a spark of manly feeling being impotent to restrain his cowardly assailants in their dastardly attack. Speaking of the facts the *Resto del Carlino* writes:

'The importance of such an episode as that under discussion is not to be exaggerated, and finds its own condemnation. We must, however, most vigorously protest against the uncivilised proceedings, unworthy of Bologna, and the more reprehensible coming from a Society that was ever supported and defended by our paper beyond, perhaps, the limits demanded. In order that the public may judge freely the gravity of the oppression, and the attempt against free criticism—hence freedom—of the Press, we reproduce the criticism (which called forth the action complained of) by Signor Bastianelli, who is noted and esteemed throughout Italy and abroad as one of the first critics of our country.'

Below is Signor Bastianelli's notice of the concert, which was directed by Signor Guarnieri:

'. . . . First of all, my sincere congratulations to the Bolognese public which assembled last evening in large numbers—worthy, indeed, of a great occasion. That was good; for whatever uncertainty there may prove to be in a concert, it is gratifying to note the love of music and appreciation of the delightful experiences provided by Antonio Guarnieri, thus encouraging the public of one of the most musical cities of Italy to flock in crowds to our principal theatre of music. And indeed the aspect of the Teatro Communale last evening presented a *coup d'œil* which was the best proof of the disposition of those present for the hearing of great music, the attention of the gathering being truly edifying. Secondly, whatever I may say later does not in the least detract from what I have several times repeated concerning Maestro Guarnieri. We all make mistakes, and have our shortcomings. However, I do not forget that I am speaking of Antonio Guarnieri, who, indeed, in the present season of concerts has given us certain interpretations, sufficient witnesses of a great (I do not hesitate to use so mighty a word) interpreter, especially in his reading of Brahms's second Symphony and the "Siegfried" Funeral March. This is not said by way of blandishment for what follows. If I write thus of Guarnieri it is because in spite of the errors and horrors of last evening he deserves the respect due to the head of an army even when conquered. Therefore judge him with all military honours. And let justice be summary! *He does not understand the "Ninth."* To condone the hurried time and poverty of the first tempo, the exaggerated, aimless vulgarity of the *Scherzo*, the want of holding together his forces in the exquisite *Adagio*, the melodramatic rendering of the final movement, worthy of early Verdi or Ponchielli: the explanation for all these serious shortcomings has been put forward as *want of preparation.* This is not the case; the maestro does not understand Beethoven's ninth Symphony. Let him study; or, rather, let him wait till his conception of the music be more secure and mature. I in no manner affirm that the *fiasco* of last evening was discreditable to Guarnieri, or that such is definite or irreparable. I am sure he must feel that the ninth Symphony is not approached by him or interpreted with the perfect rendering of Brahms's No. 2, the "Siegfried" March, and many other pieces heard under his direction. I am a firm believer in miracles in art and artists, and I feel it my duty to say that till he feels in a position to do this, he be counselled not to touch Beethoven's great work. This advice is given by one who respects and admires him.

'GIANNOTTO BASTIANELLI.'

The *Resto del Carlino* adds:

'Whoever possesses the most elementary notion of what just criticism is worth cannot fail to appreciate the frankness of the critic's writing. Whoever does not consider a critic as merely an inflated, biassed individual, must admire one who can sink personal sympathy and friendship before his own opinion, and consider only his duty to his art and the public. It is superfluous to express our complete solidarity with our friend Giannotto Bastianelli, to whom we anew affirm our sincerest affection and esteem. Since, however, the deplorable and disgraceful fact we are discussing demonstrates a tendency to injure a high professional principle, we have without delay taken measures to enlist the support of journalists throughout all Italy to decide on what steps shall be taken.'

A day or two later a meeting was held by members of the Association of the Press in the province of Emilia to discuss the dastardly behaviour referred to. The meeting was crowded and representative. Loud and long applause greeted a letter from the musical critic of another prominent Bolognese paper, *L'Avvenire d'Italia*. Then ensued a calm discussion of the subject of the meeting, which was unanimous in deploring an act recognised as an attempt to strike at the fundamental right of the critic—viz., free speech. An unanimous vote was passed as follows:

On account of the shameful aggression perpetrated by a large number of members of the Associazione dei Lavoratori dei Teatri* against the musical critic Giannotto Bastianelli, we, of the Association of the Emilian Press, hereby protest against the outrage on the rights of journalistic criticism, that demands perfect freedom for its efficient exercise.

From this moment we, the journalists of Bologna, and the correspondents to all other parts of Italy, agree to abstain absolutely from taking any interest whatsoever in the theatrical performances of the city, until certain of the Associazione dei Lavoratori dei Teatri give ample explanation that they had no hand with those guilty of the aggression we so strongly condemn. Finally we decide to communicate this our decision to the Association of the Roman Press.

It will be interesting to see what turn events will take.

* Association of those employed in theatres.

CHAMBER MUSIC FOR AMATEURS

First or second violin wishes to join amateur band or quartet; music of any school. Lancaster or Preston; any hour of any day except Sunday.—WAVELET, c/o *Musical Times*.

Viola player, chamber music or orchestra. Streatham or neighbourhood; evenings and Sundays.—MISS K., 7, High Road, S.W.16.

First or second violin.—Romford, or any neighbouring district on G.E.R.; any evening except Tuesday.—FIDDLER, c/o *Musical Times*.

Pianist wishes to join small party (South London preferred) for performance of good music, not too difficult.—FRESA, c/o *Musical Times*.

Baritone.—For quartet and glee-singing, or similar small choral forms.—FRESA, c/o *Musical Times*.

Viola.—Classical or modern quartets; Finchley or North London; any evening.—E. S. H., c/o *Musical Times*.

Vacancies for viola, 'cello, and bass in orchestra of musical society.—B. M. S., 2, Little Ebury Street, S.W.1.

Pianist wishes to play with chamber-music parties; Sutton, Surrey, or in London, West End.—QUINTET, c/o *Musical Times*.

Young pianist wishes to join good players for classical and modern music.—F. PORTE, 46, Mayall Road, S.E.24.

Pianist wishes to form trio for practice of chamber-music with violinist and 'cellist, or would join violinist only; afternoon, weekly or fortnightly; S.W. district.—C., c/o *Musical Times*.

Flautist, duets and trios, for Flutes concertante. West Hampstead; Sunday afternoons.—FLAUTIST, c/o *Musical Times*.

Wanted.—Violinists (first and second) to join chamber music Party. Music of any school. Also, the Advertiser is open to join chamber music party as pianist or organist (pipe or reed); Evenings.—JOHN THEODORE WISE, 6, Routh Road, Wandsworth Common, S.W. 18.

Pianist wishes to join a small party of musicians (string quartet or otherwise) for practice of good chamber music—not too difficult. Would lend band parts. West London preferred.—ERNEST A. COUSINS, 160, St. Albans Avenue, Bedford Park, W.

Will 'FRESA' and 'E. S. H.' kindly communicate with the Editor? Their addresses have been mislaid, and letters wait to be forwarded.

[We shall be glad if those making use of this scheme will kindly let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.—ED., *M.T.*]

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BELFAST

One of the most successful concerts ever given by the Philharmonic Society took place on November 26. Its great feature was the first performance at Belfast of Mr. Hamilton Harty's fine work 'The Mystic Trumpeter,' conducted by the composer. The noble poem by Walt Whitman is illuminated with masterly skill by Mr. Harty's genius, and the result is a wonderfully satisfying whole. The work, both for chorus and orchestra, is full of difficulties which could not have been overcome but for the careful and laborious preparation made by the Society's conductor, Mr. E. Godfrey Brown, and it was most gratifying to the Society to receive from Mr. Harty enthusiastic praise for a performance of his work which, he said, was the best he had ever conducted. The solo part was admirably sung by Mr. Herbert Heyner. The rest of the programme consisted of violin solos by that excellent violinist, Mr. Arthur Catterall, and a choice selection of songs sung by Mr. Heyner—three of these being by Mr. Harty, who accompanied them. The orchestra played Borodin's Symphony in B minor, Wagner's 'Meistersinger' Overture, and Mr. Harty's 'Comedy Overture,' Op. 15, which he conducted. The whole concert was thoroughly enjoyed by a crowded audience.

The Belfast Symphony Orchestra, of which Mr. E. Godfrey Brown is the conductor, gave a very successful concert on November 29. The soloists were Miss Eva G. Lynas (vocalist), and Mr. George A. Vincent (violinist). Mr. Vincent contributed two movements of Mendelssohn's Concerto, and other pieces. The orchestra played Beethoven's Symphony in C minor (Op. 67), Wagner's 'Meistersinger' Overture, 'Slavonic Dance' No. 8, in C minor, by Dvorák, and a movement (No. 2) from Schubert's Ballet Music, 'Rosamunde.' There was also a finely-performed solo on the bassoon by Mr. Maurice Whittaker. These concerts supply a great want and are much appreciated.

BIRMINGHAM

Another busy month of musical doings at Birmingham has to be recorded; indeed almost daily one notices in the columns of our daily press that fresh concerts are cropping up on all sides. It is almost impossible to cope with them in detail, only a general resumé being possible. A notable innovation is, however, the increase of chamber concerts. The Catterall Quartet is of course firmly established here, and now Mr. Richard Wassell has started a series of chamber concerts, the first of which was given at the Royal Society of Artists' Gallery on November 19.

Although very good of its kind, the programme would perhaps have been more suitable for a miscellaneous than a purely chamber concert. The artists were of more than ordinary ability. Miss Sybil Eaton, an artist of fine technique, temperament, and scholarly attainments, was the violinist, Miss Winifred Taylor the pianist, and Mr. Richard Wassell director and accompanist. The vocalist was Mr. John Goss.

The first of four chamber concerts was given at the Royal Society of Artists' Gallery on November 20, the artists being Mr. Percival Hodgson (1st violin), Mr. Charles W. Bye (2nd violin), Mr. Paul Beard (viola), Miss Joan Willis (violoncello). It is an artistic combination of string players, all of whom are of course well known in the Midlands. The programme comprised three String Quartets—Mozart's in F major, Elgar's Op. 83 in E minor, and Dvorák's Op. 96 in F major. Mention of Miss Fanny Davies's chamber concert on November 11, assisted by the Bohemian Quartet, was made in the December number of the *Musical Times*.

A pianoforte recital was given at the Midland Institute on November 15, by Mr. Leonard Rayner, who, one is glad to say, has now recovered from his recent serious nervous breakdown.

'Elijah' received a popular performance by the Birmingham Choral and Orchestral Association at the Town Hall on November 15, under Mr. Joseph H. Adams's painstaking conductorship. The chorus was well balanced, and good results were attained in ensemble and precision. There was however no special feature of distinction, and from year to year one has become accustomed to such performances of 'Elijah' and 'Messiah.' The principals—Miss Lilian Green, Miss Amy Carter, Mr. Albert E. Benson, and Mr. Charles Till—formed an excellent and reliable quartet of solo artists. Mr. C. W. Perkins gave splendid support at the organ.

The second International Celebrity Concert took place at the Town Hall on November 20, but the attendance was by no means so great as at the first, when Dame Melba appeared. In place of Kubelik, who was not able to come to England, the great violinist Bronislaw Huberman made his first appearance at Birmingham, and was joined by Miss Katherine Goodson in a masterly performance of Beethoven's 'Kreutzer' Sonata for pianoforte and violin. The new tenor, Mr. Tom Burke, made his second appearance this season, and again won a great success. Mr. Watkin Mills was also well received.

In aid of the National Institute for the Blind a concert was given at the Town Hall on November 22 under Mr. Sidney Stoddard's organization. He had the valuable assistance of the newly-formed Police Band, now augmented to nearly fifty performers, under Mr. Appleby Matthews's conductorship. The Band is making remarkable progress since Mr. Matthews was officially appointed bandmaster, and much will be expected from it in the future. The programme, of a strictly popular character, included the Overture to 'Tannhäuser' and Tchaikovsky's '1812.' The tone-quality of the players is well maintained, both reeds and brass making a splendid display. The vocalists were Miss Megan Foster and Mr. Harold Casey, and the accompanist Mr. Michael Mullinar. The whole concert proved a popular success.

A new Orchestral Fantasia by Mr. Orsmond Anderton, entitled 'Virgil,' was given for the first time at the Futurist on November 23, the occasion being one of Mr. Appleby Matthews's Sunday Orchestral Concerts. It is based on Tennyson's 'Apostrophe,' quotations of which were given to assist understanding. The composer has found the right atmosphere, and created a decidedly clever work which one would be glad to hear again.

A service promoted by the Birmingham Diocesan Plain-Song Association was held in the Cathedral on Saturday afternoon, November 22. The Rev. A. W. Hatherley, musical director to the Association, was in charge of the singing, and Mr. E. H. Baxter, organist of St. Alban's, Small Heath, was organist for the service. Owing to serious illness, Mr. G. H. Manton was unable to give the recital of 'Old English organ music' as announced.

Mr. Edmund Edwards's second concert, given at the Majestic Theatre, Bearwood, on Sunday evening, November 23, was principally noteworthy on account of the singing of Miss Agnes Nicholls. Bearwood is a suburb of Birmingham.

The second Quinlan Subscription Concert brought a strong quintet of artists to the Town Hall on November 25—Madame Suggia (violoncello), Mr. Albert Sammons (violin), Miss Mignon Nevada, Miss Astra Desmond, and Miss Margaret Cooper.

The Birmingham Festival Choral Society scored a triumph on November 26 with a magnificent and deeply-moving performance of Elgar's 'Dream of Gerontius,' given at the Town Hall before a large audience. Sir Henry Wood was on his mettle, and conducted one of the best performances of this work heard at Birmingham since its first production here at our Festival in 1900. There may have been differences of opinion as to the balance of tone-power, but of dramatic choral effect and the fine playing of the orchestra there could be no manner of doubt. Mr. C. W. Perkins once more occupied his old post at the organ. Miss Muriel Foster's place was taken by Madame Kirkby Lunn, who with Mr. John Coates and Mr. Herbert Brown upheld the standard of the performance. The orchestra and chorus numbered three hundred and fifty performers.

A song recital was given by Miss Enid Finch, a young local soprano, at the Imperial Hotel on November 17. Her voice is of clear and pleasing timbre, and in her delivery she gives evidence of temperament and musical intuition. Mr. Howard Rutter, a talented violinist, supplied a number of admirably executed solos, and Mr. George Russell accompanied thoughout the evening with perfect art.

Mr. Herbert S. Brown's popular concert given at the Midland Institute on November 29 made a strong appeal to Saturday night audiences. The concert-giver was fortunate in securing a brilliant array of artists, comprising our excellent soprano, Miss Margaret Harrison, Miss Joan Willis (violoncello), Mr. Howard Rutter (violin), and Mr. Arthur Cooke (solo pianoforte). Mr. Brown ably discharged the duties of accompanist.

Madame Minadieu's second Matinée Musicale, given at the Grosvenor Room, Grand Hotel, on November 29, was an artistic affair—indeed one of the most delightful and enjoyable musical functions connected with our busy musical season. The artists who contributed were Miss Adela Verne (pianoforte), Mr. Arthur Catterall (violin), and Miss Helen Anderton (vocalist).

The second chamber concert of the season provided by the Catterall Quartet took place on December 2 at the Royal Society of Artists' Gallery. This artistic combination of players again realised splendid tone-colour and every possible nuance of light and shade in their masterly reading of Beethoven's Quartet in A minor, Op. 132, Elgar's Quartet, Op. 83, in E minor (given for the second time by the same artists), and Frank Bridge's 'Three Idylls.'

The same evening a crowded assembly gathered in the Town Hall to hear Mr. Appleby Matthews's performance of 'Messiah' with his well-trained Choral Society. Both in *tempi* and in attack and general tone-colour Mr. Matthews's reading of the work was somewhat of a revelation, for he seemed to infuse new life into the great world-famed epic. Several important cuts were made, the Hallelujah chorus coming last of all. The finely-balanced chorus greatly distinguished itself. The solo artists were Miss Emily Broughton, Miss Hillier, Mr. W. Heseltine, and the Australian bass, Captain Stevens.

In aid of the Crippled Children's Fund a temperance concert was given at the Town Hall on December 1, which opened with an organ recital by Mr. C. W. Perkins. The following Choral Societies took part in the proceedings: Selly Oak Choral Union, White Ribbon Choir, Citadel Songster Brigade, and Victoria Road (Aston) Songsters.

Mr. Max Mossel's second popular concert of the current series of four was given at the Central Hall on December 3. The excellent programme was a happy blending of instrumental music. The only concerted piece was Grieg's Sonata in G major, Op. 13, for pianoforte and violin, played with consummate art by Miss Myra Hess and Mr. Max Mossel. The vocalists were Madame Elsa Stralia and Mr. John Coates, who were in excellent voice and created great enthusiasm.

The Midland Musical Society gave a popular Elgar concert at the Town Hall on December 6. Admirably prepared and conducted by Mr. A. J. Cotton, the full chorus and orchestra of the Society was present in force, and evidently were on their mettle to do justice to Elgar and their organization. The Elgarian selections comprised 'Spirit of England,' 'The Black Knight,' and 'Carillon,' the latter given without recitation of Cammaerts's poem, the new orchestral arrangement being used. Miss Agnes Nicholls was the vocalist.

A fund has been opened to found a Stockley musical scholarship at the Midland Institute School of Music in memory of the late Mr. William C. Stockley, who was for forty years conductor of the Festival Choral Society, and also conducted the Wolverhampton and Walsall Choral Societies, acted as chorus-master at the Triennial Festival, and was an honorary principal of the School of Music.

BOURNEMOUTH

Though Mr. Dan Godfrey did not introduce at the recent Symphony Concerts any formidable composition of current moment, such as Scriabin's 'Divine Poem' or Elgar's new Violoncello Concerto, still he gave us one or two works of noble proportions and absorbing interest, along with a residue that is always worthy of revival.

Foremost among the outstanding works were Elgar's 'Enigma' Variations and the Brahms Violin Concerto—possibly their freshness in comparison with others of quite equal value was due to the fact that they appear so much less frequently in our programmes than some admittedly important works which would really be the better for a short rest. Whatever the cause, however, the Elgar Variations undeniably constituted the *bonne bouche* of the fifth concert of the series, entirely overshadowing even such an attractive composition as Borodin's B minor Symphony. The success of this intrinsically English orchestral composition must have been very gratifying to Mr. Godfrey, who had plainly expended a large amount of time in rehearsing it. At any rate, it had never been heard to greater advantage at Bournemouth, as indeed its reception at the hands of the audience fully testified.

Those who are well acquainted with Brahms's Violin Concerto through the medium of repeated hearings must be conscious of the fact that it is only a small percentage of the many violinists essaying it who actually reveal the soul of this massive work. Among successful exponents, however, must be accounted Madame Adila Fachiri (Adila von Aranyi). Her performance on December 4, at the eighth Symphony Concert, was a virile expression of the content of the music—at once commanding, thoughtful, serene.

A delightful experience was the first performance here of a Suite, 'English Pastoral Impressions,' from the pen of that poetical young musician, the late Ernest Farrar, whose life was given on the Western Front. The sylvan charm, the idyllic placidity and open-air freshness of this music, came like a clean breath from the hills. So characteristic a work should not be permitted to sink into oblivion.

Other numbers of interest that have recently been performed include Mozart's 'Magic Flute' Overture, Schumann's B flat Symphony, Tchaikovsky's fourth Symphony, Schubert's 'Unfinished' Symphony, Mendelssohn's 'Midsummer Night's Dream' Overture, and the 'In der Natur' Overture by Dvorák. The Schumann Symphony and the Mendelssohn Overture were particularly well played, conductor and orchestra deserving every credit for their capital presentations of these popular pieces.

Besides Madame Fachiri we have had as soloists Mr. Sidney Freedman, Mr. Gordon Bryan, and Miss Margaret Tilly. Mr. Freedman played a Romance for violin and orchestra by Philip Levine, a rather ordinary composition. The violin playing was clever, but the tone that the performer extracted from his instrument was not to our liking. The Balakirev Pianoforte Concerto is a peculiarly difficult work to interpret faithfully, owing to the very secondary position allotted to the pianist. Mr. Bryan, however, adopted an essentially correct attitude towards it, and with his dexterous and neat passage-work fulfilled his rôle in a thoroughly efficient manner. Miss Tilly's performance of the familiar G minor Pianoforte Concerto by Saint-Säens was likewise unusually clean and polished in style, although somewhat lacking in vigour and animation.

BRISTOL

We have again had a full month's music at Bristol. An interesting gathering was the annual meeting of the Bristol Musical Club, when the president, Dr. Basil Harwood, in referring to the increasing number of performing members, said he thought the after-war tendencies with regard to music were encouraging. Choral Societies were resuming their activities, and at Birmingham a city orchestra was being formed. That was a movement other cities might well follow. Dr. Harwood in his speech took the opportunity to advocate an idea which was dealt with in my last letter, viz., the establishment of a permanent first-class orchestra for Bristol, an idea which has also found so warm a supporter in Mr. Napier Miles, our leading local amateur. A writer in a local paper recently outlined a scheme for a winter garden in which this artistic lack at Bristol would be supplied. The proposal took the form of a spacious building with lounge, tea-rooms, &c., and central concert-hall adaptable to three sizes for different classes of performance.

In this building a home would be found for a first-class permanent orchestra, playing every day, and with special arrangements for the production of symphonies. There is little doubt that if Bristol's rich men would take up such a scheme it would be a success, musically and financially, for at Bristol, apart from the houses of entertainment, there is no place but the streets in which young people can foregather.

At the second Quinlan Concert on Monday, November 24, Bristol had the opportunity of hearing Madame Suggia on the violoncello and Mr. Albert Sammons on the violin, the list of artists also including Miss Mignon Nevada and Miss Astra Desmond. Mr. Sammons was the best male violinist of front rank heard at Bristol for a long time. Then came Madame Clara Butt, Mr. Kennerley Rumford, and the Coldstream Guards Band (under Major Mackenzie Rogan), who gave three concerts, in two days.

Bristol Choral Society, with Miss Rosina Buckman, Mr. Maurice D'Oisly, Mr. Charles Knowles, Mr. Robert Radford, and Miss Gertrude Winchester, a leading local singer, gave a very splendid performance of Wagner's 'Flying Dutchman,' under the direction of Mr. George Riseley, on Saturday, November 29. The choral parts were very vividly portrayed, the 'Spinning Wheel' haunting the ear for days afterwards. The male voices were perhaps not quite so lusty as they should have been, but Miss Rosina Buckman invested the part of Senta with a marked dramatic personality, and the music of the Dutchman and Daland was splendidly declaimed.

Bristol New Philharmonic Society gave an ambitious but rather severe programme for the first concert of the Society's nineteenth season, on Wednesday, December 3. There was a choir of about a hundred and fifty, while the band of some fifty performers included several players specially engaged from London. All were under the conductorship of Mr. Arnold Barter. The choir gave a very creditable performance of Bach's 'God goeth up with shouting' and Frank Bridge's 'Prayer.' The latter is certainly a scholarly but not remarkable work. Two quaint examples of realism in music—John Ireland's 'Forgotten Rite' and Saint-Saëns's symphonic poem 'Le Rouet d'Omphale'—were provided by the band. Miss Margaret Fairless played the Beethoven Violin Concerto with marked cleverness and technique, and Mr. Frederick Ranalow sang, amongst other numbers, three of Mr. Cecil Sharp's 'Folk-Songs from Somerset.' Mr. Barter is to be congratulated upon his endeavour to present good but little-known music as opposed to a popular programme.

On the same night the newly formed Bristol South Choral Society gave its first concert in the Y.M.C.A. Hall. Barnett's 'Ancient Mariner' was admirably interpreted by choir and principals and the useful little band, under the conductorship of Mr. R. T. Young, who had well drilled his forces. Some of the principals were pupils of

Mr. George Riseley, who is vice-president of the Society and was present at the concert. He was greatly pleased, and expressed his intention of helping the Society by every means in his power. Mr. Riseley urged that a choral society should be formed in every suburb, district, and village around Bristol.

Under the auspices of the Ladies' and Bristol Musical Clubs the Catterall Quartet gave an excellent and artistic chamber concert at the Victoria Rooms, on Monday, December 1. The programme consisted of Quartets of Mozart in D minor, Elgar, and Debussy, that of Elgar receiving its first public performance at Bristol on this occasion.

We have had an interesting visit from Mr. Harvey Grace, who gave a recital on the St. Mary Redcliffe organ as one of the series arranged by Mr. R. T. Morgan, and lectured for the Church Music Society at Clifton on 'Music in the Parish Churches: Some needs of to-day,' on Tuesday, December 2. Mr. P. Napier Miles, who was to have presided, sent a letter in which he advocated the choice of simpler and more devotional Church music, and urged that greater attention be given to the works of British composers. Mr. Grace dealt with his subject under five heads, viz.: The necessity for a standard; Greater simplicity; More variety; A better standard of churchmanship amongst choristers; and A quickening of public interest.

Bristol Musical Society gave the 'Golden Legend' at its opening concert of the season in Victoria Rooms, but unfortunately the same work had been done only about a month before by the Choral Society on a larger scale. The choir numbered about two hundred and the band about forty-five. Mr. C. W. Stear conducted, the soloists being Miss Ida Cooper, Miss Gladys Palmer, Mr. Frank Webster, and Mr. John Buckley. The choir displayed considerable power and clean phrasing, the final chorus, 'God sent His messenger the rain,' being sung with much steadiness and tunefulness. In the second half of the programme, devoted to miscellaneous numbers, Miss Ruby Taylor, a local pianist of much merit, took the solo part in Grieg's Concerto in A minor. Mr. Stear is to be heartily congratulated on the standard of the Society's work.

The second concert of the Clifton Chamber Party, at Victoria Rooms, included Tchaikovsky's Quartet in F major, a Quartet by Frank Bridge, containing three movements on popular airs, César Franck's Pianoforte Quintet in F minor, and Bach's Chromatic Fantasie and Fugue, with Mr. Parsons at the pianoforte.

The Society of Bristol Gleemen gave their first concert of the season at Victoria Rooms on December 10. There were about a hundred and twenty voices, including sixty boys from Bristol Grammar School, the performance being conducted by Mr. C. W. Stear. In a programme calling for no special remark, various more or less popular part-songs were given with much spirit and taste. The Bristol Glee Quartet delighted the large audience, and Miss A. M. Couper, Mr. Victor Lovell, and Mr. Herbert Spiller contributed several solos to the long programme, which included Parry's 'Blest Pair of Sirens,' with accompaniment of pianoforte and organ.

Mr. Hubert Hunt, the Cathedral organist, gave an interesting lecture on 'Worship-music' at St. Thomas's Church room. In dealing with various aspects of the vocal portion of his subject, he referred to the value of acoustic in churches. He also claimed that many present-day compositions were 'showy' rather than devotional. Mr. Hunt pleaded for music written for the mind rather than the ear.

The second International Celebrity Concert at Colston Hall, on Monday, December 8, was remarkable for the enthusiasm that characterised the reception given to the new British tenor, Mr. Tom Burke. On the same occasion Miss Adela Verne played delightfully, Mr. Watkin Mills—who sang thirty-four years ago on the same platform—gave much pleasure by his reappearance, and M. Bronislaw Huberman, the Polish violinist, who took the place of Kubelik, played with fine appreciation the 'Kreutzer Sonata.'

Much interest was taken in the Jubilee of Mr. F. E. Weatherly, the well-known Bristol barrister and song-writer, who was honoured in London on December 11 by a dinner and presentation. Many of Mr. Weatherly's songs are domestic treasures at Bristol. Two other Bristol veterans, Mr. J. L. Roeckel and Mr. George Riseley, went to London especially to be present.

It is interesting to note that two famous singers, well-tried favourites at Bristol—Miss Ruth Vincent and Mr. Ben Davies—have been great attractions recently at the Bristol Hippodrome.

Another new Choral Society formed in Oldland and district, just outside Bristol, gave its first public concert on December 13. The performance of 'Messiah' would have done credit to a much larger and older body.

(For Cambridge, see page 63.)

COVENTRY AND DISTRICT

Mid-November brought with it the first concert this season of the Coventry Philharmonic Society, which produced Coleridge-Taylor's 'Hiawatha' at the Empire Theatre. Miss Minnie Searle and Mr. John Adams were the principal soloists, and Mr. C. Matthews conducted. The orchestra played well throughout, but the performance of the choir is open to criticism in the matter of *forte* attack, although the quiet passages, especially those that are unaccompanied, were well sung.

Melsa, the Polish violinist, was accorded a hearty reception on his appearance at the Opera House Sunday Concerts on November 16. Shapiro, the Russian pianist, Mr. Harold Williams, the Australian baritone, and others contributed to the same programme.

Elgar's new Sonata, Op. 82, was heard for the first time at Coventry on November 17, when it was performed by Mr. Norris Stanley (violin) and Miss Winifred Taylor (pianoforte) at a concert held in the Baths Assembly Hall.

The Centaur Orchestra, entirely composed of boy players, under the leadership of Mr. Alfred Petty, a local conductor of long experience, gave its first concert of the season in the Baths Hall on November 19. The programme included the 'Farewell' Symphony (Haydn), 'Marche Militaire' (Schubert), and popular operatic selections. In the same hall, on November 22, Coventry Choral Society, conducted by Mr. John Potter, sang among other items Marenzio's five-part madrigal 'Spring returns,' 'The Pampas Grass' (Sakhnovsky), 'The Singers' (Mackenzie), 'Corydon arise' (Stanford), and Coleridge-Taylor's part-song 'The Sea-shell.' Miss Joan Willis contributed violoncello solos.

Mr. Gervase Elwes made his first appearance at Coventry when he sang at the Opera House Sunday Concert on November 23. At the same concert Miss Lena Kontorovitch (violin) joined Mr. Michael Mullinar (pianoforte) in an interpretation of Grieg's Sonata in G minor for violin and pianoforte.

Mr. Murray Davey sang on the following Sunday, November 30.

The Coventry Chamber Music Society held its first concert of the season in St. Mary's Hall on December 4. The Arthur Hytch String Quartet played Haydn's Quartet in G major, Op. 51, No. 1, Quartet in D, Op. 11 (Tchaikovsky), 'Sally in our Alley' and 'Cherry Ripe' (Bridge), 'Widdicombe Fair' (Julius Harrison), and other items, Madame Elma Baker singing Schumann's 'Moonlight' and modern songs by Granville Bantock. The historical associations of the hall added to the interest of the music.

The Leamington Orchestral Society's first concert of its thirty-second season took place in the Town Hall, Leamington, on November 22. Mr. Walter Warren, organist of St. Peter's Catholic Church, conducted the orchestra, which played Symphony No. 8 (Beethoven), two Aubades (Lalo), and excerpts from grand opera. Miss Marion Snowden, a pianist of ability, joined the orchestra in a very fine interpretation of César Franck's 'Variations Symphoniques.' The vocalist was Miss Dorothy Robson.

Mr. Wilfrid Ridgway and Miss Francesca Hall collaborated in a pianoforte and song recital at Leamington Town Hall on November 25. Both artists are well known in the Midlands. Pianoforte works by Scriabin, Medtner, Glazounov, Liapounov, Bach, Liszt, and Chopin were presented, while the vocalist contributed songs by Grieg and Saint-Saëns, and ballads by Mr. Eric Overell, a Leamington composer.

The Warwick Musical Society gave a chamber concert in the Court House, Warwick, on December 9, when a well-varied programme was presented.

DARLINGTON AND DISTRICT

The second concert of the Darlington Chamber Music Society was given on November 27, the programme including Brahms's Pianoforte Trio in C major, Tartini's 'Devil's Trill' Sonata, Cyril Scott's 'My Captain,' and 'Invictus,' by Bruno Hahn. Miss Ethel Page (pianoforte), Miss D'Aranyi (violin), and Mr. Kenneth Henderson (vocalist), were the artists. On December 8, Miss Ethel Harrison and Miss Hetty Page gave a pianoforte and violin recital at Polam Hall, Darlington. Chamber music is gradually coming into its own in the district.

The Bishop Auckland Musical Society, which is under the inspiring influence of Dr. Kilburn, has always been to the fore with new works. It was one of the first in England to give such things as Liszt's 'St. Elisabeth,' and the early cantatas of Mackenzie, Walthew, Elgar, and all our leading British composers. For the concert on December 2, at the Town Hall, Sir Edward Elgar was present and conducted his 'Enigma' Variations, the 'Cockaigne' Overture, and the 'Wand of Youth' Suite. The choir gave fine performances of 'The Music Makers' (dedicated to Dr. Kilburn), and the 'Bavarian Highlands' Suite. Madame Jennie Hook contributed fine interpretations of two songs by Elgar—'The Torch' and 'The River,' with orchestral accompaniment. The band was the Leeds Symphony Orchestra.

The same programme was repeated at Middlesbrough the following night by the Musical Union, with the substitution of 'The Spirit of England' and the 'Banner of St. George' for 'The Music Makers.' Sir Edward was again present on this occasion to conduct the instrumental numbers. The choral works were conducted at both concerts by Dr. Kilburn with conspicuous energy and control. Middlesbrough has the reputation of being a musical town, but the audience was not too abundant for so important an occasion.

On December 9 the newly formed Co-operative Choral Society gave a selection from 'Messiah,' followed by a miscellaneous group of operatic numbers of the ultra-popular type. The choir is enthusiastic and vigorous, and bids fair to do excellent work. On November 19 the third Corbett concert took place, with Mesdames Mignon Nevada, Astra Desmond, and Margaret Cooper, and Messrs. Robert Radford and Albert Sammons as soloists.

The first of a series of concerts by Mr. Lionel Powell was given on November 30, when Dame Melba, Mr. Tom Burke, and Miss Katherine Goodson were the attractions.

Apart from the larger towns there is much musical activity in South Durham, especially in the mining districts. As an example of musical enthusiasm and enterprise, the Primitive Methodist Church Choir at Spennymoor for its Choir Sunday on December 14 gave Spohr's 'Last Judgment' and Mendelssohn's 'As the hart pants,' conducted by the choirmaster, Mr. Mason.

DEVON AND CORNWALL

DEVON

Miss Marguerite Lane, pianist and composer, gave a recital of her own works at Exeter on November 25. Her more serious compositions, *e.g.*, 'Carnaval' and a 'Children's Cycle of Songs' (sung by Miss Upward), show originality and grasp of the art of composition. It is, however, as a pianist that Miss Lane ranks highest. Her technique is fluent, and her expression enthusiastic. She was equally convincing in Bach, Schumann, and Brahms, in addition to her own pleasing music.

An interesting event at Exeter, on December 2, was a lecture-recital given by Mr. Cyril Scott and Madame Delines (vocalist). Mr. Scott indicated the lines along which modern music is progressing, freedom being his motto, as defined in unrestricted expression of thought and emotion. He pleaded for unity of all the arts, demonstrating their close relationship to each other. His pianoforte pieces, played with exquisite charm, delicacy, and gradation, exerted fascination over his hearers, their impressionistic character appealing with elevating influence to the senses and intelligence. Among the most beautiful were 'Bells,' 'Pastoral' No. 1, 'Ode Héroïque,' and a brilliant 'Rondeau de Concert.' Songs, interpreted with artistry and charm by Madame Delines, were 'Sorrow,' 'Lullaby,' 'The trysting tree,' and 'Night Song.'

The south of England offers few opportunities for hearing such delightful choral singing as is found at Barnstaple, where the Music Festival Society has had the advantage of thirty-three years' training by Dr. H. J. Edwards. On November 19 the Society gave a satisfying and truly artistic performance of Dr. Edwards's 'Hymn of Victory and Peace,' produced at Exeter three weeks earlier. The singing was intelligent, musicianly, pure, and beautiful in tone, as heard in the wonderfully impressive work, in Hubert Bath's 'Shon Maclean' (of which Mr. Allan Allen, who came to assist in conducting, secured a brilliant performance, little short of perfection), in the 'Hymn of Praise,' and in 'Blest Pair of Sirens.' An excellent orchestra, led with much skill by Mr. Percy Parish, was mainly local, reinforced from Bristol.

Dr. Weekes's Choir at Plymouth has been resuscitated, and though the singers appeared small in number and weak in the male section on December 3, their performance was refined and pleasing. Conducted by Mr. Walter Weekes, they sang 'My bonnie lass' (Edward German), 'There is a lady sweet and kind' (Darke), 'Summer is gone' (Coleridge-Taylor), 'Cargoes' (Balfour Gardiner), and 'Rolling down to Rio' (German). Mr. Cyril Scott played several of his own pianoforte pieces. Mr. Robert Radford, Madame Donalda, and M. Mischa Léon, severally and collectively gave a fine vocal programme.

Conducted by Mr. Douglas Durstan, the choir of Sherwell Church, Plymouth, sang Gaul's 'Holy City' on December 10.

Plymouth Ladies' Choir, under the training of Mr. Percy E. Butchers, has progressed considerably since last season, as was shown at its concert on December 10. Elgar's 'My love dwelt in a Northern land' was very well sung, and the choir also gave good interpretations of several Scotch folk-songs and made other additions to its repertory. A prominent feature of the concert was the performance of Elgar's Sonata for violin and pianoforte by Messrs. Albert Sammons and William Murdoch. Both artists aroused great enthusiasm by their artistic playing of solos, and also of the 'Kreutzer Sonata.'

The new Y.M.C.A. Male Choir at Barnstaple is evidently destined to take definite place in the music of that musical town. Conducted by Mr. Alfred Long it has already added to its repertory music by Walford Davies, Sullivan, West, and Elliot Button. The Plymouth Orpheus Male-Voice Choir had to fight mischances (a fire and tempestuous weather among them) for its concert on November 30, but nevertheless achieved a triumph. Mr. David Parkes conducted an interesting programme of songs by Cooke, Jenkins, Fletcher, Abt, and Maunder. The singers' performance of Rogers's 'Where lies the Land' was conspicuously good. Exeter Male Choir (conductor, Mr. W. J. Cotton) gave artistic pleasure on December 6 by singing 'Strike the Lyre,' 'Lass of Richmond Hill' (arranged by the conductor), 'The Mighty Conqueror' (Webbe), 'A Franklyn's Dogge' (Bridge), 'Down in a flowery vale' (Festa), and 'Celia's charms' (Webbe).

The projected inauguration of a Devon Competitive Festival is referred to in the *Competition Festival Record.*

CORNWALL

Male choirs provide the greatest musical interest in Cornwall, and from the increasing number of such choirs it may well be hoped that the general singing culture of Elizabethan days will ere long return. Stithians Male Choir, trained by Mr. J. H. Bowden, gave a concert at Treverva on November 15. A choir formed by Constructive Draughtsmen made its appearance at Torpoint on November 25, and sang Walford Davies's 'Hymn before action,' 'When evening's twilight,' 'The Beleaguered,' and 'O Peaceful Night.'

After several years of silence Penzance Orchestral Society made a reappearance on December 7, when Mr. Walter Barnes directed a band of thirty-five performers. The

'Raymond' overture, Sibelius's 'Finlandia' tone-poem, Walford Davies's 'Solemn Melody,' Grainger's 'Irish tune from County Derry,' and Coleridge-Taylor's charming 'Othello' Suite were remarkably well played.

At Goldsithney, on December 11, the Rev. J. Hartley Duerden lectured on Mendelssohn, and several local performers supplied illustrations.

DUBLIN

The pianoforte and violoncello recital at the Royal Dublin Society Theatre by Miss Annie Lord and Mr. John Mundy, on November 17, was much appreciated by a discriminating audience. The selections included items by Beethoven, Defesch (printed as 'Du Tesch' by one of the Dublin dailies), and Chevillard. Miss Lord is a pianist of distinction in Dublin circles, while Mr. Mundy is the recently appointed Professor of the violoncello at the Royal Irish Academy of Music. His playing proved that he was no unworthy successor of Mr. Clyde Twelvetrees.

On November 24, Mr. Frederick Dawson gave a brilliant pianoforte recital, ranging from Bach and Beethoven to Cyril Scott.

Miss Dinah Copeman's pianoforte recital at Aberdeen Hall (Gresham Hotel), on November 26, displayed a considerable advance on her last year's performance. She promises to be an admirable executant.

At a meeting of the Leinster Society of Organists, on November 17, Mr. Sydney H. Lovett was congratulated on having secured a good post in England. He is succeeded as organist of St. Anne's by Mr. Lennox Braid, organist of Clontarf Parish Church, a well-known Dublin musician.

Dublin musical circles will miss 'the King of Irish pipers,' Denis Delaney, of Ballinasloe, who died on November 30, aged seventy-five. Though totally blind, Denis was a familiar figure at every yearly meeting of the Feis Ceoil since 1897, and he won first place at three-fourths of the pipe competitions; indeed, as an exponent of the Irish Uilleann pipes he was unrivalled.

The Rathmines and Rathgar Musical Society gave 'Merrie England' (in aid of the National Maternity Hospital) at the Gaiety Theatre during the week ending December 6. Although this popular light opera by Edward German and Basil Hood was produced in England eighteen years ago, it was not heard at Dublin till now. The principals, chorus, and orchestra did their parts well, and the piece was well staged under the direction of Mr. Arthur Cullen. Mr. T. H. Weaving, who conducted, had his forces well in hand, and is genuinely to be congratulated on the production.

As was to be expected, Mr. Gervase Elwes had a goodly audience at his song recitals at Aberdeen Hall (Gresham Hotel) on December 3 and 4. Notwithstanding the exacting nature of his programmes (he gave twenty-four songs at each recital), Mr. Elwes sang delightfully throughout.

The annual performance of 'Messiah' at St. Patrick's Cathedral, on December 5, attracted a large and appreciative congregation—but two familiar figures were sadly missed, namely, Dr. Charles Marchant (who has been organist for over forty years) and Mr. Charles Kelly, both seriously ill. Mr. W. E. Hopkins, however, did good work at the organ, and the vocal items received adequate treatment by Mr. Martin, Mr. Thomas Marchant, Mr. J. R. Morgan, and others.

Mr. Walter McNally's Celebrity Concert at the Theatre Royal, on December 6, brought us Madame Donalda, Mischa Leon, Ivor Foster, Michael Dore, and Miss Molly O'Callaghan—a goodly combination.

Mr. Frank Muspratt, organist of St. Mary's Cathedral, Limerick, gave an organ recital in the theatre of the Royal Dublin Society on December 8. His programme included Bach, Stanford, Mailly, and others. Among the many selections, Sir Charles Stanford's fine 'Verdun' Sonata won instant favour.

The December meeting of the Hibernian Catch Club (founded in 1680)—the oldest in Europe—was held on December 9, and was most successful. Mr. Thomas Marchant presided with his customary skill at the pianoforte.

It was a pleasure to attend the resumed concerts—suspended during the war—of Dublin University Choral Society, on December 12. Ever since 1837 this Society has done excellent work under Robinson, Stewart, and Marchant successively, and the programme presented—mostly by Mendelssohn—was well received. Dr. Figgis acted as a capable conductor in the absence of Dr. Charles Marchant.

EDINBURGH

The second of the Classical Concerts on November 15 was given by M. Alfred Cortôt, the distinguished pianist, whose first appearance in Britain was made at these concerts in 1907. His programme was an unusual one. It included the complete set of Chopin's twenty-four Preludes, 'Six Preludes' by Debussy, 'Seguidilla' by Albeniz, and César Franck's 'Prelude, Chorale, and Fugue.'

On the same date an equally refreshing programme of orchestral music was performed at the first Reid Concert conducted by Prof. Tovey. A tone-poem by Rimsky-Korsakoff, entitled 'A Fairy Tale for full Orchestra,' was a distinct novelty. Dvorák's arrangement of Brahms's two Hungarian Dances, Nos. 17 and 18, revealed these compositions in a new light. Miss Fanny Davies joined the Professor in Mozart's Sonata in F major for four hands, and contributed as a solo item Schumann's Concerto in A minor, Op. 54.

The second concert of this series, on November 29, was also most interesting. Prof. Tovey played Beethoven's fifteen variations and fugue on 'Prometheus,' Op. 35, magnificently. This composition was followed by the 'Eroica' symphony, the *Finale* of which is based upon the same material as the variations. Mendelssohn's orchestral version of the *Scherzo* from his Octet for four violins, two violas, and two violoncellos—that replaced the Minuet intended for the first Symphony produced in 1829—was a fine contrast to the other items.

At the third concert, on December 6, Mr. Charles Draper delighted the audience with a performance of two Clarinet Concertos. Stanford's work in A minor, Op. 80, and Mozart's in A major, gave the audience a unique opportunity of realising the extraordinary range of expression of which the clarinet is capable. A Symphony by Dittersdorf, 'The Fall of Phæton,' was contrasted with Saint-Saëns's Symphonic Poem on the same subject. From these programmes one can see that the audiences at our concerts are being given unusual opportunities for comparing the development of musical orchestral expression.

The Paterson Orchestral Concerts were revived on December 1 under the conductorship of Mr. Landon Ronald. The programme was a popular one, but his fresh, vital readings were a delight. There was an entire absence of exaggeration in the interpretations. Tchaikovsky's Symphony No. 5 was the chief number on the programme. At the second concert, on December 8, Mr. Harold Samuel was solo pianist, and here again we had the classical tradition revered. Beethoven's Concerto in G major received adequate treatment by both pianist and conductor. Schubert's 'Unfinished' Symphony was the other outstanding item of an excellent concert.

The Federation Military Band, conducted by Mr. G. W. Crawford, gave an enjoyable performance on November 15 of well-known works, and mention ought to be made of the appearance of a most promising young soprano at this concert, Miss Maud Campbell, of whom much may be expected.

On November 19 Miss Gertruida Van Vladeracken's Folk-Song recital was a charming exposition in a long and varied programme of specimens of Dutch, French, and British numbers.

The following well-known artists appeared at the third Quinlan concert on November 22: Misses Mignon Nevada, Astra Desmond, Margaret Cooper, and Messrs. Albert Sammons, Robert Radford, and Felix Corbett.

Mr. Max Mossel presented Mr. Watkin Mills, not heard for many years in this city, Miss Katherine Goodson, and Mr. Hubermann, who took the place of Jan Kubelik, on November 25.

Madame Helen Hopekirk, who is spending a year here after a long sojourn in the United States, gave a pianoforte

recital on December 6, and included in her programme MacDowell's 'Keltic' Sonata. She will perform her Concerto for pianoforte and orchestra at the Paterson Orchestral Concerts later in the season.

It is gratifying to note that Madame Kennedy-Fraser, and her daughter, Miss Patuffa Kennedy-Fraser, drew a very large audience to their recital of Hebridean melodies on December 2. Too often is it that a city does not recognise the pioneer work of her citizens, but Edinburgh evidently does.

GLASGOW

The beautiful singing of Mr. Thorpe Davie's Ladies' Choir at Langside Hall and at the Fine Art Institute showed that the Choir fully maintains the standard which secured for it first place at the last Glasgow Festival. The annual Scottish Concerts of the Orpheus Choir (Mr. H. S. Roberton, conductor) took place on December 8, 10, 11, 12, and on all four evenings St. Andrew's Hall was filled to overflowing with thoroughly appreciative audiences. In order to encourage native composers the Choir had offered prizes for part-song settings, the selected works receiving their first performances at these concerts. Among them were 'I'll gar our gudeman trow,' and 'Aye she kaimed her yellow hair,' by Mr. Francis G. Scott; 'Bonnie Lesley,' by Mr. Purcell J. Mansfield; 'The Captain's Lady,' by Mr. W. G. Whittaker; and 'The Heather,' by Mr. George Tootell. The other numbers included part-songs by Bantock, Roberton, Bainton, &c. The singing of the Choir was, as usual, superb.

The Choral and Orchestral Union's concerts were resumed on December 2, when the Scottish Orchestra, under Mr. Landon Ronald, played a programme of familiar pieces. The personnel of the band is considerably changed, and unfortunately the numbers are reduced to seventy performers. At the first Saturday Popular Orchestral Concert, on December 6, Miss May Harrison gave a finished interpretation of Mendelssohn's Violin Concerto.

The notable event of the month was the first performance by the Choral Union and Scottish Orchestra on December 9 (originally intended to be given at Sheffield in November, 1914), of Part I ('Pan in Arcady') of Bantock's 'The Great God Pan.' Mr. Bantock owes much to the libretto skilfully and poetically written by Mrs. Bantock, and the setting offers endless scope for the exercise of the musician's highest powers of imagination. Described as a Choral Ballet it fulfils all the conditions of such, its appropriate setting being the theatre, where scenery, dress, and action would fitly enhance the appeal of the music. Beginning with a choral prelude ('Invocation to Pan') written for a double choir, the work thereafter could be roughly described as having three main sections, the middle one, wholly orchestral, separating the other two which are set for four solo voices and chorus. In the long middle section are found (*a*) 'Revelry of Pan and the Fauns,' (*b*) 'Dance of Pan and the Satyrs,' (*c*) 'Revelry of Pan and Satyrs,' (*d*) 'The Wounded Faun,' and (*e*) 'Entry and Dance of Mænads,' which numbers could be taken from their setting and given as a purely orchestral piece. They contain some exceedingly beautiful music, and in the 'Entry and Dance of Mænads' the whole-tone scale is used with striking effect to depict the barbarity of the scene. Bantock's writing for the voices is orchestral in its freedom—indeed he seems merely to have made a concession to custom in expressing much of the vocal part in musical notation, the objective evidently being a dramatic rendering of the words. As vocal music it makes enormous demands on the singers' reading powers, and a wholly adequate performance is possible only by first-rate choralists. At a first hearing the sections which seemed specially effective were 'The Echo,' 'The Wounded Faun,' 'The Moon,' and the final section ('Moon, Pan, and Chorus'), which provides a most satisfactory conclusion to what must be recognised as a remarkably fine composition. The score is richly coloured, and abounds in detailed expression marks, and at this the first performance, conducted as it was by the composer, we may conclude that an authoritative reading was given. Regarding the interpretation, it will be readily conceded that both band and chorus would have benefited by further rehearsals of so complicated a work. Nevertheless a good all-round performance was secured. The ladies of the chorus certainly excelled the men, who, notably in the comparatively simple 'Chorus of Hunters,' fell considerably short of doing justice to their part. As indicated above, a work of this kind demands a chorus of from a hundred to a hundred and fifty specially selected singers. The 'Invocation to Pan,' originally intended to be sung unaccompanied, was given with very good effect supported by the wind instruments. Mr. Warren T. Clemens, the able conductor of the Choral Union, is to be congratulated on the success he achieved with the forces at his disposal. His labours must have been most arduous. Of the solo vocalists Miss Nancy Weir (Echo), Miss Astra Desmond (the Moon), Mr. James Newall (the Shepherd), and Mr. Herbert Brown (Pan), the bulk of the work devolved on the last-named, who gave a very good reading of his part. No less satisfactory was Miss Desmond in the delightful music of the last section. Mr. Herbert Walton, as organist, had a small part in reinforcing the orchestra at places.

The second of the Mossel Concerts, on December 12, drew a large audience at St. Andrew's Hall. Mr. Max Mossel, who is remembered here as vice-leader of the orchestra under the August Manns régime, contributed some solos as well as taking part with Miss Myra Hess in Grieg's Violin and Pianoforte Sonata in G major, Op. 13. Mr. John Coates was admirable as solo vocalist.

Mr. John Pullein continues his attractive monthly organ recitals at St. Mary's Cathedral. At the December recital the choir of the Cathedral took part, their singing of Boyce's beautiful 'By the waters of Babylon,' and Berlioz's 'Thou must leave Thy lowly dwelling' ('The Childhood of Christ'), providing agreeable variety to the instrumental numbers. The Royal Carl Rosa Opera Company No. 3 fulfilled a three weeks' engagement at the King's Theatre.

HASTINGS

As an exponent of the more romantic and emotional type of symphony, Mr. Julian Clifford vindicated his reputation when he conducted on November 13 Dvorák's 'New World,' and on November 20, Tchaikovsky's 'Pathetic.' Of the two composers Dvorák left the pleasanter impression. He was played with such an insight into the many beauties of his most familiar work that it was a joy to hear it again. Miss Lena Kontorovitch played Tchaikovsky's Violin Concerto inimitably. True, her uncompromising methods would not suit every composer, but the Russian work need never look for a more virile and admirable performance. In the same composer's Andante and Finale for pianoforte and orchestra Miss Winifred Browne was handicapped both by the defects of the work and by her inability to infuse much life into it. Something more than pleasing tone in delicate passages is wanted in the equipment of an effective concerto player. The following Thursday gave us Beethoven's second Symphony—well played except for some carelessness on the part of the strings in the *Larghetto* and *Scherzo*. Mr. John Davies, the leader, established himself as a violinist of refinement and purity in Lalo's 'Symphonie Espagnol.' Much was made of Franck's 'Le Chasseur Maudit.' Glazounov's gorgeous Symphony No. 6 received just the right treatment at the fifth concert. The very considerable proportion of right notes hit by Miss Bertha Vanner in Chopin's E minor Concerto were secured by means so mechanical as to make the work sound even more threadbare than it is. The same pianist found herself more at home in Stanford's seldom-heard Pianoforte Concerto, which she played three days later.

The sixth concert was notable for Mr. W. H. Read's dignified playing in Coleridge-Taylor's Violin Concerto. The Symphony was Dvorák's fourth, in which the bravura passages furnished many thrills; and there was a 'first performance'—a tone-poem called 'Taj Mahal,' by Captain Bertram Peck. The following day provided a pianoforte recital by Mr. Julian Clifford, when he played Saint-Saëns's Concerto in G minor, and many solos, including some clever numbers from his own pen.

At one of the Sunday Concerts Mr. Clifford played his own Pianoforte Concerto with great fluency.

The three Pianoforte Trios at Miss Annie Kenwood's first chamber concert, played by Mr. and Mrs. Kinsey and Mr. Paterson-Parker, approached the ideal for balance and rhythmic unity in their performance. Of their composers, Hurlstone, Friskin, and Bridge, the first stood out as he who will not be forgotten. Mrs. Kinsey's fine playing created a great impression in two Rachmaninoff Preludes. The second concert brought an admirable pianist in Mr. Harold Samuel, who joined Miss Kenwood in the Sonatas of Elgar and Franck. In the C minor Fantasia of Bach, Mr. Samuel, with a style essentially his own, showed what a really 'big' man he is, and what a Steinway ought to sound like. Miss Kenwood was more than equal to the exactions of Vitali's 'Chaconne.'

Among the choral works performed in December were 'The Last Judgment,' at St. John's, and Bach's 'Christmas Oratorio' at Holy Trinity Church.

LIVERPOOL

Sir Henry Wood conducted the third Philharmonic Concert on November 25, at which there was an overflowing audience, mainly attracted presumably by the revival of Wagner music, of which Sir Henry's interpretations are so famous. Such familiar favourites as 'The Mastersingers' Overture, the Prelude and Death Song ('Tristan'), 'Siegfried Idyll,' and 'Ride of the Valkyries' afforded unrestricted pleasure. M. Cortôt, the famous French pianist, did all that is possible from the pianoforte point of view with Rachmaninov's third Pianoforte Concerto, which gave him a vehicle to display his extraordinary technical equipment. In Dr. Vaughan Williams's setting for chorus and orchestra of Walt Whitman's rhapsodical poem, 'Towards the unknown region,' which Dr. Pollitt conducted, the choir sang courageously if not with invariable confidence. The choral part is occasionally more orchestral than vocal. Dr. Vaughan Williams has successfully evolved music in keeping with the strangeness of the words, and near the end his treatment expands into a nobly-planned climax that carries conviction in its sense of inspiration.

Mr. Adrian C. Boult, who is on his native heath hereabouts, made a welcome appearance as conductor of the fourth Philharmonic Concert on December 9. He had selected a choice programme, which included Schubert's ever-lovely 'Unfinished' Symphony, Mozart's 'Magic Flute' Overture, and Dr. Vaughan Williams's Overture 'Wasps,' a delightful work of broad melodiousness and vivid descriptive power. Miss Adila D'Aranyi played in Brahms's Violin Concerto in D, her performance being marked by abounding skill and high intelligence, if not by powerful tone. The vocalist, Miss Margaret Balfour, used her rich contralto voice with fine effect in the Alto Rhapsody by Brahms, and her singing reached a similar note of exaltation in Schubert's 'Hymn to the Almighty.'

If there could have been any possible doubt as to M. Cortôt's position among the world's greatest pianists it was dispelled by his wonderful performance at his first recital at Liverpool on November 29. A remarkable feature in his arduous programme was Debussy's twelve Preludes, in Book I. The concert-giver threw a clear light on these extraordinary conceptions, of which imitators may capture the manner but not the essence. Chopin, in twelve of the Studies, was just as finely played, finesse and delicacy, along with firmness of outline and nervous force where this was demanded, characterising the interpretations. César Franck's Prelude, Chorale, and Fugue was remarkable for the ethereal atmosphere imparted by M. Cortôt in the Prelude, and the recital ended with a brilliant performance of Schumann's 'Carneval.'

At the Rodewald Society's concert on December 8, Elgar's new Quintet, Op. 84, for pianoforte and strings, was heard for the first time. Played by the Catterall String Quartet, with Miss Beatrice Hewitt as pianist, it found ready acceptance and appreciation. At a first hearing it is strongly rhythmic music, broad in outline, rather more constructive than spontaneous in its appeal, but with greatness in its manner. Mr. Colles, in his able analysis of the Quintet in the November *Musical Times*, regards it as a work 'sustained by a single emotional impulse, multiform in its expression but constant in its aim.' It is an opinion which no doubt will be made clear by future performances. The Elgar work was preluded by Holbrooke's 'Belgium, 1915,' of which a re-hearing confirms it as an elegy of wistful and tender beauty, individual in its expression. The Brahms F minor Quintet completed an interesting programme, in which the pianist was an able coadjutor of the admirable quartet of strings.

The second Max Mossel concert in the Philharmonic Hall on December 6 drew a large audience to hear a good programme in which the concert-giver collaborated with Miss Myra Hess in an artistic performance of Grieg's Violin and Pianoforte Sonata in G. The singers were Madame Stralia and Mr. John Coates, and Miss Ella Ivimey was a sympathetic accompanist.

It is seldom indeed that a new opera gives such genuine pleasure on a first hearing as did Reginald Somerville's 'The Miracle' (or 'Story of Antoine'), which was performed by the Carl Rosa Opera Company in the Royal Court Theatre on November 28 under the direction of Mr. Charles Webber. The composer, who is his own librettist, has fashioned a story from fisher-people's lives in a Breton village by the sea which quite sustains interest throughout the three Acts and offers occasional dramatic opportunities. The episode of the miracle where the blind Antoine is restored to sight rings, however, least truly. The great feature of the work is its invariable melodiousness and vocal qualities. No less an attraction is the orchestration, which is often strikingly felicitous in its suggestive touches of colour. The work and its excellent performance left a most favourable impression. Mr. Somerville's next essay in the direction of opera is awaited with interest. The principals included Miss Eva Turner, Miss Gladys Parr, Mr. Arthur Winckworth, Mr. Hughes Macklin, and Mr. Kingsley Lark. The chorus sang especially well in the beautiful unaccompanied music heard in the Prologue, and a final word of appreciation is due to the band, which was large and well balanced.

A new musical comedy, 'Cupid and the Consul,' was produced at the Playhouse on December 8, and had a week's successful run. The work is the collaboration of two clever men well known in local circles, the author being Mr. Percy F. Corkhill and the composer Mr. Edward Watson. The plot, in three Acts, is far-fetched, but the story hangs well together, and the book is smartly written. As may be expected from Mr. Edward Watson the music is very melodious and well scored. Conducted by Mr. G. F. Mason the Waterloo Operatic Society again proved themselves to be a highly capable body, and the performances really went beyond the usual standard attained by amateurs, who in this case include exceptional singers in Mrs. G. F. Mason and Mr. Reginald Ryder.

A successful music-making was that given by Miss Edina Thraves in Rushworth Hall, when this accomplished singer was heard in well-chosen songs. Miss Gladys Scollick (pianoforte) and Miss Kathleen Daly (violin) played well in Franck's Violin and Pianoforte Sonata.

The Wednesday musical afternoons in Crane Hall continue their popularity. That master of the keyboard, Mr. Edward Isaacs, gave a notable performance on December 3 of Tchaikovsky's Pianoforte Concerto, in which the orchestral part was ably played on a second pianoforte by Miss Dorothy Crewe. Her accompaniments to the songs sung by Miss May McLeod were of the robust order. At this recital the violin playing of Miss Jo Lamb was again noticeable for its executive skill and expressive qualities. Her gifts should carry her far.

Two interesting and instructive lectures on practically the same subject were given by Mr. Adrian C. Boult on 'The Art of listening to Music,' and by Dr. A. W. Pollitt on 'How to Listen to Music.' The first lecture was delivered before an open meeting of the Literary and Philosophical Society held at the Royal Institution on December 1, when Mr. Boult had the able assistance of Mr. Frank Bertrand in pianoforte illustrations, which included Beethoven's Sonata, Op. 31, No. 2. The lecturer explained the plan of this work in a helpful way with the aid of a printed sheet of Musical Forms, a copy of which was supplied to each member of the audience. The desirability of being able to

hear music intelligently was also emphasized by Dr. Pollitt in his lecture in Picton Hall on December 4 (one of the Corporation's free lecture series).

The Post-Office Choral Society, conducted by Mr. H. Goss Custard, sang 'Summer' and 'Autumn,' from Haydn's 'Seasons,' at their concert on December 10, and on the same evening the Musical Society of the University Guild gave the first of a series of concerts designed to develop a taste for classical music among the undergraduates. Conducted by Dr. A. W. Pollitt, the orchestra composed mainly, and the chorus wholly, of University students, comported themselves creditably, especially the orchestra, led by Miss Isabel McCullagh. Bach's 'Wachet Auf' proved a rather too ambitious choice for the chorus.

MANCHESTER AND DISTRICT

Returning to Manchester after an absence of two months in America—which, among other things afforded glimpses into the orchestral life of Boston, New York, and Philadelphia—one cannot fail to be impressed with the speedy return to normal conditions in the States as compared with Lancashire. In America, as with us, music in recent years has palpably tightened its grip upon the people of every class, but it was lamentable to come back to a Hallé Orchestra of sixty-five to seventy players after experiencing the full-voiced bands in the States. I can hardly describe the feeling of depression aroused by this contrast at the first Hallé concert after landing. In a programme comprising the 'Freischütz' Overture, 'Tristan' Prelude and 'Liebestod,' and the Rachmaninof Pianoforte Concerto—all calling for the fullest string tone—the valiant efforts of our depleted ranks of string-players entirely failed to remove the sense of something lacking. The comparison is of quantity, not quality. In the States, as here, they have had their own peculiar difficulties, but Manchester must soon make up its mind that the time is now ripe for a return to the full-sized band when the string department was 16-16-14-12-12, instead of the meagre proportions of to-day. At the Opera House, where orchestral space is restricted, the limitations are inevitable. Not so, however, in our concert halls and at symphony concert performances. When 'Gerontius' was sung, on December 6, the sense of insufficiency was only intensified because in those wonderful *divisi* string chords accompanying 'This strange innermost abandonment, &c.,' the real effect was so imperfectly attained. It is surely not too much to hope that the executive (with Mr. J. A. Forsyth's happy restoration to convalescence) will be able to remedy this disability before the resumption of the second half of the season.

Whilst public support of all orchestral music continues to improve, which might seem to indicate that all is well, it would be folly to ignore the growth of the feeling in many well-informed and not unkindly critical quarters that all is not well with the body musical. Many makeshift arrangements have been accepted in the 'better half a loaf than no bread' spirit during the past five seasons, but now the cry should be 'his house in order.' With existing building conditions and the Housing Bill as we know it, there seems little likelihood of the Opera House scheme maturing in the near future. All the more need then for overhauling the orchestral and choral machinery, and renovating the wear and tear of the war period. It may as well be frankly recognised that there has been a relaxation of standards in choral performance and in the accompaniment of choral works. This was admittedly inevitable under war conditions; but the quality of singing on December 6 particularly made one wonder whether there might not be too easy an acquiescence in the possible permanence of difficulties which have faced all choral bodies in recent years. 'Gerontius' is still a virtuoso work calling for a chorus possessing the highest technical powers, not to mention its demands on interpretative abilities. The more exquisite the treatment of the intimate or more spiritual sections the greater the nobility imparted to the hymn, 'Praise to the Holiest.' I find the chorus chiefly deficient in this power of transition in moods so widely contrasted. Without this, 'Gerontius,' more perhaps than any other work, fails in its appeal. Mr. John Coates pointed the way in his reading of the title-part. With infallible judgment and touch he played on the instrument of human emotion. Mentally and visually he lived the whole scene with tremendous intensity of expression. But did the chorus of 'Assistants'? Were they not rather a somewhat casual band of onlookers? I believe this was the first time Mr. Goossens, jun., had conducted the oratorio. May it be suggested that his reading of the Introduction to Part 2, as played on December 6, is totally at variance with the indications of the poem—'An *inexpressive* lightness . . '; 'hear *no more* the busy beat of time.' The italics are mine. The introduction of any emphasis into this gently undulating body of tone is surely to distort the poetical image; as nearly as such a thing is musically possible it should be rhythmless. The 'Demon Chorus' section was taken at a pace which sacrificed clarity and substituted the wholly different imaginative effect of turmoil. Again, was this the composer's intention?

A protest must be entered against the tendency, manifest in many quarters besides Manchester, of including in a 'Gerontius' evening a few items quite unsuitable to the occasion. If the work itself is deemed insufficient for an evening's music, let us at least be fastidious in the selection of works to be mated with this 'pearl amongst oratorios.' 'Leonora' No. 1, and two Roger Quilter songs, were absolutely unintelligent choices. Brahms's 'Alto Rhapsody' or 'Song of Destiny,' Strauss's 'Death and Transfiguration,' or one of Elgar's lesser-scale choral works are both adequate and in harmony with the spirit of the oratorio.

Miss Dilys Jones and Captain Heyner also sang, but with scarcely the same complete absorption in their respective parts.

It has seemed better worth while dwelling on the 'Gerontius' performance than on that of Berlioz's 'Faust' on November 22, when this work was given for the twenty-sixth time. Mr. Hamilton Harty conducted, and Messrs. D'Oisly, Pashley, and Ranalow were the soloists.

Cyril Scott's Pianoforte Concerto was rehearsed for about an hour in the afternoon and then abandoned, as 'they [the management] find it impossible to produce the work with only one rehearsal.' This, in view of a recent happening with an Elgar Concerto at Queen's Hall, was a courageous sign of grace from one point of view, but quite inexcusable when it is remembered that the Concerto figured in the original draft programmes published last September, and both conductor and management must have been aware of its scope and the demands it would probably make upon rehearsal time. Without pushing the simile too far, one may suggest that delivery of the goods at the promised time is not an entirely negligible part of the contract with the public.

The Hallé Concert on December 11 was notable for some really gorgeous singing by Miss Agnes Nicholls.

Chamber music opened its doors at the Royal Manchester College of Music on December 4, to the strains of a Haydn G minor Quartet, played by the Brodsky combination. This is the twenty-third season of the Brodsky Quartet. The Haydn number was followed by Debussy's Pianoforte and Violin Sonata, in which Mr. Frank Merrick joined Dr. Brodsky. The Mid-day Concerts on Tuesdays and Fridays in Houldsworth Hall mantain a steady interest. Of local pianists Miss Lucy Pierce and Mr. Edward Isaacs bear the palm for programmes of continuous variety and efficient interpretative power.

The Co-operative Wholesale Society here runs a male-voice choir drawn from its employés, and now conducted by Mr. Alfred Higson, perhaps better known in choral circles as the director of the Sale and District Choir. On November 25, and again on December 10, in the Free Trade Hall, the singers showed that their ranks are quickly filling and that something is being done to win back the pre-war standard of efficiency. The so-styled Schubert-Liszt setting of 'Great is Jehovah, the Lord,' for solo, chorus, organ, and pianoforte, was carried through triumphantly by Miss Agnes Nicholls. Cyril Rootham's 'Coronach' and Bantock's 'Pibroch' were also in the programme.

Attempts are being made to re-invigorate the Manchester Diocesan Church Music Society. It is interesting to record

that Dr. Bairstow, of York, was the chief guest at a recent gathering at the Rectory Club.

The Children's Concerts march from victory to victory—a great work, whose results will be manifest in future years.

NEWCASTLE-UPON-TYNE AND DISTRICT

The second of the four chamber concerts promoted by the Newcastle Bach Choir was held on Wednesday, November 19, when Mr. Lionel Tertis gave a viola recital, assisted by Miss Ellen Tuckfield at the pianoforte. The programme included the Romance from B. J. Dale's fine Suite, Brahms's Sonata in F minor, Op. 120, No. 1 (originally written for clarinet), and Grieg's Violin Sonata in C minor, Op. 45, No. 3. The viola has been undeservedly neglected as a solo instrument, and the superb playing of Mr. Tertis should do much to induce a greater number of instrumentalists, especially amateurs, to take it up.

On Monday, November 24, Mrs. Kennedy-Fraser lectured on 'Songs from the Hebrides.'

One of the results of the lack of suitable concert halls in the city has been to open the doors of the Cathedral to sacred choral performances. On Saturday, November 29, the building, which holds over two thousand people, was filled to hear a performance by the Bach Choir of three of the Church Cantatas of the great Cantor. The programme consisted of 'Ye mortals extol the love of the Father,' 'Lord, as Thou wilt,' ' and 'Ah God, how many pains of heart.' The numerical strength of choir and orchestra was as nearly as possible that for which the works were originally written. There was a choir of about three dozen, and two of each of the strings, one double-bass, two oboes, and organ. The soloists—Mrs. Robert Blades, Miss A. Lawton, and Mr. E. J. Potts—each gave fine renderings of their exacting parts, the first-named singing the tenor numbers in addition to her own. Probably the most striking choral item was the beautiful duet in the third of the Cantatas, 'When sorrow is prevailing,' sung by the ladies in chorus. The orchestra was led by Mr. Alfred Wall, Mr. William Ellis was at the organ, and Mr. W. G. Whittaker conducted.

On Wednesday afternoon, December 3, in connection with the Municipal Chamber Concerts at the Laing Art Gallery, Mr. E. L. Bainton gave a recital of pianoforte works by Bach, Daquin, Scarlatti, Ravel, Debussy, Ireland, Balfour Gardiner, Cyril Scott, and Chopin. There was a good attendance.

We are glad to note three resurrections this season: the Northumberland Orchestral Society, which mustered sixty-two members at its first rehearsal; the Central Hall Choral Society, which is preparing a Christmas performance of 'Messiah'; and the Northumbrian Chamber Concert Society.

NOTTINGHAM AND DISTRICT

Nottingham music-lovers have rarely if ever had such a feast of good things as has been recently provided for them. On November 16, Mr. Bernard Johnson's admirers heard for the first time his new Pianoforte Suite, 'Three Old-fashioned Dances.' The programme also included Bach's Toccata in F major, Schumann's B minor Study, and Lemare's Romance in D flat. The London Symphony Orchestra, under Mr. Landon Ronald, attracted a large audience on November 19. The principal item was Beethoven's C minor Symphony, modern composers being represented by H. Balfour Gardiner, Délibes, and Stanford. Miss Myra Hess gave Rachmaninoff's Concerto in C minor, achieving great success in her work with the orchestra, as also in some Chopin solos. The Sacred Harmonic Society, at its opening concert on November 20, filled the programme with Gounod's 'Faust,' the singers sustaining their reputation by a particularly fine performance. The soloists were Miss Florence Mellors, Miss Lucy Goodwin, Madame Ethel Edgar, Mr. Frederick Blamey, Mr. Charles Keywood, and Mr. Norman Allin. On November 21, the Albert Hall was well filled, Madame Clara Butt and H.M. Coldstream Guard's Band proving irresistible lures to all classes of concert-goers. The Nottingham Gleemen, after the long hiatus of the war, made a welcome re-appearance on November 24, and under Mr. C. E. Riley gave a fine interpretation of Moler's 'Creation's Hymn,' Henry Hiles's 'Hushed in Death,' two part-songs by Elgar, and Danby's 'Awake, Æolian lyre.' The soloists were Miss Lucy Goodwin, Mr. Herbert Norman, and Mr. Albert Farnsworth. On December 3 Signor Busoni was heard with delight by a large gathering in a varied programme including Beethoven's Sonata Appassionata in F minor, Bach's 'Capriccio,' three Chopin items, and Liszt's 'Rhapsodie Hongroise' No. 13. The British Symphony Orchestra, conducted by Mr. Raymond Roze, on December 4, gave a programme of interest, embracing Rossini's ever-green 'William Tell,' Grieg's 'Peer Gynt' Suite, and the third movement of Tchaikovsky's 'Pathetic' Symphony. Mr. Watkin Mills (vocalist), M. Bronislaw Huberman (violin), and Miss Katherine Goodson (pianoforte) were cordially appreciated. M. Paul Frenkel acted as accompanist. On December 6 Mr. William Turner's Girls' Prize Choir was the main attraction. The Nottingham Philharmonic Choir was also heard in part-songs, the soloists being Miss Doris Carter, Miss Flora Webb, Mr. Sydney Coltham, and Mr. Herbert Lowe, and Mr. Hodgkinson gave some admirable violoncello solos. On December 7 Miss Helen Guest appeared, with Mr. Bernard Johnson, in Tchaikovsky's Pianoforte Concerto in B flat minor. Miss Guest afterwards introduced a group of four short works by modern composers, and Mr. Johnson gave organ solos by Horsman, Liszt, and Guilmant.

After an interval of four years, the Chesterfield Operatic Society resumed its activities with seven performances of 'Merrie England' on November 24 and following evenings, at the Corporation Theatre. The singing of the solo and concerted numbers attained a high standard, the performances reflecting great credit on the director, Mr. J. Frederic Staton.

Mr. Gervase Elwes and Miss Una Bourne visited Derby on November 21, giving a chamber concert in the afternoon and providing the second Municipal Concert programme in the evening. Mr. F. J. Bonas (hon.-secretary to the Municipal Concerts committee) is to be congratulated on the success of the undertaking. Mr. Gervase Elwes expressed the hope that other towns would follow Derby's lead in this direction.

From Leicester comes news of an interesting pianoforte recital given by Madame Neville Russell, assisted by Captain Herbert Heyner, on November 24. Madame Russell's contributions included two Bach items and a number of modern works. Captain Heyner sang Arthur Somervell's song-cycle 'Maud'; also songs by Moussorgsky and John Ireland. Mr. Percy Jones was a sympathetic accompanist. The Leicester Maternity Hospital benefited considerably by this extremely successful venture. On December 11 the Philharmonic Society, conducted by Mr. W. J. Bunney, gave Elgar's 'Spirit of England,' and Mendelssohn's 'Hymn of Praise.' The soloists were Miss Rosina Buckman and Mr. Maurice d'Oisly.

OXFORD

The Professor of Music, Dr. H. P. Allen, gave a lecture on Bach's Mass in B minor to a large and appreciative audience in the Sheldonian on November 29. He described the origin of the work, and outlined the known history of its early performances and late re-discovery. The lecture was instructive, and derived additional interest from the fact that the Mass was in preparation for performance a few days later by the Oxford Bach Choir under Dr. Allen's direction. The performance took place, also in the Sheldonian, on December 7. The large chorus, with ranks refilled, was in excellent form, and evidently took artistic pride in surmounting the difficulties of this truly great work. Space does not permit of detailed description. Suffice it to say that the Gloria, Credo, and Sanctus were sung with notable effect, while the Et Resurrexit, following immediately upon the wonderful Crucifixus, came out with irresistible brilliance, force, and charm. The rehearsals for this unique endeavour had been late and long, and also, it may be added, frequent, but all was amply repaid in the results achieved, for with such an enthusiastic chorus and the genial

Professor-conductor, it seems possible to accomplish almost anything. The soloists were Miss McLelland, Miss Sibyl Cropper, Mr. John Adams, and Mr. Topliss Green, who acquitted themselves well. Mention should also be made of Mr. Aubrey Brain's musicianly playing of the difficult horn obbligato in the Quoniam tu Solus, and of the capable leadership of the orchestra by Miss Venables, along with her able presentation of the two violin obbligati.

SHEFFIELD AND DISTRICT

Dr. Coward has specialised in his interpretation of 'Messiah,' as all the North of England knows. Even nowadays, when much of its novelty has faded, the annual performance by the Sheffield Musical Union generally finds a few young conductors present making notes and registering impressions. This year they found the eminent chorus-master in good form, and his choir as large and competent as ever. As time goes on, the reading of the work which caused so much discussion nearly twenty years ago has become modified. There are fewer exaggerations, and such point-making as is retained has generally an artistic justification. The choir sang brilliantly, forceful volume coupled with extraordinary control of dynamic expression being the outstanding elements of the performance. The soloists were Miss Ida Cooper, Miss Lottie Beaumont, Mr. Sidney Coltham, and Mr. Hamilton Harris. Mr. J. H. Parkes led the orchestra, Mr. W. H. Peasegood was organist, and Mr. Colin Wilkinson solo trumpeter. Prior to the performance Dr. Coward, who recently completed his seventieth year, was made the recipient of a spontaneous and cordial greeting that congratulated him upon his continued health and vigour.

The coming to Sheffield of Sir Henry Hadow as Vice-Chancellor of the University has had an immediate effect upon the collateral musical activities of that institution. Under the auspices of the University Musical Society a series of four chamber concerts has been arranged at which the Catterall Quartet are the performers. The first was given on December 12, when the works played were Beethoven in E minor, Op. 59, No. 2, the second of the 'Rasoumovsky' set, Dittersdorf in E flat, and Schumann in F. The particular qualities of Mr. Catterall and his associates are an almost ultra-refinement of tone and great subtlety and *finesse* of expression. These were in evidence in all the works played, but more particularly in the Schumann Quartet. It was exquisitely done.

Busoni played at the third of the Wilson Peck Subscription Concerts. The hall was crowded, and the recital created a deep impression. Alike in Bach (the 'Departure' Capriccio), Beethoven (Appassionata Sonata), Chopin (fourth Ballade and other pieces), and Liszt (13th Rhapsody and 'Faust' Fantasia) he was his own virile, intellectual, monumental self. In his hands the music was a plastic to be wrought into novel moulds of thought and feeling, and by his dominating personality and the wonders of his amazing technique made to sound inevitable and correct. His Chopin playing has the admiration, if it has not the endorsement, of all Chopin lovers.

The Eva Rich Ladies' Choir produced Dr. Harold Darke's elegiac cantata 'As the leaves fall' at one of the Victoria Hall Saturday concerts. Under the composer's direction the large, well-trained choir sang the scholarly and often emotional music with deep feeling.

The Sheffield Teachers' Opera Society gave a successful week at the Lyceum Theatre, performing German's 'Tom Jones' to large audiences. Mr. Revill Slater was 'producer,' and Mr. Linfoot conducted.

YORKSHIRE

LEEDS

On November 19 the Leeds Choral Union, under Dr. Coward, gave an excellent all-round performance of Saint-Saëns's 'Samson and Delilah'—which, by a singular coincidence, the Leeds public had the opportunity of hearing the very next day in operatic form by the O'Mara Company. Dr. Coward's chorus was very capable indeed, but the outstanding feature of the performance was the fine dramatic singing of Mr. Frank Mullings in the title-rôle, which produced quite a sensation. The other principals were Mr. Frederic Austin and Mr. Herbert Parker. Mr. Eugène Goossens conducted the Leeds Saturday Orchestral Concert on November 22, when a programme of thoroughly popular classics was given, including Beethoven's C minor Symphony and Schumann's Pianoforte Concerto, the soloist in the latter being that very charming player, Miss Myra Hess. The next concert of the series was on December 6, when Mr. Hamilton Harty was the conductor, and was responsible for an excellent performance of Glazounov's C minor Symphony, the popularity of which inclines one to wonder that concert-givers never, or rarely, venture upon any others of his symphonies. Mr. John Dunn was the soloist in Beethoven's Violin Concerto. A welcome novelty was a little piece by a native composer, Mr. Herbert Howells, whose 'Puck's Minuet' for strings is a very agreeable trifle. On November 20 the Leeds Bohemian Concerts began a new season with a quartet which has changed its leadership, Mr. Alex. Cohen having gone to Birmingham, and his place being taken by Mr. Bensley Ghent, the other members being Mr. Dyson Perkins, Miss Lily Simms, and Mr. Arthur Haynes. The first of Beethoven's 'Rasoumovsky' quartets, Ippolitov-Ivanov's A minor Quartet, and Ravel's Quartet in F, formed the programme, which was played with much spirit. At the Leeds Philharmonic concert on December 3, the Hallé Orchestra, under Sir Henry Wood's direction, was heard in a rather 'snippety,' but enjoyable programme, in which the most sustained piece was Max Bruch's G minor Violin Concerto, the solo part in which was most artistically played by Mr. Sammons. The sixth Orchestral Suite which Sir Henry Wood has so cleverly arranged from various compositions by Bach more than justified the process by its extreme effectiveness. All but the most fossilised purists will trust he will continue to add to the number of these adaptations—which, after all, are only what Bach himself did. Vaughan Williams's 'Wasps' Overture was another interesting feature in the concert. The Leeds New Choral Society, on December 10, gave Bach's 'Sleepers, wake,' also a condensed version of 'Elijah'—a work which very rarely undergoes the process of cutting. The principals were Miss Hilda Naylor, Madame Holroyd, Mr. J. W. Hepworth, and Mr. William Hayle. Mr. Turton conducted a performance which, though discounted by the absence of an orchestra, had many good points. An artistic and enjoyable recital was given on December 4 by Miss Marion Keighley Snowden (pianoforte) and Miss Etty Ferguson (vocalist). Miss Snowden played a number of modern pieces—Russian, French, Spanish, and English—and Miss Ferguson's choice of songs also inclined towards modernity, the exception being a group of old Italian airs possessing great charm. Both these young musicians are very accomplished artists, and their performances did full justice to the exacting task they had set themselves. On December 12 a newly formed string quartet party, the Bensley Ghent Quartet, began a series of concerts at which it is proposed to introduce some rather out-of-the-way works. The first programme was, however, not exceptional in character, although none the less excellent, consisting of String Quartets by Haydn and Beethoven (Op. 18, No. 6), and some movements from Quartets by Tchaikovsky and Godard.

BRADFORD

At the Bradford Subscription Concert on December 5, the Hallé Orchestra, conducted by Mr. Eugène Goossens, was heard in a programme the most sensational thing in which was the Suite based on Stravinsky's 'Oiseau de Feu,' which had not before been heard at these concerts. It was not new to the orchestra, however, nor to Mr. Goossens, who secured an admirable performance of the strange, erratic music. Mr. Lamond's powerful reading of the solo part in Tchaikovsky's B flat minor Concerto was another important item in the programme, while the late George Butterworth's Rhapsody, 'The Banks of Green Willow,' was a welcome tribute to native art. On November 21, the Bradford Festival Choral Society gave a very spirited performance of Berlioz's 'Faust,' with Miss Desirée Ellinger, Mr. d'Oisly, Mr. Charles Knowles, and Mr. W. Lovell as principals. On November 28, the Edgar Drake String Quartet gave the first of a series of Chamber Concerts, and showed much

efficiency in Quartets by Haydn and Elgar, and Gade's Pianoforte Trio in F, in which Mr. Edgar Knight was the pianist. At All Saints' Church, which has acquired a musical reputation through the efforts of its organist, Mr. C. Stott, there was heard, on December 11, Spohr's 'Last Judgment,' a work which has sadly outgrown its one-time popularity, yet hardly deserves the neglect into which it has fallen. Mr. Stott did good service at the organ, and the soloists were Messrs. Wilkinson and Fisher, a choir-boy, Weston, undertaking the soprano numbers.

OTHER TOWNS

On November 20 the Halifax Choral Society, which has passed its centenary, gave evidence of renewed youth in a very praiseworthy performance of Berlioz's 'Faust' under Mr. C. H. Moody's direction, the soloists being Miss Rosina Buckman, Mr. John Coates, Mr. Charles Tree, and Mr. F. H. Bentley. On the following evening the first of the Halifax Chamber Concerts took place, the Catterall Quartet being heard in Quartets by Brahms (C minor), Elgar, and Mr. Speaight's Shakespearean 'Fancies.' On December 4 the Halifax Madrigal Society gave a concert which furnished several examples of the unique efficiency it has reached under Mr. Shepley's training. Weelkes's 'As Vesta was' represented the old school, Bantock's arrangement of 'The seal woman's croon' the modern, local art having its example in a 'Hymn to Peace' by a Queensbury musician, Mr. E. A. Moore, which had considerable interest.

On December 10 the Wakefield Choral Society gave 'Elijah' under Mr. H. H. Pickard's direction, and with Miss Eva Rich, Miss Goodacre, Mr. Wilfred Hudson, and Mr. Charles Tree as principals. At one of the Huddersfield Music Club's concerts, on December 10, M. Vladimir Rosing gave one of his characteristic and highly dramatic recitals. On November 29 the Huddersfield Glee and Madrigal Society visited Ripon Cathedral to give, under Mr. C. H. Moody's direction, an excellent performance of 'Messiah.' Thanks to the generosity of the president of the Society, Sir Charles Sykes, the performance was free, save only for the moral obligation to contribute to a collection, so it is not surprising that the Cathedral was crowded. The principals were Miss Caroline Hatchard, Miss Olga Haley, Mr. Herbert Teale, and Mr. Edward Woodhouse. The accompaniment was represented by strings and organ (Mr. H. A. Bennett). On December 4 Brahms's 'German Requiem' was given in the Cathedral with purely local forces, the Cathedral choir being augmented by the Ripon Choral Society, and the solos being taken by Mr. E. Woodhouse and a number of the choirboys. Mr. C. H. Moody conducted a reverent and generally satisfying performance of this noble work.

Musical Notes from Abroad

BRUSSELS

By the death of M. Kufferath, Belgium loses one of the most brilliant and capable entrepreneurs who has ever directed the fortunes of 'La Monnaie.' He died suddenly on December 8, and it will indeed be difficult to worthily replace him. Not only was he a very able and far-seeing business man, but his artistic temperament was responsible in no small degree for the many splendid operatic successes at Belgium's National Opera House. Curiously enough, on the eve of his death, the first number of a paper called *L'Art Belge* contained an article recalling an interview with M. Kufferath, in which he set forth his plans and hopes for the future. The article revealed an interesting point concerning his intentions, namely, that Wagner's works should certainly be accorded their place amongst the classics, and it was his (M. Kufferath's) ambition, in fulness of time, to present the 'Ring' drama in its entirety. He leaves many friends and many more admirers. It has been decided that until the close of the present season M. de Thoran and M. Van Glabbeke shall act as co-directors.

Another untimely death I regret to report is that of M. Brahy, the very able conductor of the Concerts Populaires, Brussels. These music-makings are more or less parallel with those given by our symphony orchestras at home. It is understood and expected that M. Messager, the well-known composer, will conduct the next concert. M. Brahy's post is also one that will be exceedingly difficult to fill.

Erlanger's opera, 'Aphrodite,' has now been staged at 'La Monnaie' with considerable success.

Madame Edvina was accorded a splendid welcome on her return to 'La Monnaie,' her singing in 'Louise' and 'Tosca' being a real joy, only surpassed by her wonderful acting. During the performance of 'Louise,' in listening to the singing of Madame Edvina (Louise) and Madame Richardson (the Mother), it was inspiring to remember both are British subjects, and although naturally they sing with a slight native accent, the defect is lost in appreciation of their delightful artistry.

M. Kuhner played four Violoncello Sonatas at his concert on December 9, viz., Beethoven in F, Fauré in D minor, Debussy in D minor, and one by Joseph Jongen, an altogether charming composition, with a very expressive slow movement.

M. Scharres, the well-known pianist, gave an interesting recital on November 16. He has a welcome tendency to include a fair share of 'first performances' at each recital.

Madame Nilba gave a vocal recital on November 18, all the items of which were of the modern French School. She was assisted by M. Scharres (pianoforte), M. Deru (violin), and M. Kuhner (violoncello). The instrumentalists collaborated in a first performance in Belgium of Ravel's Trio in A minor.

On November 27 the young violinist, M. Desclin, gave an excellent programme, which included Dvorák's Concerto.

Concerts here recently have been many and varied. Not the least notable event was the programme presented at the 'Cercle Artistique' on November 28, in honour of the visit of representatives from the British Universities. Purcell's 'Golden Sonata,' for two violins and pianoforte, was played with much charm and delicacy by M. Deru and M. Piery (violins) and M. Scharres (pianoforte).

J. H. WOOD.

ROME

With Peace comes a promise of better things in the world of musical journalism in Italy. For the last two years the only musical publication at Rome has maintained an uncertain life with the fortnightly appearance of—one leaf! A really good musical journal, however, has not existed since the cessation of Messrs. Ricordi's excellent *Musica e Musicisti* some years ago. It is pleasant to note that the same celebrated firm is the pioneer in the resuscitation of our musical Press, and from Milan comes a specimen copy of their new review, *Musica d'oggi (Music of to-day)*. Excellently printed on good paper, comprising thirty-two pages, and costing 50 centesimi, the review includes, besides excellent leading articles on musical problems of the day, a good collection of provincial news and a copious bibliography of recent publications, while announcing also a prize competition.

Another new venture comes from Ventimiglia, viz., a monthly publication devoted to sacred music, and appropriately entitled *Musica Sacra*. Aiming rather at the issue of new compositions than at the more literary production of criticisms, &c., it nevertheless includes four pages of letterpress, and, with the advantage of having a French edition simultaneously at Monaco, ought to do much to increase interest in the branch of music to which it is devoted.

THE CINEMATOGRAPH AND MUSIC

Some of my readers may remember my remarks on this subject in the *Musical Times* of August, 1918. Writing on that occasion of Mancinelli's symphonic poem 'Frate Sole,' I drew the conclusion that, whilst a musician is in no need of cinematographic interpretation, the general public is apt to regard musical commentary in the light of a distraction to their enjoyment of the film. The truth of these remarks

was forcibly demonstrated at the Costanzi on the evening of November 28, when another symphonic poem was presented to us with cinematographic interpretation, namely, the new work 'Fantasia bianca' (The white fantasy) of the popular Roman composer, Maestro Vittorio Gui. Let it be said at once that the first place was given to the music. The promise of the composer was to present a symphonic poem in three parts, with some cinematographic incidents worked in, as it were—an undertaking that he faithfully fulfilled. But it was just this that displeased. The crowded audience was about equally divided between the *platea* public which had come to hear the music, and the amphitheatre and gallery public which had come to see the cinematograph. Naturally the latter was dissatisfied, and testified its discontent in the time-honoured way, with results that threatened to be unfortunate for the music and for those who desired to hear it.

But perseverance and good humour on the part of composer and orchestra at length won over even the gallery, and the musical portion of the work—or, rather, the symphony itself, because the film was useless to everybody—gained an unequivocal success. And the music was worth hearing. Admirably executed under the composer's direction, the new poem revealed itself as full of well-harmonized variations and perfect musical descriptions whilst the orchestration was but another proof of Signor Gui's now established talent.

At the moment of writing there comes to hand the 'cartellone,' or winter programme, of the grand opera season at the Costanzi, which will be initiated with Mascagni's 'Iris' on December 18. There are seven novelties, foremost being 'Il piccolo Marat' of Mascagni and Zandonai's 'La via della finestra,' to which reference is made in the Milan notes in the *Musical Times* of October. There follows 'Anima Allegra' (The Joyous Soul) of Vittadini, 'Madame Sans Géne' of Giordano, 'L'uomo che ride' (The laughing man) of Pedrollo, 'Mina,' by Alaleona, and 'Sumitra,' by Pick Mangiagalli. The repertory works include 'Andrea Chenier,' Puccini's 'Tabarro' trilogy, 'Thaïs,' 'Boris Godounov,' 'Manon' of Puccini, and Massenet's work of the same name, 'Falstaff,' 'La forza del destino,' 'La Traviata,' 'La Gioconda,' 'Barbiere di Siviglia,' and 'The Valkyrie.' The management is evidently still somewhat uncertain concerning the propriety of presenting German opera at Rome. Turin, on the contrary, has already taken a bold lead in this respect, and very shortly after the opening of the present season presented 'Lohengrin' to an enthusiastic public, whilst 'Tannhäuser' is in rehearsal. I had the good fortune to assist at 'Lohengrin' at the Chiarella Theatre at Turin a fortnight ago. It was the fifth or sixth performance of the opera, but the theatre was crowded, the public enthusiasm showing no sign of decreasing. The music was excellently performed, yet it must be owned that dramatically the interpretation of the work left a good deal to be desired. A contrast especially noticeable was the fine singing of Lohengrin and the same gentleman's remarkably wooden acting. Also the opera suffers considerably from its translation into Italian—a defect noticeably marked in the Bridal Chorus, where the words are sadly mutilated to fit in with the music. Yet for all this, it was a good presentation, although one felt that the Italian genius had not been able to overcome many difficulties inherent in the German character of the work, and this fact I realised very keenly when, on the following evening, I assisted at a really superb presentation of Catalani's 'La Wally.' Here there was no longer the arduous forcing of foreign material into an Italian atmosphere, but a perfect interpretation of a native work by native artists.

Apropos Catalani, two of his operas are being much represented in Italy this year—'La Wally' and 'Lorely.' But how is it that we never hear his 'Dejanice'? I have not learned if this work is very well known in England: here it is entirely shelved. Yet it is his masterpiece, and his own favourite composition, that never won the success it deserved. Catalani himself, in a letter (I believe to Giulio Ricordi) said: 'The little fortune which this work has met with is among the greatest sorrows of my already sufficiently sorrowful existence.'

Curiously enough, as I despatch these notes, I hear from the management of the Regio Theatre at Turin that it is proposed to exhume 'Dejanice' this year in that city.

LEONARD PEYTON.

CAMBRIDGE

For the statutory concerts this year the University Musical Society put down Bach's B minor Mass, which was given on December 5, and a miscellaneous concert in May-week when Dr. Vaughan Williams's 'Sea Symphony,' Dvorák's Violoncello Concerto and Delius's 'Appalachia' will be performed. The series of chamber concerts has been revived, and five have been arranged for the year. On October 29 the Bohemian Quartet played Quartets by Haydn (C major, Op. 33, No. 3), Beethoven (E flat major, Op. 127), and Dvorák (D minor, Op. 34); and on November 19, Messrs. André Mangeot, Georges Pitsch, and Ralph Lawton gave a recital of modern French music and Bach's B minor Sonata for violin and pianoforte. Next term Mr. Gervase Elwes is to give a song recital and the Philharmonic Quartet a string quartet concert. In May, Schubert's Octet and Brahms's Clarinet Quintet will be performed under the leadership of Mr. Haydn Inwards.

The Musical Club membership has increased so much that another room has had to be secured for the weekly concerts. Many schemes for development are being discussed, though the chief items of concern at present are the inadequacy of the premises in Petty Cury and the difficulty of finding bigger ones.

The College Musical Societies are full of activity, and the private musical clubs, such as the Scales Club of Caius, the Lady Clare of Clare, and the Benet Club of Corpus, hold their weekly or fortnightly concerts as usual.

In connection with the formal installation of Mr. Balfour as Chancellor of the University, a performance is to be given in King's Chapel in May-week next, when the programme will consist very largely of works by English writers.

Cortôt gave a pianoforte recital in the Guildhall on November 10, and Miss Jean Sterling Mackinlay sang folk-songs in costume on November 18.

Miscellaneous

The Philharmonic String Quartet gave two concerts of British music at the Salle Gaveau, Paris, on November 22 and 26, with the following programmes: First concert: Eugène Goossens, Quartet, Op. 14; Holbrooke, Three songs with accompaniment of pianoforte and strings (vocalist, Mr. John Goss); Frank Bridge, Three Idylls; Holbrooke, Symphonic Quintet, Op. 44 (pianist, the composer). Second concert: Elgar, Quartet, Op. 83; Cyril Scott, Quartet; Arthur Bliss, Quintet for pianoforte and strings, 'To the city of Bath and three friends met therein' (pianist, the composer).

We learn that the British Music Society Year-Book and Catalogue has assumed unexpectedly large dimensions, and will be published early in January. It will be supplied free of cost to all members of the Society, and now that the membership card carries such wide advantages as admission to all centres in the United Kingdom and on the Continent, together with the Bulletins posted free of cost to all members, the subscription is fixed for professional and amateur members alike at a guinea a year. The first Annual Congress, to be held in May, will provide lectures, concerts, meetings, a reception, and a banquet.

Several well-known soloists will take part in a concert organized by the Phœnix Musical and Dramatic Society to take place at Queen's Hall on the evening of January 28, in aid of St. Dunstan's Hostel. Tickets are obtainable from the hon. secretary of the Society at Phœnix House, London, E.C.

We regret to record the death of Mr. Thomas Pierce Waddington, at the age of eighty-two, well-known in Leicester for a prominent career as vocalist.

The general financial report of the Falkirk and District Choral Union for the sessions 1915-19 is a remarkable record of charitable work. The net sums paid over to various organizations amounted to £19,633, of which the East Stirlingshire Prisoners of War Fund received £7,596 and the Scottish Red Cross £4,804.

The 'Spring Musical Festival' of the London Sunday School Choir is announced to take place on March 27 at the Royal Albert Hall, with a choir and orchestra of twelve hundred, and Miss Phyllis Lett, Mr. Robert Radford, and Mr. Evelyn Edwards as soloists.

Mr. R. J. Pitcher, Mus. Bac., has been appointed by the London County Council as special lecturer on 'Musical Appreciation.'

Recent activities of the Blackheath branch of the British Music Society have included a concert of works by Mr. Lawrance A. Collingwood, given on November 28.

CONTENTS

	Page
Musical Times Prizes	9
Modern British Composers—VII. Lord Berners. By Edwin Evans	9
Aspects of Dvorák's Chamber Music. By H. C. Colles	13
The Bane of Cleverness. By Gerald Cumberland ...	16
The Organ Works of Bach. By Harvey Grace ...	18
Interludes. By 'Feste'	21
Purcell's 'Fairy Queen' (*Illustrated*). By Wm. Barclay Squire	25
What was a 'New Fingerit Organeist'? An Antiquarian Query. By Clement Antrobus Harris ...	29
Occasional Notes	31
London Concerts. By Alfred Kalisch	32
Opera in London. By Francis E. Barrett	34
Choral Notes and News. By W. McNaught... ...	41
Church and Organ Music	43
New Church Music. By George Grace	43
New Music. By William Child	45
Letters to the Editor	47
Sixty Years Ago	49
Lutheran Church, Libau, Russia (*Illustrated*) ...	49
The Royal Academy of Music	49
Summary treatment of a Critic. By Claude Trevor	50
Chamber Music for Amateurs	51
Music in the Provinces	51
Musical Notes from Abroad	62
Miscellaneous	63
MUSIC:	
A Lullaby. Four-part Song for S.A.T.B. By C. LEE WILLIAMS	37

THREE EXTRA SUPPLEMENTS are given with this number:—

1. *Portrait of Sir Edward Bonkil, Provost of Trinity College, Edinburgh (from a painting attributed to Van der Goes, circa 1476).*
2. *'By the Waters of Babylon.' Anthem for Soli and Chorus. By S. Coleridge-Taylor.*
3. *Competition Festival Record.*

THE SINGER'S GUIDE. By MARIE WITT. Natural Voice-Training Method, with well-graded exercises. Novello & Co., 2s. 6d. net. Mrs. Witt receives pupils, 5, Blomfield Road, Maida Vale, W. 9.

THE MUSICAL TIMES

ANNUAL SUBSCRIPTION (WHICH INCLUDES POSTAGE), FIVE SHILLINGS, PAYABLE IN ADVANCE.

CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with every Advertisement.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ALLEN, G. B.—"Listen, O isles." Anthem for the Feast of St. John the Baptist, or Advent. (No. 235, Novello's Short Anthems.) 1½d.

BROWN, ARTHUR H.—"Come hither, Gentles." Christmas Carol. 3d.

BURGESS, FRANCIS.—Asperges and Mass Responses. (No. 3, Cantiones Ecclesiæ.) 3d.

CLAPISSON, A. L.—"Holiest, breathe an evening blessing." Unaccompanied Motet, arranged for S.A.T.B. by W. A. COLLARD. 6d.

DARKE, HAROLD E.—Three Chorale Preludes (Op. 20). 1. St. Peter; 2. Darwell's 148th; 3. Theme by Tallis. (No. 60, Original Compositions for the Organ (New Series).) 2s. 6d.

DIXON, H. CLAIBORNE.—March Song. Song. 2s.

GERMAN, EDWARD.—"It was a lover and his lass." Song. In B flat, for high voice. 2s.

JOHNSON, BERNARD.—Echoes. Trio for S.S.C. (No. 470, Novello's Trios, Quartets, &c., for female voices.) 3d.

MCNAUGHT, W.—"Snowdrop and the Dwarfs." A Fairy Play in five scenes. 1s. 6d.

MOORE, HAROLD.—Office of the Holy Communion. In B flat. (No. 965, Novello's Parish Choir Book.) 6d.

RHODES, HAROLD.—"An Evening Confession" (Op. 6, No. 1). Song. 2s.

—— "A Woman's Love" (Op. 6, No. 2). Song. 2s.

SCHOOL MUSIC REVIEW (No. 331) contains the following music in both notations:—"Seek sweet content." Adapted for S.S.A. From WILBYE'S Madrigal "Fly, love, to Heaven." Here's to the year that's awa'. Unison Song. Arranged by DAVID STEPHEN. 1½d.

SHARP, CECIL J.—Morris Dance Tunes. Sets 3 and 4. Revised Editions. 2s. each.

TONIC SOL-FA SERIES:
No. 2309. "Softly fall the shades of evening." Arranged for S.S.A. (unaccompanied). J. L. HATTON. 1d.

WILLIAMS, C. LEE.—"A Lullaby." Part-song for Mixed Voices. (No. 923, *The Musical Times*). 1½d.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

DELAMARTER, E.—"Jesus, Thy boundless Love." Trio for Soprano, Alto, and Tenor. 12 cents (6d.).

DICKINSON, C.—"My Day at the Mill." Folk-song. Arranged.

FORSYTH, C.—"Tinker, Tailor." Choral Ballad.

HARLING. W. F.—"God save America." Trio for S.S.A. 10 cents (4d.).

HARTLEY, W. E.—"Christmas Lullaby." Arranged for S.S.A.A. by E. C. OTIS. 12 cents (6d.).

LANSING, A. W.—"O Saving Victim." Chorus with Tenor obbligato. 15 cents (8d.).

LUTKIN, P. C.—"The Challenger." Part-song for S.A.T.B. 15 cents (8d.).

SOWERBY, L.—Chorale-Prelude on a Theme by Palestrina. For Organ. $1.50 (6s.).

MUSICAL COMPOSITIONS REVISED.
LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND, ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS.
For terms, write, A CARRINGTON BRIGGS, Glenholme, The Common, Hessle, E. Yorks.

A Perfect Technique

is the goal of all pianists, but how many reach it by the tortuous and monotonous road prescribed by out-of-date methods ?

The Three T's of the Successful Pianist

(Technique—Touch—Tone)

A Course of Correspondence Lessons in Modern Piano Playing

leads the student by a direct and fascinating path to the acquisition of a technique of natural grace and facility which will meet all demands.

Beginners, elementary and advanced pianists should write for free booklet to

THE CHAS. A. GILLETT
CORRESPONDENCE SCHOOL.
Studios :
11, SOUTH MOLTON ST., NEW BOND ST., LONDON, W. 1.

ACCOMPANIST (Lady), experienced, wishes to play for Professionals, Practice, or Choral Society. Highest testimonials; good Sight-reader. Miss Tayler, 84, Claverton St., S.W. 1.

ORGANIST WANTED, for St. James's Church, Congleton, Cheshire. Salary, £40 to £50. Apply, The Vicar, St. James' Vicarage, Congleton.

ST. MARK'S CHURCH, Regent's Park Rd., N.W. LESSONS upon the fine 3-Manual (Willis) Organ. Pupils allowed to practise. Frederic Lacey, Organist.

FOR SALE.—GRAND CHAPEL ORGAN, by ESTEY, in solid oak. Eighteen stops, knee swell, and full organ. Condition as new. £45. Andrews, 1, The Parade, South Woodford.

TO STUDENTS.—PEDAL ATTACHMENT, for Organ Practice on Piano, FOR SALE. Apply, Owner, 22, Parkhurst Road, Bowes Park, N. 22.

"MUSIC & LETTERS."

A New Musical Quarterly.

EDITED BY A. H. FOX STRANGWAYS.

The First Number, NOW READY, contains the following articles :

Sir Edward Elgar (with portrait by W. Rothenstein).	G. Bernard Shaw
Poem	Laurence Binyon
On Listening to Music	A. Clutton Brock
The Future of the English Song	H. Plunket Greene
Country Church Choirs	Sydney H. Nicholson
Sailor Shanties	R. R. Terry
Old Keyed Instruments and their Music	Violet Gordon Woodhouse
Words to Music	Harold Monro
Leopold Mozart	W Warde Fowler
The Stranger	Cecil Forsyth

LATER CONTRIBUTORS WILL INCLUDE :

Granville Barker, R. O. Morris, E. J. Dent, W. A. J. Ford, F. W. Galpin, Herbert Howells, R. Vaughan Williams.

The first four numbers will contain each a portrait by WILLIAM ROTHENSTEIN of a British musician, of whom the first will be Sir EDWARD ELGAR, O.M.

Collotype reproductions of Mr. Rothenstein's portrait (numbered) on hand-made paper, measuring 10 × 12 ins. will be on sale at Berners Street, on December 15th. Price 5s. each.

ANNUAL SUBSCRIPTION ... 12s. 6d., post-free.
SINGLE COPY ... 3s. 6d. ; 3s. 10d., post-free.

THE MANAGER,
"MUSIC & LETTERS," 18, Berners Street, London, W. 1.

New Pianoforte Album

BY

HAROLD WALLIS

A DREAM GARDEN :

1. Morning in the Garden.
2. The Green Mist of Spring.
3. Dreaming.
4. Sunlight on the Silver Fountain.
5. Columbine.
6. The Young May Moon.

Price 2s. 6d. net cash.

"Mr. Wallis has the poetic instinct, and once again he gives it full rein. . . . A spirit of phantasy runs through the music, and, what is better still, a certain open-air feeling which is as exhilarating as it is refreshing."—*Daily Express.*

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET, LONDON, W. 1.

DR. RALPH H.

BELLAIRS'

Melodic and Rhythmic Primer

FOR THE PIANOFORTE.

The Aim of this Primer is to eliminate Mechanical Drudgery.

In this Primer every effort has been made, as far as possible, absolutely to avoid the unmelodious, and by doing so, *to awaken intelligent and appreciative interest from the first day of study.*

All exercises, scales, and arpeggios are *arranged on a Rhythmic Basis*, the importance of which cannot be over-estimated.

The sense of rhythm and the sense of melody are carefully fostered from the very outset. These two factors should, in the case of a beginner, outweigh the mechanical element, which is only too often allowed to take first place in the educational scheme.

Ample provision is made for solo practice, but *in order to avoid monotony*, the elementary melodies, scales, and exercises, all of which must be practised solo, have been arranged in duet form, so as to provide the necessary variety from mere solo practice, which is apt to become perfunctory and valueless in the early stages of musical training.

All the parts allotted to the student are designed for solo practice, but they will gain immeasurably in value by frequent recourse to the duet arrangements, in which the sympathy and experience of the teacher render such real assistance to the young beginner.

For practice in *sight reading and accompaniment*, the more advanced pupil should play the teacher's part.

In Two Parts, each, 2s. net. Complete, 3s. 6d. net.

ENOCH & SONS,
ENOCH HOUSE, 58, GREAT MARLBOROUGH STREET, LONDON, W. 1.

PENITENCE PARDON AND PEACE

J. H. MAUNDER.

The Musical Times, 1-1-99: "An admirable example of a commendable class of Church music. Consists of writing of that melodious and effective nature for which the composer is so widely famed."
Musical Opinion, 1-2-98: "A fine Church composition."
Musical News, 15-1-98: "We have no hesitation in cordially recommending it."
Musical Standard, 5-3-98: "Deserves considerable popularity."
Organist and Choirmaster, 15-2-98: "For the music we have nothing but praise."
Birmingham Post, 5-3-98: "The music is of a high artistic value."
Liverpool Courier, 2-8-98: "A work of great merit in every respect."
Manchester Courier, 9-3-98: "It will doubtless be used in many 'quires and places where they sing.'"
Newcastle Leader, 23-2-98: "A well-written work."
Western Morning News, 25-3-98: "A good composition. Striking and original."
Chester Chronicle, 16-4-98: "A beautiful work, very tuneful, and exceedingly effective."
Lichfield Mercury, 4-2-98: "Extremely effective, containing some really beautiful music."
Journal of the Incorporated Society of Musicians, 1-2-98: "A well-written work. We can strongly recommend it."

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; Tonic Sol-fa, 1s.; Words, 2s. per 100.

Band parts may be hired or purchased from Messrs. Goodwin & Tabb, 34, Percy Street, W. 1.

London: NOVELLO AND COMPANY, Limited.

MUSIC for LENT and OTHER SEASONS

BY

EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

TE DEUM, IN E—CHANT FORM	3d.
BENEDICITE, IN E	2d.
BENEDICTUS AND JUBILATE, IN E	3d.
MAGNIFICAT AND NUNC DIMITTIS, IN E	3d.
CANTATE AND DEUS, IN E	4d.
COMMUNION SERVICE, IN E	6d.

ANTHEMS.

LEAD ME IN THY TRUTH—LENT	3d.
THE LORD IS MY SHEPHERD	3d.
THE LORD HATH PREPARED	3d.
130TH PSALM, "OUT OF THE DEEP"	6d.
AVE MARIA—FOR FOUR VOICES, AND SOPRANO AND TENOR SOLO	6d.

ORGAN MUSIC.

TWELVE SHORT AND EASY PIECES, (SET I.)	2s.
" " " (SET II.)	2s. 6d.
LARGO, IN E FLAT	1s.
THREE SHORT PIECES	2s.
INTRODUCTION, AIR WITH VARIATIONS, AND FINALE FUGATO, IN B FLAT	3s.

London: NOVELLO AND COMPANY, Limited.

POPULAR PART-SONGS

FOR S.A.T.B.

BY

WILLIAM J. YOUNG.

GAILY THRO' THE GREENWOOD (Also for Soprano and Contralto.)	3d.
HAIL, MERRY CHRISTMAS	3d.
THE COMING OF SPRING	3d.

AND OTHERS.

London: NOVELLO AND COMPANY, Limited.

LONDON.

"A panegyric on our great city and her institutions. The music is stirring and martial in character, and the repetition of the refrain as a chorus will render it most popular."—*The Architect.*

COMPOSED BY ALFRED BEN ALLEN.
PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

COMPOSITIONS

BY

HAROLD RHODES.

	s.	d.
AN EVENING CONFESSION	2	0
SONG. FOR BASS OR BARITONE. THE WORDS BY J. H. NEWMAN.		
A WOMAN'S LOVE	2	0
SONG. FOR SOPRANO. THE WORDS BY ELIZABETH BARRETT BROWNING.		
I WOULD I WERE THE GLOW-WORM	0	3
PART-SONG. FOR T.T.B.B.		
THE VOICE OF SPRING	0	3
TWO-PART SONG. FOR TREBLE VOICES.		
COMMUNION SERVICE IN A	1	0
GRANT, WE BESEECH THEE, MERCIFUL LORD	0	1½
ANTHEM. FOR SOPRANO SOLO AND CHORUS.		
THE NATIVITY. CHRISTMAS CAROL	0	1

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

THREE CHORALE PRELUDES

FOR THE ORGAN.

1. ST. PETER.
2. DARWELL'S 148TH.
3. THEME BY TALLIS.

COMPOSED BY

HAROLD E. DARKE

(OP. 20).

PRICE 2s. 6d.

London: NOVELLO AND COMPANY, Limited.

MINIATURE FULL SCORES.

	s.	d.
BANTOCK, GRANVILLE—		
FIFINE AT THE FAIR	5	0
ELGAR, EDWARD—		
CONCERTO. Violin and Orchestra	5	0
DREAM OF GERONTIUS	7	6
FALSTAFF	7	6
SYMPHONY NO. 1, IN A FLAT	7	6
SYMPHONY NO. 2, IN E FLAT	7	6
VARIATIONS ON AN ORIGINAL THEME	5	0

London: NOVELLO AND COMPANY, LIMITED.

CANTATAS FOR LENT.

LAST NIGHT AT BETHANY

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 1s.
String Parts, 8s. 6d. Wind Parts, 15s. 6d. Full Score, MS.
Words only, 7s. 6d. per 100.

GETHSEMANE

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. String Parts, 10s. 6d.
Wind Parts and Full Score, MS. Words only, 7s. 6d. per 100.

IN THE DESERT AND IN THE GARDEN

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

THE WORDS WRITTEN AND SELECTED BY

VIOLET CRAIGIE HALKETT

THE MUSIC COMPOSED BY

FERRIS TOZER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.
Tonic Sol-fa, 1s. Words only, 7s. 6d. per 100.
Parts for Strings and Timpani may be had on hire.

THE CRUCIFIXION

A MEDITATION

ON THE

SACRED PASSION OF THE HOLY REDEEMER

THE WORDS SELECTED AND WRITTEN BY

W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

Vocal Score, paper cover, One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, with Hymn Tunes, 2d. Tonic Sol-fa, 2d.
Words, complete, 10s. per 100; Words of Hymns, 5s. per 100.

THE DARKEST HOUR

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS.

WITH

HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED, AND THE MUSIC COMPOSED, BY

HAROLD MOORE.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; Tonic Sol-fa 9d.
Words only, 7s. 6d. per 100. Strings parts, 6s. 6d.
Wind parts and Full Score, MS.

THE CROSS OF CHRIST

WORDS SELECTED FROM THE HOLY SCRIPTURES, INTERSPERSED WITH APPROPRIATE HYMNS, BY

W. MAURICE ADAMS

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling.
Tonic Sol-fa Edition, 6d. Words only, 7s. 6d. per 100

THE STORY OF CALVARY

FOR TENOR AND BASS SOLI AND CHORUS

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling and Sixpence. Paper boards, 2s. 6d.
Tonic Sol-fa, 9d. Words only, 10s. per 100.

IS IT NOTHING TO YOU?

AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially adapted for Country Choirs.

BY

E. V. HALL, M.A.

Price Eightpence.
Tonic Sol-fa, 3d. Words, with Music to the Hymns, price 2d.

VIA DOLOROSA

A DEVOTION

FOR BARITONE SOLO AND CHORUS

Suitable for the Seasons of Lent and Passiontide.

THE WORDS DERIVED MAINLY FROM ANCIENT SOURCES

THE MUSIC COMPOSED BY

E. CUTHBERT NUNN.

Price One Shilling and Sixpence. Paper boards, 2s. 6d.
Words only, 7s. 6d. per 100.

OLIVET TO CALVARY

FOR

TENOR AND BARITONE SOLI AND CHORUS INTERSPERSED WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED AND WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d. Words only, 10s. per 100.
String Parts, 11s. Wind Parts, 13s. 6d. Full Score, MS.

AT THE FOOT OF THE CROSS

(STABAT MATER)

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

ANTON DVORÁK.

(Op. 58.)

THE ENGLISH ADAPTATION BY FRED. J. W. CROWE.

Price Two Shillings and Sixpence.
Tonic Sol-fa, 1s. 6d. Words only, 5s. per 100. Vocal parts, 9d. each.
String parts, 10s. Wind parts, &c., 20s. Full Score (Latin words), 45s.

LONDON: NOVELLO AND COMPANY, LIMITED.

A WESTMINSTER PILGRIM

BY

SIR FREDERICK BRIDGE.

Three-hundred-and-sixty pages, Large Demy 8vo, with a Frontispiece in Colour by Sir LESLIE WARD, numerous Illustrations, and a Special Portrait of the Author by Sir WILLIAM RICHMOND, K.C.B., R.A.

CLOTH, GILT, SIXTEEN SHILLINGS NET.

OPINIONS OF THE PRESS.

THE TIMES.

As his writing is full of illustrations of his own cheerful character, so the book is appropriately full of illustrations, drawings, and photographs, showing him at all ages, the Cathedral churches in which he has worked, his predecessors and successor at the Abbey, and all the persons and things who have "pleased him mightily."

DAILY TELEGRAPH.

This cheery book . . . is playfully anecdotal . . . The author of these pleasantly written recollections . . . has much of interest to unfold.

MORNING POST.

There are many illustrations. One plate consists of portraits of the fourteen organists of Westminster Abbey since 1549, and there are numerous other pictures of interest. The whole is something more than a book of reminiscences; it can be read with interest by the non-musical, and can be turned to by the historian for light shed by an authority.

DAILY GRAPHIC.

Under the happy title of "A Westminster Pilgrim" Sir Frederick Bridge has narrated in a vivacious manner many of the most outstanding events of his distinguished career. The volume has qualities which make it an important contribution to the history of music in England.

EVENING STANDARD.

The book must be read to be appreciated. Stories wrenched from their context do less than justice to the personality which pervades the volume.

WESTMINSTER GAZETTE.

Sir Frederick Bridge's retirement from the organ-loft at Westminster Abbey has enabled him to complete a delightful volume of reminiscences. Is a most readable book—a big one, too. Every page bristles with good things, and it would take much space to do justice to them even in a general survey.

EVENING NEWS.

Sir Frederick Bridge's own story of his long life in the service of the Church and its music is told at length: and a very beautiful spirit of devotion to his life's task runs through the pages.

SATURDAY REVIEW.

An autobiography of the chatty, gossipy order. . . . It deals now and again with serious musical topics, more particularly, of course, those which have come within the orbit of the author's own wide professional experience; and when it does so it is not only interesting, but instructive and valuable.

SPECTATOR.

Makes excellent reading . . . there are many pleasant and humorous stories.

REFEREE.

The volume is exceptionally interesting reading, not only to musicians, but to all who trace social progress. It is also of considerable intimate historical value, and incidentally a useful reference book, as it is excellently indexed. I should add that it contains many artistic illustrations and portraits.

GRAPHIC.

This handsome autobiography . . . is a very readable and happy book.

WEEKLY DISPATCH.

Will interest all readers of contemporary autobiography. It is a book of high spirits and not unduly concerned with the art of music. Rather, it is the record of a man who has enjoyed with great good-humour all the phrases of life he has touched and the personages with whom he has come in contact.

ATHENÆUM.

A pleasant and amusing record of a peaceful, busy life . . . his reminiscences are told lightly and with humour.

CITY PRESS.

A more chatty autobiography has not been published for a long while . . . is deeply interesting.

HUNTLY EXPRESS.

Not for a long time have we read a more charming or delightful volume. It is a story once taken up cannot be laid down until it has been wholly gone through. From the first page to the last there is not a dull or uninteresting paragraph. As an autobiography it will rank amongst the best-known works of this kind which have ever been given to the reading public. As a reward book it should be kept in mind by all school authorities—educational or musical.

CHURCH FAMILY NEWSPAPER.

A charming book. Readers will see that "A Westminster Pilgrim" is a very pleasant companion, whose gossip will cheer other pilgrims for many days to come.

GUARDIAN.

A singularly pleasant and companionable book.

MUSICAL HERALD.

So long in preparation, has been worth waiting for. One would not recommend a protracted reading at one sitting; the scenes change too rapidly. But that is just the charm of the book for a busy musician. Pick it up and read a few pages at random, and you will want to repeat such pleasure again and again.

ORGANIST AND CHOIRMASTER.

This is indeed a notable book, and one which stands—and probably will stand—somewhat by itself in the whole range of English autobiographical literature; . . . it is full of humour from cover to cover.

MUSICAL NEWS.

The reader of this delightful volume has the somewhat rare experience of perusing a life-story without wondering whether he has chanced to stray into some advertisement columns.

MUSICAL STANDARD.

Concerning the book itself, it ought in justice to be added that it is a very full record of an active musical life. It is admirably arranged, excellently printed, and copiously illustrated. The "get-up" generally is all that could be desired, and one handles it with infinite pleasure.

MUSIC TRADES REVIEW.

From first to last the book is of intense interest. It is of great historical value . . . and makes exceedingly pleasant reading . . . Music-lovers must not consider their libraries complete until this new volume has been added.

LADY'S PICTORIAL.

A volume of exceedingly chatty reminiscences.

THE QUEEN.

Nothing could be more sprightly—genial.

ABERDEEN FREE PRESS.

Readers may be assured of finding in the book a wealth of intimate information regarding a little-known side of music and many things of interest to the non-musical. The excellent reproductions of the portraits of eminent musicians are a feature of the volume.

NOTTINGHAM GUARDIAN.

Within its 349 pages he has packed an infinite variety of reminiscence, told with a raciness of style and a command of expression which impart great effect to the extremely interesting events of which the volume treats, and which all types of readers will find of absorbing interest.

SHEFFIELD TELEGRAPH.

It is a portly volume, filled with good stories.

YORKSHIRE POST.

A very entertaining volume of reminiscences. More than a conventional word of praise is due to the publishers for the excellent appearance of the volume, which has no vestige of war economy about it, and has many appropriate illustrations, artistically repoduced.

LONDON: NOVELLO AND COMPANY, LIMITED.

MASS PRODUCTION—LOW PRICE HIGH QUALITY.

One million strings every Quarter is our present rate of production, and owing to the growing popularity of British Music Strings it looks like soaring far beyond that already stupendous figure. Mass production governs the price of our strings to you. We offer strings which in quality, tone, and finish have no equal in this or any other country. Every string guaranteed, and packed in damp- and dust-proof envelopes and boxes.

CATHEDRAL STRINGS.—No better strings at the price. Splendid in tone, and now in great favour with discerning professionals. Sales increasing daily. Try this wonderful string de luxe.

SUMMIT STRINGS.—A very popular string with the cultured amateur, but its performance fits it for use by all musicians. A quality string at a popular price.

Send for FREE Sample String.

This offer of a Sample String applies to Violin, Mandoline, and Banjo. State exact String required.

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N. 4.

Telegrams: "CELLO, FINSPARK, LONDON." Telegrams: NORTH 2954.

TWENTY SHORT AND EASY PIECES
FOR THE ORGAN
BY
VARIOUS COMPOSERS.
SET III.

PRICE, PAPER COVER, TWO SHILLINGS AND SIXPENCE. CLOTH, FOUR SHILLINGS.

CONTENTS.

1.	MELODY	A. HERBERT BREWER
2.	MAESTOSO	GEORGE CALKIN
3.	AVE MARIA	EDWARD T. CHIPP
4.	INTERLUDE	PERCY E. FLETCHER
5.	INTERMEZZO	ALAN GRAY
6.	POSTLUDE	ALEX. GUILMANT
7.	SURSUM CORDA	JOHN IRELAND
8.	LIEDER OHNE WORTE No. 22	F. MENDELSSOHN-BARTHOLDY
9.	ANDANTE	GUSTAV MERKEL
10.	DUETTINO IN G	ERNEST NEWTON
11.	CAVATINA	JOACHIM RAFF
12.	MONOLOGUE No. 5	J. RHEINBERGER
13.	MELODY IN F	ANTON RUBINSTEIN
14.	DREAMING	SCHUMANN
15.	THE POET SPEAKS	SCHUMANN
16.	SOFT VOLUNTARY	B. LUARD-SELBY
17.	MENUETTO	BERTHOLD TOURS
18.	ASPIRATION	JOHN E. WEST
19.	SKETCH IN C MINOR	JOHN E. WEST
20.	ANDANTE CON MOTO	W. G. WOOD

LONDON: NOVELLO AND COMPANY, LIMITED.

A MODERN SCHOOL FOR THE VIOLIN

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this section is intended to facilitate, and to insist on, a *thorough*, *steady*, and *continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

		s.	d.			s.	d.
1A.	TECHNICAL PRACTICE (1st Position)	2	0	1B.	STUDIES ... ... (1st Position)	2	0
2A.	DITTO (1st, 2nd, and 3rd Positions)	2	0	2B.	DITTO ... (1st, 2nd, and 3rd Positions)	2	6
3A.	DITTO ... (1st to 5th Position)	3	0	3B.	DITTO ... ... (1st to 5th Position)	3	0
4A.	DITTO ... ... (all Positions)	2	6	4B.	DITTO ... ... (all Positions)	3	0
5A.	DITTO ... ... Do.	2	6	5B.	DITTO ... ... Do.	3	0
6A.	DITTO ... ... Do.	3	0	6B.	DITTO ... ... Do.	3	0

CLOTH BINDINGS.

		s.	d.
Book 1.	(1A and 1B, bound together) in Cloth	5	0
,, 2.	(2A and 2B, bound together) Do.	5	6
,, 3.	(3A and 3B, bound together) Do.	7	0
,, 4.	(4A and 4B, bound together) Do.	6	6
,, 5.	(5A and 5B, bound together) Do.	6	6
,, 6.	(6A and 6B, bound together) Do.	7	0

PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

		s.	d.
No. 13.	TWELVE FOLK DANCES FROM DENMARK. (1st Position)	2	0
No. 14.	SONATA IN G MINOR. G. TARTINI (All Positions)	2	0
No. 15	OVERTURE TO SAMSON. G. F. HANDEL (1st, 2nd, and 3rd Positions)	2	c
No 16.	SONATINA IN D. FRANZ SCHUBERT (1st, 2nd, and 3rd Positions)	2	0
No. 17.	EIGHT HYMN TUNES. VARIOUS COMPOSERS (1st Position)	1	6
No. 18.	STYRIAN DANCES (LANDLER) (Op. 165). JOSEF LANNER (1st to 5th Position)	2	0
No. 19.	PRELUDE AND FUGUE IN G MINOR. J. S. BACH (Advanced)	2	0
No. 20.	SONATA IN G (No. 8). JOSEPH HAYDN (1st to 6th Position)	2	0
No. 21.	CONCERTO IN A MINOR. J. S. BACH (1st to 6th Position)	2	0
No. 22.	CONCERTO IN A MINOR. PIERRE RODE (Op. 9). (All Positions)	2	6
No. 23.	TWELVE CAROLS ... ... (1st Position)	2	0
No. 24.	SONATA IN A (KOCHEL, No. 305). W. A. MOZART (1st to 5th Position)	2	0
No. 25	RÊVERIE. HENRI VIEUXTEMPS (Op. 22, No. 3). (Advanced)	2	0
No. 26.	FOUR LITTLE PIECES. (From Op. 8) IGNAZ PLEYEL (1st Position)	2	0
No. 27.	SARABANDE AND TAMBOURIN. JEAN-MARIE LECLAIR (1st to 5th Position)	2	0
No. 28.	BOURREE AND GIGUE. J. S. BACH (1st and 3rd Positions)	1	6
No. 29.	BALLADE AND POLONAISE. HENRI VIEUXTEMPS (Op. 38,) (Advanced)	2	0

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S SCHOOL SONGS.

FOLK-SONGS OF ENGLAND.

COLLECTED AND ARRANGED BY CECIL J. SHARP.

FOLK-SONGS for Use in SCHOOLS.

COLLECTED AND ARRANGED BY

CECIL J. SHARP.

Sch. Songs No.

SET I. (SOMERSET.)

950. AS I WALKED THROUGH THE MEADOW.
951. I'M SEVENTEEN COME SUNDAY.
952. THE CRYSTAL SPRING.
953. MIDSUMMER FAIR.
954. A FARMER'S SON SO SWEET.
955. ADMIRAL BENBOW.
956. BINGO.
957. THE KEYS OF CANTERBURY.
958. THE COASTS OF HIGH BARBARY.

SET II. (SOMERSET.)

959. O WALY, WALY.
960. THE LOVER'S TASKS.
961. THE SHEEP SHEARING.
962. THE GREEN BROOM.
963. THE GREENLAND FISHERY.
964 THE TREE IN THE WOOD.
965. COME, ALL YOU WORTHY CHRISTIAN MEN.
966. BRENNAN ON THE MOOR.
967. OH NO, JOHN.

SET III. (VARIOUS.)

984. DANCE TO YOUR DADDY.
985. THE FARMYARD.
986. AS I WAS GOING TO BANBURY
987. THREE LITTLE TAILORS.
988. THE THREE SONS.
989. THE POOR COUPLE.
990. THE RED HERRING.
991. DASHING AWAY WITH THE SMOOTHING IRON.
992. ONE MAN SHALL MOW MY MEADOW.

SET IV. (VARIOUS.)

993. SWEET WILLIAM.
994. CHESAPEAKE AND SHANNON
995. THE KEEPER
996. THE LARK IN THE MORN.
997. FAREWELL, NANCY.
998. THE SIGN OF THE BONNY BLUE-BELL.
999. THE WATCHET SAILOR.
1000. WASSAIL SONG.
1001. ROBIN HOOD AND THE TANNER.
1002. HEAVE AWAY, MY JOHNNY.

SET V. (SOMERSET.)

1077. THE LITTLE TURTLE DOVE.
1078. THE SWEET PRIMEROSES.
1079. BEDLAM.
1080. THE BRIERY BUSH.
1081. GEORDIE.
1082. WILLIAM TAYLOR.
1083. THE BRISK YOUNG WIDOW.
1084. SPANISH LADIES.
1085. MY MAN JOHN.

SET VI. (VARIOUS.)

EDITED BY R. VAUGHAN WILLIAMS.

1128. THE JOLLY PLOUGH BOY.
1129. THE CUCKOO AND NIGHTINGALE.
1130. SERVANT MAN AND HUSBANDMAN
1131. THE FEMALE HIGHWAYMAN.
1132. THE CARTER.
1133. I WILL GIVE MY LOVE AN APPLE.
1134. MY BOY BILLIE.
1135. DOWN BY THE RIVERSIDE.
1136. THE FOX.
1137. FARMYARD SONG.
1138. THE PAINFUL PLOUGH.

FOLK-SONG CAROLS.

COLLECTED AND ARRANGED BY

CECIL J. SHARP.

No.

1175. KING HEROD AND THE COCK.
1176. THE MOON SHINES BRIGHT.
1177. THE HOLLY AND THE IVY.
1178. COME, ALL YOU TRUE GOOD CHRISTIANS.
1179. COME, ALL YOU WORTHY GENTLEMEN.
1180. AS I SAT ON A SUNNY BANK.
1181. THE VIRGIN UNSPOTTED.
1182. SONS OF LEVI.
1183. WASSAIL SONG

BALLADS.

1262. LORD BATEMAN
1263. LADY MAISRY.
1264. BARBARA ELLEN.
1265. THE OUTLANDISH KNIGHT.
1266. LITTLE SIR HUGH.
1267. LORD THOMAS AND FAIR ELLINOR.
1268. THE BLIND BEGGAR OF BETHNAL GREEN
1269. THE LOW, LOW LANDS OF HOLLAND.
1270. THE CRUEL MOTHER.

PULLING CHANTEYS.

1271. HAUL ON THE BOW LINE. / PADDY DOYLE.
1272. KNOCK A MAN DOWN. / JOHNNY BOWKER.
1273. GENERAL TAYLOR. / TOM IS GONE TO HILO.
1274. POOR OLD REUBEN RANZO / THE DEAD HORSE.
1275. WON'T YOU GO MY WAY. / OLD STORMEY.
1276. IN FRISCO BAY. / TIDDY I-O.
1277. LOWLANDS LOW. / SHALLOW BROWN.
1278. SALLY BROWN. / BLOW, BOYS, COME BLOW TOGETHER.
1279. HAUL AWAY, JOE. / O I'M GOING TO LEAVE HER.

CAPSTAN CHANTEYS.

1280. WHIP JAMBOREE.
1281. SHANADAR. / THE HOG-EYED MAN.
1282. GOOD MORNING, LADIES ALL. / LOWLANDS AWAY.
1283. O JOHNNY, COME TO HILO. / STORMALONG JOHN.
1284. CLEAR THE TRACK. / THE BULLY BOAT.
1285. A-ROVING.
1286. HE-BACK, SHE-BACK. / SANTY ANNA.
1287. THE DRUNKEN SAILOR. / BLOW THE WIND WESTER
1288. RIO GRAND.

Each Set, Complete, Ninepence. Voice Parts only, Threepence.

Price in Staff and Tonic Sol-fa Notations: Three-Halfpence each Number.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW AND SUCCESSFUL SONGS.

A. HERBERT BREWER—

When all the world is young.

In D (Compass, D to E) and F.

Price 2s.

BROMLEY DERRY—

The Raiders.

(A Song of the Norsemen.)

In G (Compass, D to E flat).

Price 2s.

ERNEST FARRAR—

Brittany.

In E flat (Compass, B flat to E flat), F, and G.

Price 1s. 6d.

PERCY FLETCHER—

Hark! Hark! my Soul.

In C (Compass, A to C) and E flat.

Price 2s.

EDWARD GERMAN—

Charming Chloe.

In D flat (Compass, D flat to E flat), E flat, and F.

It was a Lover and his Lass.

In G (Compass, D to E) and B flat.

Price 2s. each.

W. G. ROSS—

A Daffodil Wedding.

In C (Compass, C to F) and D.

Price 2s.

LEONARD J. WALKER—

My Life is like a Garden.

In B flat (Compass, B flat to E flat), C, and D.

The Summertime of Love.

In B flat (Compass, B flat to E flat), C, and D.

Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

J. & W. CHESTER, LTD.,

11, GREAT MARLBOROUGH STREET, LONDON, W. 1,

PUBLISHERS OF HIGH-CLASS MUSIC, INCLUDING:

NEW FORMULA FOR THE PIANO TEACHER AND PIANO STUDENT BY WASSILI SAFONOFF

Price 3s. net cash.

HARPSICHORD WORKS BY HENRY PURCELL

Complete Edition, by WM. BARCLAY SQUIRE. Four Vols. Each, 3s. net cash.

EDUCATIONAL SERIES OF RUSSIAN MUSIC

Edited by ANNIE T. WESTON. Six Progressive Vols. Each, 3s. net cash.

PIÈCES DE CLAVESSIN DE L'ECOLE FRANÇOISE

Selected and Edited by GABRIEL GROVLEZ. Two Vols. Each, 3s. net cash.

EIGHTEENTH CENTURY MUSIC

Short Piano Pieces by Wilhelm Friedemann Bach, Carl Philipp Emanuel Bach, and Johann Christoph Friedrich Bach.

Selected and Edited by ANNIE T. WESTON. Two Vols. Each, 2s. net cash.

PIANO MUSIC by Ernest Austin, Arnold Bax, Lord Berners, Alfredo Casella, Eugène Goossens, Gabriel Grovlez, G. Francesco Malipiero, Erkki Melartin, Selim Palmgren, Rachmaninov, Scriabin, &c., &c.

CHAMBER MUSIC by Granville Bantock, William J. Fenney, Eugène Goossens, J. R. Heath, Josef Holbrooke, Joseph Jongen, &c., &c.

SONGS by Granville Bantock, Arnold Bax, John Ireland, Armas Järnefelt, S. Liddle, Sigurd Lie, Poldowski, Rachmaninov, Rimsky-Korsakov, &c., &c.

COMPLETE GRADED AND ANNOTATED CATALOGUE ON APPLICATION.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO. Ltd., Paternoster Row, E.C. 4.—Thursday, January 1, 1920

If you have room for an upright piano you have room for : : :

The Weber Small Grand Piano

Length: 4 ft. 10 ins., Width: 4 ft. 10 ins.

This instrument is the latest product of the famous Weber factory at Hayes, Middlesex. It is a triumph alike for its producers and for British craftsmanship, for never have any foreign makers succeeded in obtaining so rare a tone in an instrument of such limited proportions. Less than five feet in length, it occupies almost the same space as an ordinary upright piano, but has all the advantages of tone and :: appearance that characterise the Grand type of piano ::

The tone of the Weber Concert Grand Piano has made that instrument the choice of the world's chief pianists, and in this miniature model all the beauties of the Weber tone are preserved. This wonderful new piano may be seen and played in our showrooms; it is obtainable upon easy payment terms that make it as accessible as an upright piano.

THE AEOLIAN COMPANY, LTD.,

(Formerly the Orchestrelle Co.).

Aeolian Hall, 131-7, New Bond St.,

LONDON, W. 1.

ROGERS

There are other Pianos more widely advertised and better known than the Rogers, but there is none that is so irresistible in its appeal to the musician.

The Rogers Piano represents the careful development of an artistic ideal, and the musician is quick to realize the possibilities it offers him in its delicacy and responsiveness of touch and variations of tone-colour.

GEORGE ROGERS & SONS,

Showrooms and Music Studios: **60, BERNERS STREET, W. 1.**

Marshall & Rose

SUPERB GRAND & UPRIGHT PIANOFORTES

THE PIANOS WHICH INSPIRE

THOSE who purchase the Superb Marshall and Rose Pianoforte can always be confident that their instrument will win the highest measure of praise on account of its superlatively sympathetic qualities. The Marshall and Rose Pianoforte in the making has been treated with the same care and tenderness as a rare violin; it is the supreme outcome of years of experience and steady striving after an ideal; every part of it has literally been *trained* towards perfection, and the result is an instrument which is almost human in its responsiveness.

The artist who avails himself of this wonderful instrument as a means of self-expression will find that his message never fails in its appeal when given to an audience in such an exceptional manner. Real connoisseurs of Music are convinced that the magic and beauty of the immortal works of the great Composers can only be adequately realised when interpreted on the Piano of Perfection—the instrument which bears the name of MARSHALL AND ROSE.

The Marshall and Rose Grand and Upright Pianofortes can also be obtained containing THE WORLD-FAMED ANGELUS PIANO-PLAYER, which gives you a Piano possessing every musical quality and the ability to play it.

Kindly call or write for Illustrated Catalogue No. 112 to the Manufacturers

SIR HERBERT MARSHALL & SONS, LTD.,
Angelus Hall, Regent House, 233, Regent St., London, W.

Chappell Pianos

GRAND & UPRIGHT

Not to be excelled for

TONE, TOUCH,
AND DURABILITY.

Acknowledged by a discriminating Public throughout the world as the FINEST ENGLISH MAKE.

Chappell Player-Pianos

GRAND AND UPRIGHT.

Agents in all the Principal Towns.

CHAPPELL PIANO CO.,
LIMITED.,
SHOW-ROOMS
50, NEW BOND STREET,
LONDON, W.-1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4.—Thursday, January 1, 1926.
MADE IN ENGLAND

THE POSTAGE OF THIS NUMBER IS TWOPENCE

m

No. 924

Price 4d.

THE MUSICAL TIMES

FOUNDED 1844

FEBRUARY 1, 1920

The WIGMORE HALL & PIANO GALLERIES Ltd.

DIRECTORS — E. R. DEBENHAM — R. E. OLIVER — F. M. RICHMOND — A. G. M. WRIGHT

HAVING acquired the West End Premises of Messrs. J. & J. Hopkinson, Ltd., are opening

NEW SHOW ROOMS AT

52, WIGMORE STREET

for the

Sale of Pianos

by the best

English Makers

WIGMORE HALL

32-40, WIGMORE STREET,

LONDON · W · 1

Tunings & Repairs effected by a skilled staff of Piano Makers.

Pianos Stored in a special storage warehouse which is kept at an even temperature throughout the year. Insurance included in the storage rates.

Piano Removals

by experienced men in our own motor vans.

TELEPHONE · MAYFAIR 1761.

The Name of

J. & J. HOPKINSON

Stands for the HIGHEST ATTAINMENTS in THE WORLD OF MUSIC

REMARKABLE FOR THE EXQUISITE QUALITY OF TONE

J. & J. HOPKINSON, LTD.,

44, FITZROY ROAD, PRIMROSE HILL, LONDON, N.W.-1

SONGS OF DISTINCTION

The Harvester's Night Song Poem by FOSTER RICHARDSON Music by H. BAYNTON-POWER

First introduced to the public by **Mr. NORMAN ALLIN.** This song has established its claim amongst the first favourites of all contralto and baritone vocalists.

Think Tenderly of Me Words and Music by VERNON SHARP

Although very simple in construction, this little "heart song" has made an immediate and direct appeal. **Miss ADA FORREST, Mr. ALFRED HEATHER,** and **Mr. GERALD O'BRIEN** amongst other eminent artists regard it as one of the gems of their répertoire.

The Message of the Rose Words by ED. OXENFORD Music by MAY HUNTER

The many admirers of **Madame ELSA STRALIA** who have heard her rendering of this gracefully written song on a COLUMBIA RECORD, are unanimous in praise of its "quaint old English charm."

Rest at Eventide Words by HAROLD SIMPSON Music by H. BAYNTON-POWER

Admirers of the "Harvester's Night Song" will welcome this new song by the same composer. Again we have an exceptionally fine lyric with an underlying philosophy, set to a melody that faithfully reflects its message.

f" the above may be had from Music Dealers throughout the Kingdom or direct from Publishers, post free **2/1** *each.*

THE NEWMAN PUBLISHING CO., Ltd.
7, Newman Street, London, W. 1.

SAMES

HIGHEST QUALITY
GRAND & UPRIGHT
PIANOS

WILLIAM SAMES, LIMITED,
Ombersley Road :: BIRMINGHAM.
LONDON SHOWROOMS: 126 NEW BOND ST.

— THE —
SCHOOL MUSIC REVIEW

A Monthly Periodical devoted to the interests of Music in Schools.

PUBLISHED ON THE FIRST OF EVERY MONTH.

PRICE TWOPENCE

ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, TWO SHILLINGS AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.

From a Photograph by Elliott & Fry

Cecil Sharp.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 924.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

FEBRUARY 1 1920

Price 4*d.*; *Postage* 2*d.*
Annual Subscription, Post-free, 5*s.*

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: His Majesty The King.
Conductor: Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.

SATURDAY, FEBRUARY 14, at 2.30. P.M.

HIAWATHA - Coleridge-Taylor

Miss AGNES NICHOLLS.
Mr. BEN DAVIES.
Mr. HERBERT BROWN.

SATURDAY, MARCH 13, at 2.30 P.M.

THE DREAM OF GERONTIUS

Elgar.

MADAME KIRKBY LUNN.
Mr. GERVASE ELWES.
CAPTAIN HERBERT HEYNER.

FULL CHORUS AND ORCHESTRA.

At the Organ - - Mr. H. L. Balfour.

Prices: Stalls, 8s. 6d.; Arena, 7s.; Balcony, 4s. 9d. and 3s.; Gallery, 1s. 3d.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. The Duke of Connaught, K.G.
Principal: Sir A. C. Mackenzie, Mus. Doc., LL.D., F.R.A.M.

LENT HALF-TERM begins Monday, February 23. ENTRANCE EXAMINATION, Wednesday, February 18.

ORGAN RECITAL, Monday, February 2, at 3.

FORTNIGHTLY CONCERTS, Saturdays, February 7 and 21, at 3.

CHAMBER CONCERT, Monday, February 16, at 3.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

LECTURES BY DR. H. W. RICHARDS, Hon. R.A.M., "On the Life and Works of J. S. Bach (1685-1750)," will be given on Wednesdays, February 4, 11, and 18, at 3.15.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE INCORPORATED SOCIETY OF MUSICIANS.

Founded 1882. Incorporated 1892.

Objects of the Society.

The objects for which the Society is established are the promotion of whatever may tend to the elevation of the status, and the improvement of the qualifications, of all members of the Musical Profession, or may aid the musical education of the people.

Advantage of Membership.

A Benevolent Fund for Members, the Regulations for which have purposely been made as wide as possible in order to meet the many and very varying contingencies which arise from time to time.

An Orphan Fund for the children of musicians, which is open to the dependents of all musicians, whether their parents were members of the Society or not.

Legal advice on all professional matters; Income Tax Claims; Copyright; The Recovery of Fees, &c.

Registers open to members of "Vacant Appointments" and "Engagements," and for the transfer from member to member of pupils moving to new districts.

Full particulars may be obtained upon application to the General Secretary, 19, Berners Street W. 1.

CRYSTAL PALACE.

HANDEL FESTIVAL, June 19, 22, 24, & 26.

VACANCIES in the CHOIR for ALL VOICES. Apply to Mr. Walter W. Hedgcock, Musical Director, Crystal Palace, S.E.19.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.
(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: Professor Hugh P. Allen, M.A., Mus. Doc.
Honorary Secretary: George A. Macmillan, Esq., D. Litt.

The EASTER TERM commenced on Monday, January 5th.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC.

VICTORIA EMBANKMENT, E.C. 4.

Principal ... ... LANDON RONALD.

NEW TERM COMMENCED MONDAY, January 12th.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17*s.* 6*d.* and £10 10*s.* per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

Weekly Orchestral Practices.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: Her Majesty Queen Alexandra.
President: Sir Thomas Beecham, Bart.
Principal: Dr. Adolph Brodsky.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss Marie Brema.

STANLEY WITHERS, Registrar.

ADVANCE IN PRICES.

The prices of certain of the Novello publications were again advanced on April 1, 1919, but the charges are still unaltered in the advertisement columns.

MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.
All Branches of Music taught. Day and Evening Private Lessons.
Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.
Opera Class, "The Golden Web," by GORING THOMAS.
Single Subjects taught. Prospectus from 16, Albert Square.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—
H. M. FRANCIS, *Secretary.*
Paradise Street, Birmingham.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

THE INCORPORATED

LONDON ACADEMY OF MUSIC,

22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3, and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.).

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ORCHESTRAL AND CHAMBER MUSIC CLASSES WEEKLY.

Frequent Students' Concerts. Examination in Music and Elocution, July and December. Spong Rhythmic Dancing. For Prospectus and Examination Syllabus apply to the
CENTRAL ACADEMY, 22, PRINCES STREET, CAVENDISH SQUARE, W. 1.

THE BRITISH MUSIC SOCIETY

For BRITISH Music and Music in BRITAIN.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: DR. A. EAGLEFIELD HULL

MEMBERS (Full national, international, and local benefits, with full voting powers)—One Guinea a year, professionals and amateurs alike.

JUNIOR MEMBERS (up to the age of 21), (Full benefits but no voting powers. Monthly Bulletins, but no Year-Book)—Five Shillings a year.

SCHOOL MEMBERS—Five Shillings a year. One free lecture with grant of music, books on music, and Bulletins for School Library. Schools may even adopt Half-a-Crown or smaller subscription, but the total *minimum* subscription from a School Branch must be Seven Guineas a year.

In certain Branches there are:—

ASSOCIATES (Local benefits only, but no voting powers, and no Bulletins)—Five Shillings a year.

BULLETIN ASSOCIATES—Half-a-Guinea a year. Same advantages as Associates, with addition of Monthly Bulletins.

For further particulars regarding formation of Centres, Branches, &c., write to the Local Representative or Local Secretary, or to
THE GENERAL SECRETARY,
19, BERNERS STREET, LONDON, W. 1.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W. 2.

Founder: MR. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., ARTHUR G. BATES.

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.
DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
(For a full list of the Examiners *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at the various Local Centres in the Provinces in APRIL. Last day of entry, Monday, March 15th.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date. The Half-Term begins Monday, February 16th. For full information apply,
A. GAMBIER HOLMES, Secretary.
Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF DURHAM.

ASSOCIATE (A.I.G C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.

BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

VICTORIA COLLEGE OF MUSIC.

LONDON.

(Under the direction of the Victoria College Corporation, Ltd.)

INCORPORATED 1891.

158, HOLLAND PARK AVENUE, KENSINGTON, W. 11.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:
Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc
Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G C.M
Registrar: J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music

SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.

All communications to be addressed to The Secretary Registered Office, 11, Burleigh Street, Strand, W.C. 2.

CROYDON AND DISTRICT

MUSICAL FESTIVAL

1920.

PUBLIC HALL, CROYDON.

EIGHTH ANNUAL PUBLIC COMPETITIONS

IN

MUSIC AND ELOCUTION

MARCH 8 TO 13, 1920.

Entries close Saturday, February 21, 1920.

FOUR GOLD MEDALS, TWO CHALLENGE SHIELDS, MEMORIAL MEDALLION, AND NUMEROUS PRIZES AND CERTIFICATES WILL BE AWARDED. SPECIAL CLASS FOR COMPOSITION.

Syllabus and Entry Forms may be obtained from
THOMAS COOK, Music Warehouse, 28, GEORGE STREET, CROYDON.

GLASGOW MUSICAL (COMPETITION) FESTIVAL

TENTH (ANNIVERSARY) FESTIVAL.

APRIL 30 to MAY 8.

73 CLASSES.

School Choirs, Junior Choirs, Singing Games, Action-Songs, Mixed Voice, Male Voice, and Female Voice Choirs, Church Choirs, Vocal Solos, Duets, and Quartets, Operatic Quartets, Chamber Music, Instrumental Solos and Duets, Brass Quartets, Elocution and Dramatic Classes.

Adjudicators:

GRANVILLE BANTOCK. H. WALFORD DAVIES.
ERNEST NEWMAN. Sir J. FORBES-ROBERTSON.

SYLLABUS (48 pages), 6d., post-free, from
FESTIVAL OFFICE, 187, ST. VINCENT STREET, GLASGOW.

EDINBURGH MUSICAL (COMPETITION) FESTIVAL

FIRST FESTIVAL.

MAY 20, 21, and 22.

62 CLASSES.

Mixed Voice, Male Voice, and Female Voice Choirs, Church Choirs, Junior Choirs, School Choirs, Action-Songs, Singing Games, Operatic Quartets, Vocal Solos, Duets, and Quartets, Brass Quartets, Instrumental Solos and Duets, Chamber Music.

Adjudicators:

H. PLUNKET GREENE. H. S. ROBERTON.
Dr. R. VAUGHAN WILLIAMS.

SYLLABUS from Secretary,
27, GEORGE STREET, EDINBURGH.

THE CITY TEMPLE CHORAL SOCIETY.

President: RALPH DUNSTAN, Esq., Mus. D. Cantab.
Conductor: Mr. ALLAN BROWN, F.R.C.O.

There are VACANCIES for a few SOPRANOS and BASSES having strong voices and ability to read at sight.

Address, G. J. LE BEAU, Hon. Sec., The City Temple, E.C 4.

Royal National Eisteddfod of Wales.

BARRY, AUGUST 2, 3, 4, 5, 6, and 7, 1920.

NOTICE.—The Prizes in the Male-Voice Competition have been altered, and are

FIRST PRIZE, £100. SECOND PRIZE, £20.

Full List of Subjects, post-free, 11d. from W. M. Williams (Music Secretary), 9, Old Village Road, Barry.

D. ARTHEN EVANS, General Secretary.

WIGMORE HALL STUDIOS,

32-34, WIGMORE ST., AND 110, HIGH ST., MARYLEBONE.

Owing to the growing demand for more Studio accommodation,

NEW ADDITIONAL STUDIOS

have been opened at 110, HIGH STREET, MARYLEBONE (opposite New Cavendish Street), where every comfort and convenience is provided, as at the Wigmore Street Studios.

GRAND PIANO IN EVERY ROOM.
ELECTRIC LIFT, CENTRAL HEATING, AND WAITING LOUNGE.

Early application necessary.

Apply, THE WIGMORE HALL AND PIANO GALLERIES, LTD., 52, WIGMORE STREET, W. 1.

THE CITY TEMPLE,

HOLBORN VIADUCT, E.C.

ORGAN RECITALS

TUESDAY EVENINGS, AT 7 O'CLOCK.

February 10.
MR. ALFRED HOLLINS, F.R.C.O.
Vocalist: Miss BEATRICE ASHTON.

February 17.
MR. REGINALD GOSS CUSTARD, F.R.C.O.
Vocalist: Mr. FREDERICK TAYLOR.

February 24.
MR. ALLAN BROWN, F.R.C.O.
Vocalist: Mr. LEONARD LOVESEY.

Silver Collection in aid of the City Temple Choir and Organ Fund. Subscribers of 2s. 6d. to the Fund will receive a Programme which will admit to a RESERVED seat for the THREE Recitals. Applications should be addressed to the Choir Treasurer,
Mr. GEO. TIDY, The City Temple, E.C. 4.

CHARLES TREE.

MR. TREE CAN BOOK EN-ROUTE DATES FOR LECTURE-RECITAL.

SHREWSBURY "OUTLOOK," Dec. 10.—"A packed house, overflowing to the orchestra, awaited the famous baritone for his return visit with Recital-Lecture. His singing was magnificent, the lecture most interesting and instructive. There was a remarkable demonstration at the close of the evening, and he sang three extra songs."

BURNLEY EXPRESS, Dec. 6.—"He explained in a most interesting way the definite means to obtain that singing which is comparatively rare, yet absolutely indispensable to vocal art and to the long life of the voice."

How many voices in these days stand the wear and tear of 15, 20, and 30 years? Very few. The reason is almost entirely due to wrong placement. Telling the pupil to "get it more forward" does not give the *definite* means to do so. It is this lack of the *definite* which is the cause of such loss. Mr. Tree shows the *definite* many times during each lecture.

BERLIOZ'S "FAUST," HALIFAX, Nov. 20.—"The sarcasm one expects was brilliantly accomplished. His inflection and phrasing artistic throughout. The malignant proddings at the hopeless Faust were cruelly faithful."—*Guardian.*

"HOW TO ACQUIRE EASE OF VOICE." By CHARLES TREE.
At any Smith's Bookstall, and from Joseph Williams, Ltd.
Concerts, Lectures, &c. Address, 29, King's Road, Chelsea, S.W.3.

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING

TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

MR. JAMES BATES will give a Course of Ten Lecture-Lessons to Teachers and Choir-trainers, on "Children's Voice-Culture," at the Royal Academy of Music, Marylebone Road, N.W.1, on Saturday mornings, at 10.30. Full particulars upon application to Mr. Bates.

Piano Playing Kept Up without keyboard practising.

Not the least of the many benefits which the use of my System confers upon pianists is that of being able to keep "in practice" without keyboard practising.

Even when circumstances make keyboard work impossible for several months, definite progress is often made in touch, increased powers of execution, and in general command over the keyboard.

This is one of the many reasons why pianists of all grades of proficiency should take my Postal Course.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 10, Bloomsbury Square, LONDON, W.C. 1.

Do not impoverish the musical soul within you

by persistence in arduous out-of-date systems which yield such poor results for weary hours of drudgery.

The Three T's of the Successful Pianist

(Technique—Touch—Tone)

A Course of Correspondence Lessons

sheds a new light on Piano playing, awakens the enthusiasm of the student, and leads, by natural and logical methods, to the attainment of a perfect and effortless technique.

A STUDENT WRITES:

"I am an enthusiast of your system, having proved, for myself, the immense benefit of it. It is rational and inspiring, it raises piano playing from useless drudgery to intelligent and absorbing artistic enjoyment—in short, it demonstrates how meaningless, irritating noise can be changed into true harmony of sound, which it is the real object of music to accomplish."

Pianists should write for free booklet, stating, in confidence, their difficulties, or whether Beginner, Moderate, or Advanced player, to:—

THE CHARLES A. GILLETT CORRESPONDENCE SCHOOL.

Studios:

11, South Molton St., New Bond St., London, W. 1.

PROFESSIONAL NOTICES.

Mr WATKIN MILLS has great pleasure in recommending his two Pupils,

MISS WINIFRED E. WOOLLATT (SOPRANO)

AND

MR. HAROLD H. GLOVER (BASS-BARITONE)

For Oratorio, Ballad Concerts, At Homes, Receptions, &c.

Apply, "Harwin," c/o 40, Mona Road, West Bridgford, Notts.

CHARLES T. BATCHELOR (BARITONE).

Oratorio, Recitals, Concerts, Receptions, &c.
10, Roche Road, Norbury, S.W. 16.

TENOR VOCALIST.

Concerts, Oratorio, &c. Moderate fees.
"A. H.," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

MR. ERNEST A. FLAMBE (BASS).

Oratorio, Concerts, Receptions, &c.

PASSION MUSIC, STAINER'S "CRUCIFIXION," Etc.

"Mr. Flambe . . . . has a good natural Bass voice, &c." (*The Era*, October 22, 1919).

"It was evident at the outset that the singer was a man of catholic tastes. . . . . His programme did more than cover a wild field. . . . . Mr. Flambe showed good intentions, &c., &c." (*Daily Telegraph*, October 15, 1919).

"Mr. Flambe is well known as an accomplished vocalist, and was quite up to his best form . . . . He is especially to be congratulated on his choice of songs. . . . . &c., &c." (*Streatham News*, October 17, 1919.

For dates, &c., address: 67, Ashbourne Avenue, Mitcham, Surrey.

MR. ERNEST HODGE (BARITONE).

Oratorio, Recitals, &c.
123, Greenvale Road, Eltham, S.E. 9.

OSWALD PEPPERCORN (Voice Specialist).

Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W.1.

MR. ALBERT FRISBY.

Bass Soloist, Paddington Parish Church.
70, St. George's Road, Forest Gate, E.7. 'Phone Messages: East 1703.

MISS LYDIA JOHN

A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS

(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

PERCIVAL J. CULLEY

BASS.
London, Provincial, Scottish, and Welsh Concerts.
Permanent Address: 38, Sherwood Road, Croydon.

HERBERT TRACEY

(BASS-BARITONE).
Address (temporary): 5, Clarence Place, Clapton Square, N.E.

MR. AMBROSE COVIELLO

Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

THE WINDSOR CASTLE SINGERS

(Gentlemen of the Choir of St. George's Chapel Royal, Windsor).

Mr. Frederick Smith. Mr. Eaton Cooter.
Mr. Malcolm Boyle. Mr. Lewis Stainton.

For Ballad and Orchestral Concerts, Receptions, Banquets, &c., Address, MALCOLM BOYLE, 22, The Cloisters, Windsor. ('Phone: Windsor 166).

MODERN CORRESPONDENCE COLLEGE.

GUARANTEE COURSES— (One Fee.)

MATRIC.
MUS. BAC.
A.R.C.O., F.R.C.O.
L.R.A.M.
A.R.C.M.
A.MUS. T.C.L.

A. McALISTER, B.A., 201, Ilkeston Road, NOTTINGHAM.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.

*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted.—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

MUS. BAC. AND MUS. DOC.

COMPLETE POSTAL PREPARATION FOR

"FIRST" AND "FINAL"

BACHELOR AND DOCTOR OF MUSIC DEGREES.

Latest Successes: 5 First Mus. Bac.
5 Final Mus. Bac. 2 Final Mus. Doc.

THESE STUDENTS PASSED AT FIRST ATTEMPT.

DR. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

DEGREES IN MUSIC

COMPLETE

POSTAL PREPARATION IN ALL PAPER WORK.

Numerous Successes in
Mus. Doc., Mus. Bac., L.R.A.M.,
F.R.C.O., A.R.C.M., A.T.C.L., A.MUS.T.C.L., ETC.

"Short Revision Courses" also, for each Diploma.

DR. NORMAN SPRANKLING, Mus. Doc. (Lond.), L.R.A.M.,
48, Linden Road, Redland, Bristol.

DR. NORMAN SPRANKLING

Mus. Doc. (Lond.), L.R.A.M.

GRADED POSTAL COURSES:—
(1) L.R.A.M. Course. (3) A. and F.R.C.O. Courses.
(2) A.R.C.M. Course. (4) Mus. B. and Mus. D. Courses.
(5) General Musical Knowledge Course.

"Short Revision Courses" also, for each Diploma.

NUMEROUS SUCCESSES.

For Prospectus, Address, 48, Linden Road, Redland, Bristol.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS. D. and MUS. B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 33 " " "

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

DR. CROSSLEY.—SINGING, PIANO, COMPOSITION. Special Coach for Degrees, &c. Lessons at Forsyth Bros., Deansgate, Manchester; also by Correspondence Terms, &c., Radcliffe, Manchester.

ARTHUR ELLARSHAW, L.R.A.M. A.R.C.M., (formerly Mangelsdorff), of the British Expeditionary Force, France. *Pianist and Teacher of Pianoforte*, Cole Bank School of Music, 497, Coventry Road, Birmingham.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 370 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W. 1.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.

DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1

L.R.A.M. and A.R.C.M.—TEACHING SINGING. Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

POSTAL HARMONY.—Fifteen Shillings for 12 Lessons. Music copied, transposed, and revised. Terms moderate. BENEDICITE SETTING in D, 1d. per copy. John Wickens, 3, Gordon Place, Newbury, Berks.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.

RECENT SUCCESSES:
2 F.R.C.O., Jan., 1918. 2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918. 2 A.R.C.O., July, 1918.
1 F.R.C.O., Jan., 1919. 3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919. 3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920. 10 A.R.C.O., Jan., 1920.
"Tralee," Warwick Road, Cliftonville, Margate.

MEMORY.—MISS LILIAS MACKINNON, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

LICHFIELD CATHEDRAL CHOIR.—There is a VACANCY for a LEADING BOY (Soloist). Candidates must have very good voices and be good readers of music, and should be between nine and twelve years old. Board, lodging, education, and medical attendance free. Apply, Rev. M. Hardey, Subchanter, The Close, Lichfield.

EXETER CATHEDRAL CHORISTERS' SCHOOL.—There are VACANCIES for TWO PROBATIONERS, at once. First-class education at nominal fees, viz., £11 13s. 4d. per term during Probationership (usually 3 terms), thereafter £3 6s. 8d. For prospectus and form of application, apply to Rev. R. W. B. Langhorne, The Choristers' School, The Close, Exeter.

DUKE OF NEWCASTLE'S CHOIR SCHOOL, Worksop, Notts.—TWO VACANCIES for BOYS with good voices. Sound education. Thoroughly revised Prospectus sent on application to L. R. Pike, Clumber Park, Worksop, Notts.

CONTRALTOS.—TWO LADIES REQUIRED. City Church. Good Readers essential. £10 per annum. Apply, Choirmaster, St. Andrew Undershaft, Leadenhall Street, E.C. 3.

ST. GEORGE'S CHAPEL, WINDSOR CASTLE. There is a VACANCY for a TENOR LAY-CLERK. Candidate should apply for information to H. Deane, Esq., Chapter Office, Windsor Castle.

ARMAGH CATHEDRAL.—TENOR WANTED. Salary, £100. Candidates under 30 years of age. Applications and testimonials (copies) to be sent without delay to the Chapter Clerk, Cathedral Close, Armagh.

BRISTOL CATHEDRAL. — TENOR LAY-CLERK REQUIRED. Salary, £70, rising to £100. Applications, with testimonials (copies), to be sent as soon as possible to Rev. The Precentor, Cathedral, Bristol.

ELY CATHEDRAL.—WANTED, TENOR LAY-CLERK. £110, with additional £50 if qualified to teach in Choir School. Apply, with testimonials and references, Precentor, Ely Cathedral.

ALTO AND TENOR WANTED.—£12 15s. St. John's, Holland Road. Apply at Church, or to Herbert H. Dawton, 14, Mayfield Avenue, Bedford Park, W. 4.

S. PETER'S, EATON SQUARE.—TENOR AND ALTO VACANCIES. Apply, in writing, to The Precentor.

TENOR WANTED.—Church in W.C. district. £10. Moderate music. Apply, R. W. Ready, "Valmar," Crichton Road, Carshalton.

WANTED.—TENOR AND BASS. £15. St. Matthew's, Bayswater. Apply, Organist, 40, St. Mary's Mansions, Paddington, W. 2.

ORGANIST AND CHOIRMASTER WANTED, for Presbyterian Church in Central London. Send applications to Rev. J. Moffett, 22, Brunswick Square, W.C. 1.

ST. AGNES', Kennington Park, S.E.—The post of ORGANIST AND CHOIRMASTER will shortly be vacant. Applications invited (by letter). Rev. A. Holland, St. Agnes' Vicarage, Kennington Park, S.E. 11.

ORGANIST-CHOIRMASTER REQUIRED for Wesley Church, West Hartlepool. Salary, £60. Fine modern Organ. Good sphere for Teaching. Apply, with testimonials, stating age, &c., by February 7, to Mr. W. R. Owen, J.P., Clifton Avenue, West Hartlepool.

ORGANIST AND CHOIRMASTER for St. Paul's, Canonbury. £50. Congregational Services. Possible Tuition. Vicar, 14, Northampton Park, Canonbury, N. 1.

ASSISTANT-ORGANIST REQUIRED for N.W. London Church. Three-Manual, water-blown-Organ. Apply, "J. W.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W.1.

ST. MARK'S CHURCH, Regent's Park Road, N.W. LESSONS GIVEN upon the fine 3-manual (Willis) ORGAN. Pupils allowed to practise. Frederic Lacey, Organist.

ASSISTANT MUSIC-MASTER WANTED for a PUBLIC SCHOOL, in May, to teach 'Cello and Piano. Resident. Apply, Head-master, Rossall School, Fleetwood.

ACCOMPANIST DESIRES ENGAGEMENT or PRACTICE. Soloist or small Orchestra. Please write, H. B. Evennett, 6, Jubilee Place, Chelsea, S.W. 3.

CAPABLE INSTRUMENTALISTS WANTED. Clarinets, Flute, Cornet, Bassoon, Strings, and Drums. Height, 5-ft. 9½-ins.; Chest, 35-ins.; Age, up to 30 years for ex-Service men. Apply, giving particulars, to the Chief Constable, Glasgow.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

FOR SALE.—Two-Manual Church ORGAN, by Hunter. Seven Great, 4 Swell, 1 Pedal. Fine tone. £350. "T. L. N.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ST. JOHN'S PARISH CHURCH, SOUTHEND-ON-SEA.

OFFERS ARE INVITED FOR THE PURCHASE OF THE ORGAN NOW IN THE ABOVE CHURCH.

The instrument is a two-manual one, with pedal board, 16 speaking stops, 3 couplers, swell pedal, 2 composition pedals. Excellent tone. It can be inspected by appointment. The purchaser will be required to move the organ from the Church, at his own expense, during the month of June, 1920. Further particulars of W. Taplin, Hon. Secretary, 17, Weston Chambers, Southend-on-Sea.

ORGAN.—Two Manuals, 56 notes, pedals, full-size radiating and concave; 7 stops and usual couplers. All stops run through with exception of Dulciana and Gamba, lowest octave of which is borrowed from Lieblich Gedact. Built in 1913. Complete, with electric blowing apparatus, £240. B. Bucknall, 237, Iffley Road, Oxford.

WANTED.—SMALL PIPE ORGAN. Two Manuals and pedals, 10-12 stops. New or second-hand. Must be in first-class condition. Reply, stating price and dimensions, to Mr. A. M. Hicks, "Fairview," Purley Oaks Rd., Sanderstead, Surrey.

AMERICAN ORGAN WANTED.—Two Manuals and Pedals preferred. Lowest cash price to M. T. Moore, 54, City Road, London, E.C. 1.

WANTED.—SECOND-HAND SET OF ORGAN PEDALS FOR PIANO, with Attachment; Radiating preferred. Sampson, Vicarage, New Beckenham, Kent.

WANTED TO PURCHASE.—Second-hand TWO- or THREE-MANUAL ORGAN. Reply, with full particulars and specification, and state price required, to "S.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W. 1.

GRAND PIANO FOR SALE.—Full-size Collard. Rosewood case. Little used; equal to new. What offers? Apply, Evans, 24, Moor Street, Ormskirk.

IBACH PIANO, Boudoir Grand, for SALE. £160. Apply, "B.," Chamber of Commerce, 145, Cheapside, E.C. 2.

FOR SALE.—PEDALS FOR PIANO, radiating and concave. Very little used. (Makers, Norman & Beard.) Also STOOL. Apply, R. Dowdle, 13, St. Margaret's Street, Bradford-on-Avon.

TRUMPET (COURTOIS).—Silver-plated. Complete in case. £12. Also silver-plated BALLAD HORN (Boosey). £10. Mitchell, Mumby, Alford, Lincs.

WANTED. First-class OUT-DOOR TUNERS AND REPAIRERS. Old firm with good connections. Applicants must be good Tuners, able to carry out the usual small Repairs. Cycling is essential, though there are plenty of train journeys. Terms offered: £4 weekly, all expenses, refreshment allowance, and cycling at 1½d. per mile; also commission on sales and repairs. Lovely district, healthy. Permanency to right men. Apply at once, with one or two testimonials, experience, age, if married, and state if trial can be given. Heins & Co., Ltd., Piano and Organ Stores, Abergavenny, Monmouthshire.

TO TEACHERS AND TRADE.

GREAT SALE OF MUSIC.—Large Stock of Breitkopf & Härtel, Peters, Universal, Costallat and other Continental Music Publishers by the leading Classical and Modern Masters, comprising band, orchestral, trios, quartets, quintets, violin solos, violin duets, violin and piano, piano solos, piano duets (two pianos, four and eight hands), 'cello solos, 'cello duets, organ, harmonium, harmonium and piano, mandoline, mandoline and piano, operas (vocal and piano scores), songs, choruses for mixed voices, full orchestral scores, Gregorian music, Catholic Church music (Latin words), &c., at greatly reduced prices. Parcels sent on approval.
KINGSLEY, 43, Southdown Avenue, Brighton.

ORCHESTRA FULL PARTS TO SELL.—"Meistersinger"; "Hamlet"; Masque ("As you like it"); "Land of the Mountain and the Flood," MacCunn; Berceuse, Cuthbert Nunn. Fifty copies each. Write, "H.," 54, Grosvenor Road, Ilford.

WANTED.—HULLAH'S SACRED PART-MUSIC. Two Vols., 1842, 1845. Precentor, Ely Cathedral.

ROMANCE for 'Cello and Piano (6—2 pages), 2s. RESPONSES and Setting of the LORD'S PRAYER, 4d. By C. T. Heaviside. For copies, address, 27, Torwood Street, Torquay.

ELEVENTH THOUSAND.

BENEDICITE OMNIA OPERA. Set to music by W. H. HOLLOWAY, L. Mus. T.C.L. Price 2d. "A varied and tuneful setting."—*Manchester City News.*
London: NOVELLO AND COMPANY, Limited.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase. Novello & Co., Ltd.

BASSES should buy descriptive Song, "THE VOICE OF THE DEEP" (OAKLEY). Compass: G (or low E flat) to E flat. All Musicsellers. Weekes & Co., 14, Hanover St., W.1

TO THE KING'S FUND for the DISABLED. £10 given out of proceeds of highly successful Peace Hymn, "PAX TRIUMPHANS" (8th 1,000). Words and Music by HARRY HARRISON, Clapham, Lancaster, from whom copies may still be obtained. 6d. each. London: Novello & Co., Limited.

FOR IMMEDIATE DISPOSAL, Old-established MUSIC-TEACHING CONNECTION of over a quarter-of-a-century (chiefly pfte.). Finest sea-side town in the north of England. Owner retiring. Rare opportunity. Apply, "X. L.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1. (Stamped envelope.)

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.

DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.
ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: Cash, or instalments of 20s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to
THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.
London Address: 11. Ashlake Road, Streatham, S.W. 16.

MUSICAL COMPOSITIONS REVISED.
LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND, ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS.
For terms, write, A. CARRINGTON BRIGGS,
Glenholme, The Common, Hessle, E. Yorks.

DEATH.

ON CHRISTMAS-DAY, early, at North Place, Lincoln, after a long illness, MARION, wife of GEORGE JOHN BENNETT, Mus. D., aged 54.

NEW AND SUCCESSFUL SONGS.

A. HERBERT BREWER—

When all the world is young.

In D (Compass, D to E) and F.

Price 2s.

S. COLERIDGE-TAYLOR—

Sweet evenings come and go, love.

In F (Compass, D to E flat) and B flat.

Price 2s.

BROMLEY DERRY—

The Raiders.

(A Song of the Norsemen.)

In G (Compass, D to E flat).

Price 2s.

LAXTON EYRE—

Life's Highway.

In E flat (Compass, B flat to F).

Price 2s..

ERNEST FARRAR—

Brittany.

In E flat (Compass, B flat to E flat), F, and G.

Price 1s. 6d.

PERCY FLETCHER—

Hark! Hark! my Soul.

In C (Compass, A to C) and E flat.

Price 2s.

EDWARD GERMAN—

Charming Chloe.

In D flat (Compass, D flat to E flat), E flat, and F.

It was a Lover and his Lass.

In G (Compass, D to E) and B flat.

Price 2s. each.

W. G. ROSS—

A Daffodil Wedding.

In C (Compass, C to F) and D.

Price 2s.

LEONARD J WALKER—

My Life is like a Garden.

In B flat (Compass, B flat to E flat), C, and D.

The Summertime of Love.

In B flat (Compass, B flat to E flat), C, and D.

Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

Valuable Musical Copyrights.

PUTTICK & SIMPSON will sell by Auction, at their House, 47, Leicester Square, W.C., on FRIDAY, FEBRUARY 6, at Half-past Two o'clock precisely,

THE VALUABLE MUSICAL COPYRIGHTS,

Engraved and other Plates,

AND

STOCK OF THE COMPOSITIONS

OF THE LATE

ALFRED R. GAUL, ESQ.

THE FA-BURDEN CHANT BOOK

For use with the GREGORIAN TONES.

EDITED BY

GODFREY SCEATS and FRANCIS BURGESS.

A COLLECTION of one-hundred-and-thirty settings of all the usual Tones and Endings, with the Plainchant generally in the tenor part.

IT is designed for use with Briggs and Frere's *Manual of Plainsong*, Palmer's *Sarum Psalter*, or with any other Gregorian Psalter.

MANY classical examples of fa-burden are included, with full directions for their use.

PRICE EIGHTEENPENCE NET.

NOVELLO & CO., LTD., 160, WARDOUR STREET, LONDON, W. 1.

Specimen copies (price 1s. 8d., post-free) may be had from Mr. Godfrey Sceats, 18, Ballina Street, Honor Oak Park, S.E. 23; or from Mr. E. P. Tilly, 154, Bedford Hill, Balham, S.W. 12.

DR. RALPH H.

BELLAIRS' Melodic and Rhythmic Primer

FOR THE PIANOFORTE.

There is in existence a multitude of pianoforte tutors, all of which follow well-known and stereotyped lines, which are rather out of date in the light of modern educational developments.

The "MELODIC AND RHYTHMIC PRIMER," by Dr. Bellairs, breaks essentially new ground, by making a definite appeal to the sub-conscious as well as to the conscious mind of the musical beginner.

No dry-as-dust finger exercises or scale studies are employed. Against such, the pupil naturally rebels, and only negligible progress results.

The basis of music being melody, harmony, and rhythm, it is obvious that a correct educational plan must embrace all three.

Ear and imagination need training as well as hand and fingers, which have hitherto had the lion's share of attention.

The object of this "PRIMER" is to eliminate drudgery by stimulating interest from the very outset.

Published in 2 parts, each 2s. net. Also complete, 3s. 6d. net.

LONDON:

ENOCH & SONS,

58, GREAT MARLBOROUGH STREET, W. 1.

Telegrams: ENOCOUSE, LONDON. Telephone: GERRARD, 5595.

TRINITY COLLEGE OF MUSIC.

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.

Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.

Director of Studies: C. W. PEARCE, Mus. D.

Director of Examinations: E. F. HORNER, Mus. D.

The following CANDIDATES were SUCCESSFUL at the HIGHER EXAMINATIONS held at the College, and at the Bristol, Dublin, and Manchester Local Centres in January:

LICENTIATE IN MUSIC (L. Mus. T.C.L.).

Howard Roscoe Eady.

LICENTIATES (L.T.C.L.).

PIANOFORTE.—Elsie M. Brooks, Blanche M. Cregan, Ida M Derry, Trevor Evans, Kathleen M. Gee, Phyllis Hayward, Albert Heeley, Hilda G. Hibbert, Vida P. Irwin, Mrs. E. F. Kidney, Florence E. Pitches, Jeannie Powney, Hilda F. Pugh, Mary G. Sanders, May Swainson, Olive H. Trew, Phyllis M. Utley.

SINGING.—Dorothy E. N. Evans, Dorothy A. Heale.

VIOLIN.—Eleanor G. Hall.

ELOCUTION.—Joseph C. Buckley, Edith G. England.

ASSOCIATES IN MUSIC (A. Mus. T.C.L.).

Emily Bradford, Muriel G. Chapman, Emily L. Hewitt, John Martin, Mary R. Nall, Helen S. Phillips, Wilkinson Townsend.

ASSOCIATES (A.T.C.L.).

ORGAN.—Eleanor Knowles, Joseph S. McEtheran, Percy Ratcliffe.

PIANOFORTE.—Ethel Allan, Marjorie E. B. Blackmore, Marianne H. Brodrick, Annie Bulman, Mabel F. Burnett, Thomas P. Dean, Eva A. Hart, Irene Hasler-Browne, Dorothy K. Hooley, Iris K. Jenkins, John Martin, Sullivan D. T. Mortimer, Elsie Petterson, Doris G. Porter, Iris M. Raithby, Arthur R. C. Smart, Nora Smith, Dorothy B. Speake, Ethelreda Stone, Ernest J Willis, Florence Willman, Dorothy Wills, Primrose Wood, Winifred M. Wright.

SINGING —Alberta V. S. Martin.

VIOLIN.—Florence M. G. Hubbard, Kerr G. Nicoll.

ELOCUTION.—Ellen Dewhurst.

CERTIFICATES.

ORGAN.—Ezecial Hopkins.

PIANOFORTE.—Lois R. Cremer, Phyllis M. Eley (Honours), Sophia E. Evans, Jack Green (Honours), Elizabeth C. Hughes, Hilda M. Marsh, Kathleen M. Martin (Honours), Mabel Mellor, Mary C. Morrisroe, Ethel M. Pearce, Irene M. Perossi, Louisa K. Scott, Dorothy G. Smith.

SINGING.—Phyllis C. M. Hughes-Garbett, Gwendoline M. Shearn.

VIOLIN.—Edna C. Baker, Gertrude T. Sherwin.

The following awards were made of Scholarships tenable for one year with possible renewal:

PIANOFORTE.—Adelaide S. Collins, Richard F. Cutbush, Evelyn Davy, Freda I Webb.

SINGING.—Edith M. Coates, Annie Cross, Alma A. C. Daw, Edward C. Musk, Catherine E. O'Brien, Alexandrina M. Stringer.

VIOLIN.—Frank E. I. Bilbe, Eric C. Coleridge Muriel S. M. Dry, Sarah Fox, Vera L. Henkel, Leon Kitchenoff, Gertrude A. Ramsden, Dorothy F. Sexton, Catherine I. Spalding.

VIOLA.—Winifred T. Stiles.

VIOLONCELLO.—Alec Compinsky, Reginald F. Kilbey, James Mason

Examiners.—Sir Frederick Bridge, C.V.O., J. C. Bridge, Mus. D., Percy C. Buck, Mus. D., Sir Frederic Cowen, Mus. D., E. d'Evry, F.R.C.O., A. E. Drinkwater, M.A., E. C. Ford, Mus. D., Dawson Freer, Fred. Gostelow, H. A. Harding, Mus. D., E. F. Horner, Mus. D., Cairns James, Charlton Keith, Albert Mallinson, C. W. Pearce, Mus. D., Louis Pecskai, E. Stanley Roper, B.A., Alec Rowley, L.R.A.M., C. Vincent, Mus. D., J. Warriner, Mus. D.

March 17. Last day of entry for the Higher Examinations for Teachers' Diplomas and Certificates to be held in April.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

MINIATURE FULL SCORES.

BANTOCK, GRANVILLE—

	s.	d.
Fifine at the Fair (Cloth, 7s. 6d.)	5	0

ELGAR, EDWARD—

Concerto. Violin and Orchestra (Cloth, 7s 6d.) ...	5	0
Dream of Gerontius (Cloth, 10s. 6d.)	7	6
Falstaff (Cloth, 10s. 6d.)	7	6
Symphony No. 1, in A flat (Cloth, 10s. 6d.)	7	6
Symphony No. 2, in E flat (Cloth, 10s. 6d.)	7	6
Variations on an Original Theme	5	0

London. Novello and Company, Limited.

BROADWOOD PIANOS

CHARACTERISTIC ENGLISH

PIANO MUSIC

Sincere and Melodious.

ASHES OF ROSES

WILFRED ARNOLD.

An English Valse Triste equal to Sibelius.
With a very pretty title-page.

MOON MAGIC

WILFRED ARNOLD.

A delightfully piquant Danse des Fantômes.

Souvenir de Tendresse ... A. W. Ketèlbey.
In the Moonlight ... ... A. W. Ketèlbey.

Poetic Intermezzos of a most attractive type.

For Remembrance - Tender Appeal
Vision d'Amour

FRANCIS BYFORD'S Three most Popular Pieces.
PLAYED AT ALL THE CINEMAS.

2s. net each, of all Music Sellers.

BOSWORTH & CO. LTD.
8, Heddon Street, Regent Street, W. 1.

Just Published.

PARSIFAL

A SACRED FESTIVAL DRAMA

In Three Acts

BY

RICHARD WAGNER

ENGLISH TRANSLATION

BY

CLAUDE AVELING.

Price Five Shillings.

London: Novello and Company, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR

FEBRUARY 1 1920

MUSICAL TIMES PRIZES

The proprietors of the MUSICAL TIMES offer two prizes, of the value of Twenty-five Guineas each, for the best composition of—

(1) An anthem for four voices: soprano, alto, tenor, and bass, with organ accompaniment.

(2) A part-song, without accompaniment, for four voices: soprano, alto, tenor, and bass.

The words chosen for setting should be either non-copyright, or the option of using them must have been secured by the composer.

No composition, when printed, should exceed in length eight pages of the MUSICAL TIMES, wherein the successful anthem and part-song will appear.

The copyright of the prize compositions will become the property of the prize-givers. The right to withhold the prizes is reserved if none of the compositions submitted attains a good standard. At the same time, the proprietors may negotiate for the purchase of the copyright of any unsuccessful work.

Competitors should keep in mind the average capacity of good choirs.

It will be an advantage if the words selected are unhackneyed, wide in their appeal, and of undoubted poetic merit.

The authorship of each composition must be indicated only by a motto or *nom-de-plume* written at the top of the manuscript; such motto or *nom-de-plume* must also be written outside a sealed envelope accompanying the composition and containing the name and address of the composer.

The awards will be made known in the April issue of this journal.

Compositions, which must be received not later than March 1, should be addressed to:

THE EDITOR OF THE MUSICAL TIMES,
160, Wardour Street, Soho,
London, W.-1,

and endorsed 'MUSICAL TIMES COMPETITION.'

THE ENGLISH FOLK-DANCE SOCIETY

In the life of every movement there comes a stage when some kind of stock-taking is called for. The first flush of enthusiasm has waned, the merely curious have dropped astern, and the wet-blanket and cold-water merchants have done their worst. With growth new problems have gradually arisen—problems in regard to organization, finance, and (a specially awkward one at this moment) accommodation. Such a stage has apparently been reached by the English Folk-Dance Society. The school held at Chelsea during the Christmas holidays aroused so much interest and led to so many inquiries that we feel sure some account of the Society's objects, present condition, and future arrangements will be useful to our readers.

The Society was founded in 1911 'to disseminate a knowledge of English folk-dances, folk-music, and singing games, and to encourage the practice of them in their traditional forms.' From the first its policy has been to make haste slowly. It has made a great point of the training of teachers, and so has been able to seize such openings as have occurred from time to time—a much wiser plan than forcing the pace and creating a demand beyond its power to meet. Much of its success is due to the continuous and widespread nature of its activities. Realising the importance of that blessed word 'decentralisation,' the Society has established branches all over England—there are some even in the United States—at which classes and demonstrations are held practically all the year round.

GROWTH OF THE MOVEMENT

In considering the progress of the Society we have to bear in mind that it had been established only three years when the war broke out. Many of its local branches had to suspend work, and its activities in general were necessarily reduced. Nobody would have been surprised if the movement had succumbed to such a check. The most that could be expected of it was a bare survival, followed by a period of convalescence and marking time while awaiting the return of normal conditions. The best proof of the Society's vitality is the fact that although normal conditions are still a long way off, it has grown so much since the war and its services are in such demand that the executive is hardly able to cope with the situation. Here are a few figures showing this growth. An important part of the Society's work has been the holding of vacation schools. The first of these schools was held at Stratford-on-Avon in 1911, about fifty students being present. At the school held at Chelsea recently there were no less than four hundred enthusiasts from all parts of the country. Between 1911 and the end of 1918 five hundred and seventy students passed the various examinations for certificates. In 1919 this number was increased by over two hundred and fifty. A good deal of steady spade work goes to the making of such an increase

Photo by *"Daily Mirror."*

THE EARSDEN SWORD DANCE

as this, and the reader will not be surprised to hear that the central weekly classes held in London last term were attended by five hundred pupils. In addition, weekly courses were held in the suburbs —Kensington, West Ham, Ealing, Greenwich, Hammersmith, &c.

During the war the Society supplied twenty teachers (under the leadership of Miss D. C. Daking) to the Y.M.C.A. for work behind the lines in France and at rest and convalescent camps. A full account of this successful venture appeared in the *Music Student* for December, 1918. The work amongst convalescent soldiers in England is too well known to need more than mention. Thousands of men derived benefit from folk-dancing, and as a result a large number of demobilised soldiers are joining the Society and its classes. The dances are now very generally taught in Elementary Schools throughout the country, and are practised by girl guides, boy scouts, girls' clubs, women's institutes, and other social organizations.

ITS CHIEF NEEDS

This rapid growth has brought about the problems mentioned at the beginning of this article. The Society is badly in need of suitable headquarters, larger offices, a library, museum, and, above all, class-rooms and a large hall. At present over £500 per annum is being spent in renting halls and class-rooms, and even at this heavy cost the right kind of accommodation is difficult to obtain.

ENGLISH BALLET IN THE MAKING

The repertory consists of ninety-five Morris Dances, a hundred and twenty-five Country Dances, and eighteen Sword Dances, all of which are published in instruction books. The technique of English Folk-dance is very elaborate, especially that of the Morris and Sword type. When a knowledge of this technique becomes general some interesting developments may be looked for. It is possible—even probable—that one of the results may be an English Ballet. A step in this direction was made at the Chelsea School, when an enjoyable feature was a Mock Ballet performed by members of the E.F.D.S., and produced at the Margaret Morris Theatre. In this were parodies and 'guyings' of all kinds of people and things, from Mr. Cecil Sharp to the Russian Ballet. The music—a medley of folk-tunes cunningly woven by Mrs. Shuldham Shaw, who also wrote and produced the Ballet—deserves special mention.

THE CHELSEA SCHOOL

We quote the following from an account of the School published in the *Daily Telegraph* of January 3:

> One would not be far wrong in guessing that to-day in Chelsea at least four hundred young people are sorry Christmas is over. . . . . Are you aware that Chelsea has been performing, as it were, a wonderful symphonic ballet of its own that has taken six days to perform? Do you know that those six days have been days of joy and energy and laughter and music and sweetness and splendid activity

to those four hundred people? Let me explain the unusual situation in a word. Those happy people you have met have been to school during the holidays! . . . . And what sort of school can that be? It has a rather solemn title that might make you think hardly of it: The Vacation School of Folk-Song and Dance, London. But it is really not a solemn school, and though the prospectus looks severely business-like—at the head of it you read, 'The English Folk-Dance Society: Hon. Director, Cecil J. Sharp'—with its time-table and programme of winter session, it contains some of those elements that made our ancestors talk of Merrie England. . . . . Do you know, or have you ever heard of, 'Bobbing Jo'? That's a six-hand Morris that sets you tapping the floor with the heel of your boot and in a couple of minutes humming the tune. Do you know 'Hunting the Squirrel'? That's a stick-dance, old-world and quaint and as graceful as can be, and Mr. Sharp will tell you, if you ask him why it is called 'Hunting the Squirrel,' that the old folk-song makers and players called any old thing that if they were at a loss for a title. Do you know 'Old Molly Oxford'? That's a jig to set your feet a-tingling. Or 'Rufty-Tufty' for four dancers, or 'Mage-on-a-chree' for eight dancers, or 'The Boatman' for six? If you don't know any of these things you merely haven't lived, and if the tune of 'The Boatman' doesn't catch you by the heart-strings then you must be one of those people old Shakespeare cared little for. . . . . If you suffer from ennui, if you are depressed, if you have lost faith in Merrie England, just go to school—in the holidays.

We reproduce two photographs taken at the Chelsea School.

MR. WILLIAM KIMBER

An interesting volume might be written on the part played by chance—a random word, a coincidence, a casual meeting—in the origin of important movements. Thus Mr. Cecil Sharp, the founder of the Society, tells us that the present revival of folk-dance was due to his chance meeting with Mr. William Kimber at Headington, Oxford, on Boxing Day, 1899. Mr. Kimber was playing for the Headington Morris Men, and Mr. Sharp was among the spectators. From the start the movement has had the great advantage of expert advice from Mr. Kimber, and the fact was suitably recognised at Chelsea. Mr. Kimber had been specially invited in order to celebrate the twentieth anniversary of the commencement of the revival. The veteran having danced a couple of jigs in his inimitable style, was called to the platform, where, in the name of the students, Mr. Sharp presented him with a pocket-book containing a substantial cheque.

FUTURE ARRANGEMENTS

The 1920 Easter Vacation School will be held at York, and the Summer School at Cheltenham. The removal from Stratford-on-Avon to Cheltenham is owing to the need of greater lodging accommodation and more class-rooms than were available at the former town.

The Easter Term of classes in London commenced on January 19 and ends on March 27. The classes are held at the Swedish Gymnastic Institute, 16, Paddington Street, Baker Street, and at Reeve Hall, 76, East Street, Baker Street, on the evenings of Monday, Tuesday, Wednesday and Friday, and on Saturday mornings. The syllabus may be had on application to the secretary, Miss Elsie W. Austin, 7, Sicilian House, Sicilian Avenue, W.C.1.

Photo by *London News Agency.*

THE WINLATEN SWORD DANCE

THE ARTISTIC VALUE OF ENGLISH FOLK-DANCE

The physical and recreational benefits to be derived from the practice of folk-dance are too obvious to need setting forth. Indeed, they have perhaps somewhat obscured the artistic value of the movement.

This article cannot end more fitly than by drawing attention to a couple of enthusiastic tributes to its artistic importance,—tributes the more valuable because they come from widely different sources. The first will be found in our correspondence columns, in a letter from Mr. Tobias Matthay. The second is a quotation from an article in the *New Statesman* of August 30, 1919, from the pen of Mr. W. J. Turner—a critic who is not given to rash praise of his country when art is concerned:

Many people have heard of the English Folk-song Society who have never seen a performance of any of Mr. Cecil Sharp's pupils, and I am sure that to those

MR. WILLIAM KIMBER, HEADINGTON MORRIS DANCER

who have not seen their dancing it comes as a revelation. A demonstration was given on the lawn in the grounds of the Memorial Theatre by eight dancers, with Miss Avril as violinist and Mr. Sharp at the pianoforte. As a great admirer of the Russian Ballet I must honestly declare that never at the Russian Ballet have I seen anything so beautiful. On the grass one got pure movement without a sound except from the instruments. The effect was extraordinary. So perfectly in time and so liquid were their movements that one could have almost wept for pleasure. No one who had not seen it could imagine the pure loveliness of the Morris Jig ('Heart's Desire') danced by a single girl dancer. It is impossible to over-praise the work Mr. Cecil Sharp has been doing. It has been taken far too much for granted in the past, but I hope future producers of Shakespeare's plays will consult Mr. Sharp, for I am sure it will be to the advantage of the theatre.

How enthusiastically we should hail any foreign dancers of whom such words as the above were written! And what a pity it is that the director has such a painfully abrupt and English name as 'Sharp!' A few more syllables and a sneeze at the end would make it an asset of untold value to the Society.

ELGAR'S VIOLONCELLO CONCERTO

By H. C. Colles

Elgar's Violoncello Concerto (Op. 85) comes as a pendant to the chamber works in much the same way that the Violin Concerto (Op. 61) was a pendant to the first Symphony (Op. 55). The glow of his first symphonic creation was still on him when Elgar took in hand to write a violin concerto for Kreisler. He approached the work in the same buoyant spirit, and carried it through with the same exuberant delight in the construction of a big design from a wealth of highly coloured melodic tesseræ. The Violin Concerto might be regarded as a second symphony with an important *violino principale* part.

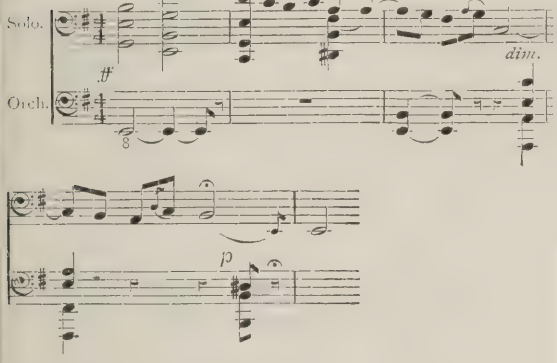
When it was known that Elgar had composed a Violoncello Concerto, thought naturally reverted to the Violin Concerto and raised expectation of something in a similar vein. The work was performed, and the first impression was one of disappointment. It was a performance insufficiently rehearsed. Some people complained that the writing for the solo instrument was poor, others found that the orchestration was curiously thin. All these and many other things were said to account for the disappointment, and they had some truth in them, but those who disparaged the work most seemed to comprehend its standpoint least. Perhaps the composer had not quite realised his own standpoint. If he had he would not have employed an orchestra of the same size as that of the Violin Concerto: for the whole texture of this work is that of chamber music rather than orchestral music, of the sonata rather than the symphony. Its interest depends on the development of certain clearly defined melodic ideas used with more continuity than were those of the earlier works, but less arresting individually. Instead of the rich mosaic we have a pencil drawing, heightened by simple washes of instrumental colour, and the impression formed at a first hearing—that the amount of colour hardly justified the use of so large a paint-box—is confirmed by a study of the full score.

The Concerto is now published in an arrangement for violoncello and pianoforte by the composer, and has lost very little in the process. Anyone who has tried to play either of the Symphonies or the Violin Concerto in pianoforte arrangements knows how different is the case with them. However skilfully the thing may be done, one is always conscious of the makeshift, but here a good violoncellist and pianist can sit down to enjoy the music together

and forget if they will all about the orchestra in a duet sonata. The general form of the work can be compared to those sonatas of Beethoven's middle period described as *quasi una fantasia*, which is as far from the traditional one of the Concerto as anything could be. The essential of Beethoven's form in the two Sonatas of Op. 27 is that instead of putting the greatest intellectual energy into a first *Allegro* he reserves such forces for the *Finale*, merely using the opening to set a mood and create an atmosphere.

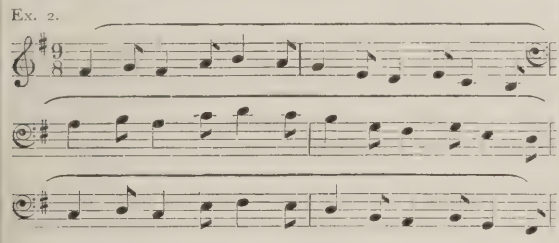
Elgar's opening fulfils the same function with complete freedom from pretentiousness :

Ex. 1. *Nobilmente.*



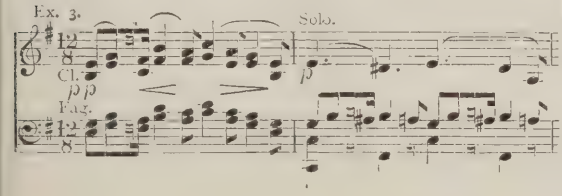
The short recitative phrase for the violoncello is a motto reappearing in the later movements and also giving melodic suggestions for their principal themes. It is not dwelt on with any insistence in this its first shape, but the violoncello in an *ad libitum* ascending passage leads the way to the *moderato* first movement, the theme of which is outlined by the strings :

Ex. 2.



The gentle undulation of this melody, with its rhythmic regularity, takes possession of the score for the next thirty-six bars. Its six-bar rhythm, always divided into sequential passages of two bars each repeated in different shades of tone and different degrees of emphasis, is curiously uneventful ; but this very fact serves its purpose in heightening the effect of the more broken rhythm when it appears in the next idea propounded by the clarinets and bassoons :

Ex. 3.



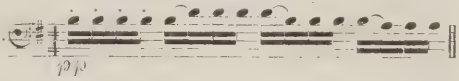
Even so slight a variation of rhythm as this becomes significant, and the phrase is susceptible of much melodic extension. The whole suggests the placidity of a quiet country in which the small details of foliage and the movements of human life seize the attention. Viewing the movement analytically, one cannot fail to regret the limitation which the constant employment of phrases of two bars imposes, but accepting this limitation, one is charmed by the varying melodic turns given to the melody which flows on in a scheme of quiet beauty developing the pastoral idea. That idea is further emphasised in the orchestration, in which clarinets and bassoons constantly alternate with the strings, while the solo instrument develops a free descant on the ideas which they suggest.

Like everything which Elgar writes, it hints at some personal experience of which we can share the feeling though not the facts. Shortly before the end of the movement the 9-8 rhythm of Ex. 2 returns, combining with that of the pastoral theme, and after one short climax of orchestral tone it sinks to a calm ending.

While the lower strings still hold the last note of the first movement, the violoncello breaks in with string *pizzicato* chords, suggesting the opening notes of the recitative, Ex. 1, and the second movement opens with a free passage in which such chords are contrasted with a fragment of what is to be its principal theme :

Solo. *Allegro molto.*

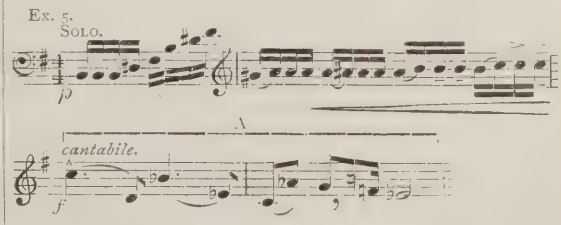
Ex. 4.



It asserts a more agitated feeling than anything which has preceded it. The whole orchestra joins in an impulsive *accelerando* and *crescendo*, which is answered by a fine declamatory *cadenza*.

The movement to which this leads is an *allegro molto*, in which the solo instrument is in the foreground, developing the idea of Ex. 4 with brilliant scale passages, using almost entirely the higher register of the instrument. The orchestration is exceedingly light, flutes and clarinets combining in duet passages with the soloist, and as in the first movement, although here the mood is more vigorous, the continuity of the texture is remarkable. The second subject itself makes its appearance as a conclusion of what has preceded it :

Ex. 5.



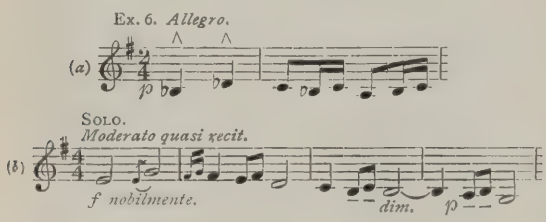
The figure A is immediately taken up by the orchestra and emphasised, producing a strong element of contrast with the perpetual movement of the developments from the principal theme.

Each time it comes it sheds a ray of strong light on the half-tones in which its surroundings are placed; but again the movement is inconclusive. The light flickers and goes out in a *Coda* which seems intentionally designed to evade any suggestion of climax such as makes the conventionally-effective ending of a *scherzo*.

There is a silence before passing to the third movement. This is a perfect little miniature slow movement in B flat major, 3-8 time, some sixty bars in length. The solo violoncello and the strings are closely combined, and of the wind instruments only clarinets, bassoons, and two horns are used to give an occasional touch of colour. It is so continuous in design, that it would be impossible to quote a fragment as a representative theme. But for the fact that it ends on the dominant chord, it would be completely independent of its surroundings; but this ending links it to the last movement.

As in the case of the Beethoven sonatas pointed to as a parallel in form, it is the *Finale* which sums up the purpose of the ideas suggested in the earlier movements.

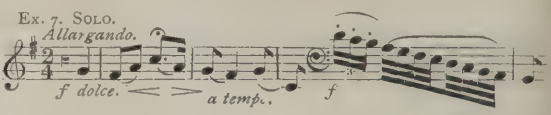
The orchestra enters with a strong, dance-like rhythm, which the solo instrument presently shows to be connected with the recitative of Ex. 1:



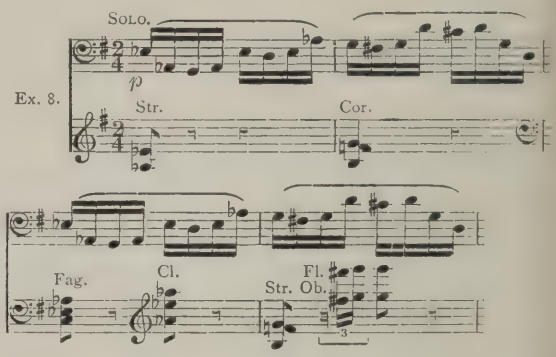
The recurrence of Elgar's favourite *nobilmente* direction identifies the mood of this recitative with the opening one, but the application of the term to such passages as these is in itself a change of view from what the earlier works suggested as his interpretation of nobility. Even in the Pianoforte Quintet *nobilmente* is associated with a grandiloquent manner. The passage where it appears shortly before the end of the *Finale* in that work is one where the strings present a version of the principal theme in a unison *fortissimo;* but here *nobilmente* seems definitely dissociated from anything like a display of magnificence. The writer of the programme notes to the first performance (Mr. Henry Coates) said, 'As to the poetic and emotional basis of the work one has the composer's sanction for saying that it is perhaps appropriately expressed in the term *nobilmente* which is prefixed to the beginning of the score.' And since the whole work seems of set purpose to avoid the type of emotion with which Elgar used to associate the word, one can only feel that he is giving a more intimate meaning to it in applying it here.

The recitative is expanded into a stronger *cadenza* than that which preceded the second movement, so that each time it recurs as an introduction throughout the Concerto greater emphasis is laid upon it. It is cut short by a single chord on the full orchestra, and then the *Allegro* enters, the solo violoncello leading with the dance theme (Ex. 6*a*), now in E minor and expanded into an 8-bar tune.

With this idea the whole atmosphere of the work becomes clearer. Positive statement takes the place of elusive suggestion. One is reminded of the *Finale* of Brahms's double Concerto, not in any textual resemblance, but simply in this emergence into full daylight by the arrival of a sharply-cut rhythm. There are a number of contrasting episodes concerned in the development of the movement, amongst which the following is the most definite in its contrast of sentiment:

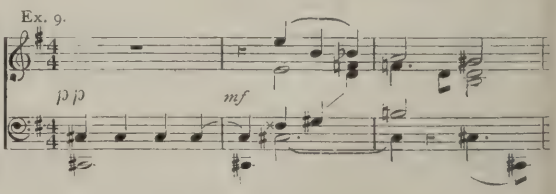


A flowing semiquaver figure for the violoncello, punctuated by light chords and figures of accompaniment on the strings and wood-wind, carries on the rhythmic design of the first theme and adds to its interest:



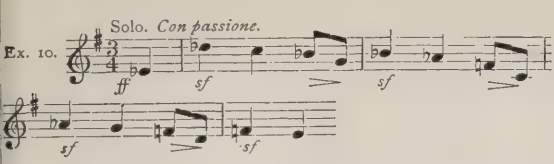
That first theme itself has a very extended development in the middle of the movement, in the course of which sweeping *arpeggios* over the strings of the solo instrument accompany modifications of the tune on the orchestra. A complete recapitulation, more brilliantly scored than the first statement, leads to a *poco più lento*, one of those extended *Codas* which are frequently amongst the most interesting features of Elgar's work.

The dance rhythm dies away upon a low C sharp, and the time changes to one of four slow crotchets. Over the rhythmical pulsations of this note, used as a pedal, the strings introduce a chromatic figure which is strongly insisted upon:



This is worked to a tense emotional climax, at the height of which the violoncello enters *con passione* with a phrase of melody which was important in the third movement.

Ex. 10.



It is treated in dialogue between the soloist and the full orchestra until, after a strenuous outburst of tone, a *diminuendo* dwells thoughtfully upon another feature from the slow movement, including a repeated rise of an octave in the solo part against a chromatically descending bass. All movement ceases upon a delicately poised dominant chord. Then the recitative (Ex. 1) breaks in practically in its original form. The dance rhythm (Ex. 6*a*) is resumed *pianissimo* by the orchestra, and with a rapid *crescendo* is carried quickly to a vivid ending.

This account has referred with some fulness to the instrumentation, although it was pointed out at the beginning that it is a much less conspicuous feature of the work than is usual with Elgar. The published pianoforte score gives very little indication of the instruments used, in fact the beginning of the second movement is the only place where instruments are indicated at all, and therefore it seemed that those who become acquainted with the Concerto through the publication might be helped by some description of its colouring. It is, for example, important to know that the third movement is scored for a very much smaller orchestra than the rest. Personally, I cannot help wishing that the whole had been treated as a work for solo and small orchestra, in fact as a chamber concerto of which we have so few modern examples. The whole style of the work would favour such treatment, and the balance of solo and *tutti* would be more surely found. Perhaps it is not too much to hope that without abandoning the original score the composer will issue some time an arrangement for small orchestra. A still more important consideration is that the work should be heard again in a performance for which every detail has been fully thought out. When this is done, and when it is listened to with the knowledge of its content that the published score can give, there can be very little doubt that the consistent beauty of thought which sustains it will be fully appreciated.

MODERN BRITISH COMPOSERS

By EDWIN EVANS

VIII.—HERBERT HOWELLS

It is impossible to devote prolonged attention to British composers who have come forward during the last twenty years without becoming conscious of a strong endeavour, conscious in some, unconscious in others, to realise that peculiarly elusive quality which we term the English atmosphere. In so far as it is conscious it necessarily comes under the heading of nationalism, a word the abuse of which threatens to become a bugbear. Nationalism is not an ideal. It is at best a means to an end, which when the end is accomplished, loses its artistic value and, as we have seen with the Russian composers, is quickly dropped by those who feel sufficiently emancipated to dispense with it. It is an antithesis to internationalism which, properly understood, is an ideal condition for all art. But in music, internationalism has grown to mean two definitely opposite things. The development of musical history has burdened us with a false internationalism which consists in holding the door wide open to all that is German or in harmony with the German tradition, and keeping it barely ajar for whatever music may develop independently of that tradition. During the war this was commonly called being broad-minded, and if any of us criticised it, we were reminded that 'art has no frontiers.' It is not internationalism but imperialism which holds frontiers in such light esteem. Much of the greatest art in history has existed precisely by virtue of its frontiers. The ancient pride that divided culture into Hellenic and barbaric had no doubts about frontiers, but who can deny its fruitfulness? But there is a true internationalism which consists in awarding sympathetic attention to all artistic endeavour whatever the tradition may be to which it owes allegiance. That is the state towards which current musical opinion is striving, and in the transition from the false to the true internationalism, the temporary phase of nationalism has rendered incalculable services—services whose value outweighs the theoretical objections that one may have to the self-conscious, or even aggressive elements which helped to foster it. Such objections are frequently made, for instance, to the use of folk-song as thematic material, and they might be valid if the music which results from the technical exploitation of traditional material represented the final goal to which its authors were striving, but I know of no composer who so regards it. It is one of several means of transition from the false internationalism which had a peculiar regard for an idiom plainly though indirectly derived from German folk-song, to a true internationalism in which all idioms alike will be admitted to full citizenship.

It is necessary to bear these considerations in mind when turning to the work of Herbert Howells, as few of the younger composers are so much exposed to misinterpretation. His compositions are rich in traits which, whether they have any affinity with folk-song or not, are recognisably English; but if these were cited as evidence of nationalist tendencies, there is little doubt that he would promptly and energetically, if not wrathfully, dissociate himself from any such movement. There is no contradiction in this. There might have been twenty years ago, when it was practically impossible for an English composer to write, otherwise than self-consciously, music that was recognisably English. Then only those who deliberately avoided it could escape the classic idiom, and it is the weakness of nationalism that it is deliberate. Now the tyranny of idiom, if not

completely broken, is so far weakened, that deliberate rebellion against it is no longer necessary for its avoidance. It is Herbert Howells's good fortune to have come forward at a time when the German idiom was available for those who liked it, but offered no special inducements to those who did not. It was not a case of rebellion, perhaps not even of choice. He merely sat down to write as he felt, and as he happened to be an Englishman, a great deal of what he wrote had an English tinge. The distinction is not a personal one. It belongs to the changed conditions. To write English music was an affectation twenty years ago, but a page of musical history has been turned over, and to-day it is affectation to write music which is alien in sentiment or idiom. Notwithstanding certain melodic devices which possess affinities with folk-song, Herbert Howells is no nationalist. There is still less ground for attributing a similar significance to his fondness for modal inflections; for though the folk-song enthusiasts frequently lay claim to them, it is in another context altogether that this young composer learned to love them.

The English atmosphere in Herbert Howells's work rests neither upon a characteristic melodic idiom, nor upon harmonic treatment, nor upon any other of the devices which constitute a composer's raw material. If it did, it would be less subtly true than it is, and our recognition of it as such would be a mere matter of external features. It lies deeper than that. Probably his circumstances have very largely conduced to it, for constant ill-health has compelled him to spend the greater part of his time at his home in the Forest of Dean, and the Gloucestershire countryside is a better school than any academy. This raises an interesting problem in criticism. He stands out among contemporary English composers as perhaps the most truly lyrical of them all, not merely in the sense of writing songs or lyrical melodies, but because his music really and truly sings where that of other composers is content to recite. His music is singularly free from rhetoric, and singularly rich in poetry. Now the problem is this: Did the countryside make him a lyrist, or is it because he was born one that he is so subtle an interpreter of the countryside? Such questions are really as incapable of reply as the famous riddle concerning the respective priority of the chicken and the egg; but it is not necessary for a question to admit of a reply for it to possess a fascinating interest. On the contrary, criticism delights in unsolved riddles.

The main characteristics are therefore a lyrical realisation of the beauties that unfold themselves to the eye of a tone-poet amid rural surroundings, a sense of openairishness combined with a feeling for distance that engenders a strain of mysticism, alternating with a healthy cheeriness which has a different ring from the gaiety of cities.

The combination of these qualities produces an engaging sincerity which, in these sophisticated days, might be regarded as ingenuous, but which is in reality the expression of a youth that has been spent in more natural surroundings than are the fortune of many of us. The most important of them, though not that which is most frequently indulged, is the mysticism for which perhaps remoteness were a better word. Sometimes it enters quite suddenly, with a feeling which recalls the sensation of glancing from a picturesque cottage in the foreground to the horizon far behind it. At other times it creeps in imperceptibly, and one realises that the atmosphere of the music is radically different from what it was a few pages back, without having noticed the transition. Perhaps it is then more attractive, for the poetical feeling takes one, so to speak, unawares, and tricks one into accepting its beauty as a matter of course, and as an inevitable consequence of a train of thought which at its inception was concerned with picturesque externals, or at best with a less detached mood. It is in these moments that Herbert Howells shows the best that is in him. It is here that he becomes, in the fullest meaning of the word, a tone-poet, for the greatest poetry of all despises mere anecdote except as a gateway to those remote things which are its true material. There are moments when the poetical feeling becomes so meditative that it seems to pass beyond the influence of purely musical considerations, but it would appear that the composer is alive to this, for, having plunged us for a moment into this dim remoteness, he quickly leads us back and concentrates our interest again on the main course of the music. His formal sense is too definite to allow him to lose his way in those dim regions, however fascinating he may find them.

Herbert Howells was born October 17, 1892, at Lydney, Gloucestershire. He is the youngest son of a large family, and grew up amid musical surroundings which became so intimate a part of himself that he finds it very difficult to say at which point his active interest in music commenced. In 1905 he became an articled pupil to Dr. Brewer at Gloucester Cathedral, and he has since been assistant-organist at Salisbury. Unlike many young musicians, he extended his interests during these early years to various outside subjects, which enabled him to escape the narrowness that is a lamentable feature amongst students. To this his outdoor pursuits largely contributed. An Organ Sonata, composed in 1911, won for him an open free scholarship for composition at the Royal College of Music, where he studied theory with Dr. Charles Wood, composition with Sir Charles Stanford, and the organ with Sir Walter Parratt. Whilst at the College he secured the Sullivan prize, the Manns memorial prize, the Dove prize, a prize for extemporisation at the organ, the Tagore medal, the Bruce scholarship, and the Grove scholarship. Whatever value one may set upon academic distinctions, it is evident that he was an unusually brilliant student. In addition to the foregoing, he was frequently the recipient of the prizes awarded by Sir Hubert Parry for literary essays on musical history. Before he left the College in 1917, his Pianoforte Quartet had

The Musical Times **EXTRA SUPPLEMENT.** February 1, 1920.

This Supplement is part also of the February issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price 2d.*

The Competition Festival Record

No. 139.

COMPETITIONS IN 1920.

The quick revival of the Competition movement to something approaching its pre-war activity is gratifying. Probably of all forms of music-making choral singing was the worst sufferer from war conditions. Nothing could more effectively resuscitate the choral life of the country than the stimulus of competition. Last month we printed a list of forty Festivals announced to take place this year. That list has now grown to forty-seven, and doubtless there are other events of which we have no information. We have heard that the great Blackpool Festival is to be renewed during the autumn, but no particulars are yet to hand. We notice that a new competition has come into being at Edinburgh. The following list gives all the information we have received as to dates, names and addresses of secretaries, and names of adjudicators:

ABERDEEN.—April 24. Dr. J. R. Elder, 189, Westbourne Road, Aberdeen. Adjudicator, Mr. David Stephen.

AYRSHIRE (KILMARNOCK) —April 23-24. Mr. Robert D. Wood, 81, King Street, Kilmarnock.

BALLYMENA.—May 4-7. Mrs. W. Wier, 4 Mount Royal, Portrush, Ireland.

BIRMINGHAM (THE MIDLAND FESTIVAL).—May 8 to 15. Messrs. G. J. Bowker and F. W. Stevens, Queen's College, Birmingham. The names of the thirteen adjudicators, and a complete list of the test-pieces, were given in the *Competition Festival Record* for October, p. 80.

BRIGG (North Lincs.).—April. Mr. Edward S. Brown, Thornholme, Brigg, Lincs.

BRISTOL.—June 21 to 23. Mr. W. E. Fowler, 8, Elmdale, Tyndall's Park, Bristol.

CARLISLE.—February 10-12. Mrs. Nigel Buchanan, 29A, Aglionby Street, Carlisle. Adjudicator, Prof. H. Walford Davies.

CLEETHORPES.—July 2, 3. Mr. S. G. Dilnot, Council Offices, Cleethorpes.

COLERAINE.—May. Mrs. Huston, Ulster Bank, Coleraine, Ireland.

CORNWALL.—May. Lady Mary Trefusis, Falmouth. Adjudicator, Mr. Sydney H. Nicholson.

CROYDON.—March 8 to 13. Syllabus from Mr. Thomas Cook, Music Warehouse, 28, George Street, Croydon.

DORSET CHORAL ASSOCIATION.—Miss F. Kindersley, Clyffe, Dorchester, Dorset.

DOVE AND CHURNET VALLEYS (ASHBOURNE).—April 20. Mr. F. Rawlinson Wood, Denstone College, Roster, Staffs.

EDINBURGH.—May 20, 21, and 22. The Secretary, 27, George Street, Edinburgh. Adjudicators, Mr. H. Plunket Greene, Mr. H. S. Roberton, and Dr. R. Vaughan Williams.

ESKDALE.—May 11, 12. Miss May Yeoman, Woodlands, Sleights S.O. Adjudicator, Dr. A. Somervell.

FEDERATION OF WORKING GIRLS' CLUBS, LONDON.—March 27 (Drapers' Hall) and April 10 (Clothworkers' Hall). Miss G. M. Tottenham, 26, George Street, Hanover Square. Adjudicator, Mr. Harvey Grace.

FIFE, KINROSS AND CLACKMANNAN (KIRKCALDY).—April. Mr. J. T. Davidson, Solicitor, 15C, High Street, Kirkcaldy.

GLASGOW.—April 30 to May 8. Mr. R. P. Graham, 187, St. Vincent Street, Glasgow (from February 1). Adjudicators, Prof. Granville Bantock, Prof. H. Walford Davies, Mr. Ernest Newman, and Sir J. Forbes-Robertson.

HASTINGS.—May 17-20. Mr. John Lockey, 47, Havelock Road.

HULL AND EAST RIDING.—May 14, 15. Mr. S. H. Clark, 29, Coltman Street, Hull. Adjudicators, Dr. R. R. Terry and Dr. E. Markham Lee.

KENDAL (THE MARY WAKEFIELD WESTMORLAND FESTIVAL).—April 14-16. Messrs. Colin & Gordon Somervell, Netherfield Works, Kendal. Adjudicators, Prof. H. Walford Davies and Mr. George Rathbone.

KENT (CHATHAM).—May 15 and 19. Mr. Leslie B. Mackay, 378, High Street, Rochester. Adjudicator, Mr. Harvey Grace.

KENT (WEST).—Miss R. Turnbull, The Mill House, Hildenborough; Miss E. P. Pechey, Homeleigh, Tonbridge.

LEAMINGTON.—May. Mrs. Bernard Green, 175, Rugby Road, Royal Leamington Spa.

LEAMINGTON.—June 3, 4, 5.

LEITH HILL.—Mrs. Edward Tatham, Towerhill Manor House, Gomshall.

LINLITHGOW.—Mrs. Mackenzie, Longcroft, Linlithgow.

LONDON MUSICAL COMPETITION FESTIVAL.—March 13-20. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, E. 11.

LONDONDERRY.—May 9-12. Mrs. A. Stewart, Holly Lodge, Londonderry. Adjudicators, Mr. H. Plunket Greene, Dr. E. C. Bairstow.

THE MANX FESTIVAL (DOUGLAS).—Mr. W. A. Craine, North Cliff, Douglas.

MEXBOROUGH (YORKS).—April 8, 9, 10. Mr. R. Spowage, 6, Pitt Street, Mexborough. Adjudicator, Dr. Brewer.

MID-SOMERSET (BATH).—May 19-22. Mr. H. Bowen, 13, Daniel Street, Bath. Adjudicators, Mr. Geoffrey Shaw, Mr. Martin Shaw, Madame Edith Hands, and Mr. Cecil Sharp.

NORTH NORTHANTS (OUNDLE).—April 23, 24. The Lady Lilford, Lilford Hall. Adjudicators, Mr. Sydney H. Nicholson, Mr. C. J. King.

NORTH NOTTS (RETFORD).—April 21, 22. Mrs. Herbert Peake, Bawtry Hall, Retford, and Mr. J. F. D. Dimock, 19, Churchgate, Retford. Adjudicator, Mr. Geoffrey Shaw.

OAKLANDS CONGREGATIONAL CHURCH (SHEPHERD'S BUSH).—February 12. Mr. Harry S. Anderson, 29, Sedgeford Road, W. 12.

PEOPLE'S PALACE (E. LONDON).—February 26 and 28, May 4-15. The Rev. C. J. Beresford, 392, Commercial Road, E. 14. Adjudicators, Mr. T. Dunhill, Mr. Harvey Grace, Mr. Granville Humphreys, and Mr. C. Kennedy Scott.

PETERSFIELD (HANTS.).—April 20-22. Miss Grace Hoskyns, Bedhampton, Havant, Hants.

PORTSMOUTH (Welfare Association for the Young).—April 26-30. Mr. J. Herbert Fisher, 66, Gladys Avenue, Portsmouth. Adjudicator, Mr. Harvey Grace.

SLIGO.—April 7-9. Mr. Edwin Bell, The Cottage, Finisclin, Sligo.

SOMERSET (MID-).—Mrs. Clerk, Charlton, Shepton Mallet.

SOMERSET (SOUTH-).—Miss H. Trask, Courtfield, Norton, Stoke-under-Ham, Somerset.

STOCKSBRIDGE (S. YORKSHIRE).—June 18, 19. Mr. V. Challis, Viola Bank, Stocksbridge, near Sheffield. Adjudicator, Dr. Keighley.

STRATFORD (E. LONDON).—April 24, 26, 28, 29, 30, and May 1. Mr. J. Graham, 74, Park Hall Road, Finchley. A number of adjudicators.

WEST LINDSEY (GAINSBOROUGH).—April 28, 29. The Hon. Mrs. Sandars, Gate Burton Hall, Gainsborough, and Mrs. Talbot Cliff, The Grove, Scawby, Brigg. Adjudicator, Dr. Bairstow.

WHARFEDALE (ILKLEY).—April 21 - May 1. Mr. A. Akeroyd, Kirk Ella, Leeds Road, Harrogate. Adjudicator, Dr. Brewer.

WIRRAL AND EDDISBURY.—April 29 to May 1. Mrs. H. Mitchell, Salings Bank, Grosvenor Road, Chester. Adjudicator, Dr. R. R. Terry.

WANSBECK (MORPETH). — March 26-27. Miss P. Fullarton James, Stobhill, Morpeth.

WORCESTERSHIRE.—May 18. Mr. A. B. Banks, Okehill, Kidderminster. Adjudicator, Dr. R. R. Terry.

YORKSHIRE.—April 24-27. — Mrs. Hemsworth, Monk Fryston Hall, South Milford, Yorks. Adjudicator, Dr. A. Somervell.

YORKSHIRE (SOUTH).—*See* STOCKSBRIDGE.

MANCHESTER—January 1.

The eleventh annual Eisteddfod organized by the Booth Street Welsh Congregational Church, proved so successful that although a larger hall had been engaged this year, it failed to accommodate all who sought admission. An enlarged programme also included three choral competitions, that for male-voice choirs proving to be the most interesting. Prothero's fine descriptive chorus 'The Crusaders' gave plenty of scope for expression, and that the contest between the four choirs was a keen one will be gathered from the appended marks :

		Marks.
	Middleton Apollo (Mr. Rothwell)	88
1st.	Tyldesley Welsh (Mr. Owen Davies)	97
	Levenshulme Apollo (Mr. Evans)	94
	Cambria Male-Voice, Manchester (Mr. Hughes)	95

In the mixed - voice class two choirs—King Street, Eccles, and (1st) Tyldesley United Choir (Mr. John Hughes) —sang 'The Lord is my Light' (Harold Smith), which, as the judge remarked, was scarcely exacting enough for a test-piece. Although the Tyldesley Choir developed a 'blatant' quality of tone he awarded them the Victory Cup. The only choir appearing in the female-voice class, the Ancoats Girls' Institute (Miss Ashworth) gave such a finished performance of Bantock's 'To the Evening Star' that they fully merited the Peace Cup awarded.

The fact that the competitors in the Ladies', Gentlemen's, and Juvenile solo contests were allowed their own choice of songs, lent variety to a lengthy programme. Miss C. Roberts (Manchester) secured premier honours.

Mr. J. E. Jones, who adjudicated, gave many useful hints to the competitors, and Mr. Llewellen Tegid again proved a popular 'conductor' and judge of the recitals and literary subjects.

THE GLASGOW FESTIVAL.

In our last issue we were able to announce the date of this—the tenth—Glasgow Musical Competition Festival, which is to take place in St. Andrew's Halls from April 30 to May 8. We have now examined the syllabus, which contains matter of considerable interest, including adjudicators' impressions of the preceding Festival. Prof. Walford Davies makes the following suggestions :

'I venture to suggest that it may be possible to arrange some combined performances for future Festivals. It is a pity to let such choirs depart without having thrilled musical Glasgow with some glorious motet or cantata, singing shoulder to shoulder. It is perhaps difficult as yet to get an orchestra to accompany them, but there are great works that would crown the impression of the whole Festival with or without accompaniment. The great difficulty, that of finding time for everything, is a sign of health and embarrassing riches. But at the last half-hour of the last Saturday of the Festival, one imagines all competitors assembled singing (1) the folk-song of the year with the audience, (2) a specially-written hymn or solemn part-song, (3) at least one triumphant piece of great choral art, such as a Bach motet, for example, that should ring in everyone's memory for exactly a year. The foregoing is only suggested in the hope that Glasgow will soon evolve a Festival which in every aspect satisfies the needs of the music-student and music-lover. No Festival is complete without combined singing.'

The time has apparently not yet come for such a scheme to be carried out at Glasgow, but it is to be hoped that the committee has it in mind as a future development. The practical difficulties of introducing combined singing into a competitive programme are matters of experience. But there is much to be said for any scheme to promote the communal feeling among competing choirs.

The syllabus provides seventy-three classes, of which thirty-one are assigned to choral-singing in all its branches, eighteen to vocal solos, nine to duets, quartets, &c., seven to instrumental music, including chamber music, and eight to elocution, &c. We give below the test-pieces in the principal choral sections :

JUNIOR CHOIRS.

'Song of the Ermine' (César Franck).
'The nightingale' (Weelkes).
'The death of Trenar' (Brahms).
(All three-part.)

FEMALE-VOICE CHOIRS.

'To the evening star' (Granville Bantock).
'Most gentle moon' (Julius Harrison).
'The forest fay' (Schumann).
(All four-part.)

MALE-VOICE CHOIRS.

'O mariners, out of the sunlight' (Coleridge-Taylor).
'Down among the dead men' (arr. Granville Bantock).

MIXED-VOICE CHOIRS.

'O death, thou art the tranquil night' (eight-part) (Cornelius).
'Evening scene' (Elgar).
The Hallelujah Chorus (Handel).

The adjudicators are Prof. Granville Bantock, Prof. H Walford Davies, and Mr. Ernest Newman, and in the elocutionary and dramatic classes, Sir J. Forbes-Robertson.

THE LONDON MUSICAL COMPETITION FESTIVAL.

Under the above title the South and West London Musical Festival has taken a new form and a new dignity. The competitions are now to be held at the Central Hall, Westminster, a place easy of approach from all parts of London and a building that has always seemed well adapted to the requirements of competitions. The syllabus enumerates no fewer than eighty-four classes, and it need hardly be said that unusual comprehensiveness and variety go to make this number. In the '*Daily Telegraph* Choral Championship' choirs of not more than fifty voices are invited to sing Wilbye's 'Sweet honey-sucking bees' and a piece of their own choice. For choirs of not more than forty voices the tests are Byrd's 'This sweet and merry month of May' and Charles Macpherson's arrangement of 'There's nae luck about the house' (with the provision that no notice will be taken of 'discrepancies' in Scottish pronunciation—a kindly thought). Ladies' choirs sing Colin Taylor's 'The desire' (three-part unaccompanied) and Malcolm Sargent's 'The song of the Bees'; and male choirs have Percy Fletcher's 'The Sailor's Return' and Granville Bantock's 'The Piper of Dundee.'

The following are the adjudicators : Mr. Percy Baker, Dr. J. E. Borland, Mr. E. T. Cook, Dr. Coward, Mr. Ernest Fowles, Mr. Alfred Gibson, Madame Edith Hands, Mr. W. H. Reed, Mr. Bassett Roe, Mr. Stanley Roper, Mr. Felix Swinstead, and Dr. Warriner.

The Lord is my strength

COMPOSED BY

S. COLERIDGE-TAYLOR.

953. A charge to keep I have ... King 3d.
884. A crown of grace for man Brahms 4d.
478. A few more years shall roll H. Blair 3d.
597. A prayer for peace ... Crotch 3d.
801. A solemn prayer ... A. H. Brewer 2d.
935. A song of joy ... John E. West 3d.
917. Abide with me ... Ivor Atkins 3d.
424. Ditto ... ... R. Dunstan 3d.
805. Adeste Fideles ... H. Hofmann 4d.
927. All go unto one place ... Wesley 3d.
247. All nations whom B. Luard-Selby 4d.
113. All they that trust... ... Hiller 8d.
1033. All Thy works ... T. Adams 3d.
475. Ditto ... ... J. Barnby 4d.
503. Ditto ... ... G. H. Ely 4d.
30. Ditto ... ... E. H. Thorne 3d.
719. All ye who seek ... H. M. Higgs 3d.
9. All ye who weep ... ... Gounod 3d.
592. Alleluia! now is Christ T. Adams 3d.
729. Alleluia! the Lord liveth C. Harris 3d.
548. Almighty Father ... B. Steane 3d.
937. Almighty God, give us ... Wesley 3d.
261. And all the people saw J. Stainer 6d.
699. And God shall wipe Greenish 3d.
1055. And in that day F. R. Rickman 3d.
229. And it was the third hour Elvey 4d.
485. And Jacob was left alone J. Stainer 6d.
658. And Jesus entered H. W. Davies 4d.
732. And suddenly there came H. J. Wood 3d.
675. And the Lord said T. W. Stephenson 3d.
357. And the wall of the city Oliver King 3d.
778. And there shall be signs Naylor 4d.
402. And when the day ... C. W. Smith 3d.
861. Angel Spirits P. Tchaikovsky 2d.
642. Angel voices, ever singing E. V. Hall 3d.
611. Angels from the realms Cowen 3d.
749. Ditto ... P. E. Fletcher 3d.
751. Ditto ... ... E. V. Hall 3d.
1017. Arise, shine ... T. Adams 3d.
923. Ditto ... ... G. F. Cobb 4d.
228. Art thou weary ... C. H. Lloyd 6d.
948. As Christ was raised Wareing 3d.
311. As I live, saith the Lord E. T. Chipp 3d.
333. As it began to dawn Ch. Vincent 3d.
498. As Moses lifted up F. Gostelow 3d.
643. As the earth bringeth A. H. Brewer 4d.
24. As the hart pants (S.S.T.B.) Gounod 3d.
147. Ascribe unto the Lord Travers 6d.
109. Ditto ... ... S. S. Wesley 4d.
399. At the Lamb's High E. V. Hall 3d.
456. At the Sepulchre H. W. Wareing 4d.
957. Author of Life Divine Button 2d.
660. Awake, awake ... John E. West 3d.
700. Awake, awake, put on Greenish 4d.
56. Ditto ... ... J. Stainer 6d.
759. Ditto ... ... Stephenson 4d.
149. Ditto ... ... M. Wise 4d.
955. Awake! O Zion ... C. Forrester 3d.
199. Awake, thou that sleepest Stainer 6d.
150. Awake up, my glory M. Wise 3d.
744. Be glad and rejoice M. B. Foster 3d.
578. Ditto ... ... B. Steane 3d.
212. Be glad, O ye righteous H. Smart 4d.
989. Be glad then, ye ... A. Hollins 3d.
143. Be merciful... ... H. Purcell 6d.
257. Ditto ... E. A. Sydenham 3d.
597. Be peace on earth... ... Crotch 3d.
567. Be Thou exalted ... C. Bayley 3d.
583. Be ye all of one mind A. E. Godfrey 3d.
471. Be ye therefore ... A. S. Baker 3d.
440. Before the heavens H. W. Parker 3d.
651. Behold, all the earth G. F. Huntley 4d.
598 Behold, God is great E. W. Naylor 4d.
865. Behold, God is my John E. West 3d.
636. Ditto ... ... F. C. Woods 4d.
1035. Behold, how good J. Battishill 3d.
849. Ditto ... (Male) Caldicott 3d.
849.* Ditto ... (S.A.T.B.) Caldicott 3d.
419. Ditto ... Hamilton Clarke 4d.
89. Behold, I bring you J. Barnby 3d.
848. Ditto ... J. Maude Crament 4d.
296. Ditto ... ... E. V. Hall 3d.
810. Behold, I come quickly Ivor Atkins 2d.
713. Behold, I have given you C. Harris 3d.
554. Behold, I send ... J. V. Roberts 4d.
587. Behold My servant J. F. Bridge 3d.
65. Behold now, praise J. B. Calkin 3d.
631. Ditto ... ... F. Iliffe 3d.
912. Ditto ... ... John E. West 3d.
315. Behold, O God ... F. W. Hird 4d.
524. Behold, the days come Woodward 4d.
1045. Behold the Heaven A. R. Gaul 3d.
652. Behold the Name... Percy Pitt 4d.
502. Behold, two blind men J. Stainer 3d.
938. Bethlehem ... ... Ch. Gounod 1½d.
378. Bless the Lord ... M. Kingston 4d.
796. Bless the Lord, O my soul Hailing 3d.
855. Bless the Lord thy God Roberts 3d.
450. Bless thou the Lord C. Bayley 4d.
374. Ditto ... ... Oliver King 3d.
693. Blessed are the dead B. L. Selby 2d.
667. Blessed are the pure A. D. Arnott 3d.
390. Blessed are they ... A. W. Batson 3d.
616. Ditto ... ... H. Blair 3d.
77. Ditto ... ... W. H. Monk 3d.
112. Ditto ... ... Arthur Page 3d.
15. Blessed be the God S. S. Wesley 2d.
756. Blessed be the Lord J. Barnby 3d.
570. Ditto ... ... J. F. Bridge 6d.
895. Ditto ... ... O. Gibbons 2d.
876. Ditto ... ... E. V. Hall 3d.
183. Ditto ... ... Heap 6d.
770. Ditto ... ... Markham Lee 3d.
331. Ditto ... C. Lee Williams 4d.
1006. Blessed be the Name Macfarren 3d.
724. Blessed be Thou E. C. Bairstow 4d.
838. Ditto ... ... J. Kent 4d.
400. Blessed City ... A. C. Fisher 4d.
284. Blessed is He F. E. Gladstone 2d.
262. Ditto ... ... C. H. Lloyd 8d.
292. Ditto ... A. C. Mackenzie 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
64. Ditto ... ... John Goss 4d.
769. Ditto ... H. W. Wareing 3d.
1004. Blessed is the soul (S.B.) Macfarren 3d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
943. Blessed Lord ... S. S. Wesley 2d.
5. Blessing, glory, wisdom B. Tours 4d.
950. Ditto ... ... A. H. Brewer 3d.
652. Blow up the trumpet F. Iliffe 3d.
97. Blow ye the trumpet Henry Leslie 3d.
961. Born to-day... J. P. Sweelinck 3d.
118. Bow Thine ear ... ... W. Bird 3d.
939. Bread of Heaven ... E. German 3d.
1024. Break forth into joy W. G. Alcock 3d.
774. Ditto ... ... H. E. Button 3d.
415. Ditto ... S. Coleridge-Taylor 3d.
798. Ditto ... H. A. Matthews 3d.
92. Ditto ... ... R. Prentice 6d.
491. Ditto ... ... B. Steane 3d.
323. Brightest and best... E. V. Hall 4d.
340. Bring unto the Lord Gladstone 3d.
98. Brother, thou art gone J. Goss 4d.
279. By Babylon's wave Gounod 2d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
644. Ditto ... S. Coleridge-Taylor 3d.
511. Ditto ... ... H. Clarke 4d.
853. Ditto ... ... H. M. Higgs 3d.
742. By Thy glorious death A. Dvorák 4d.
116. Call to remembrance J. Battishill 6d.
952. Ditto ... ... J. V. Roberts 3d.
630. Calm on the list'ning ear Parker 3d.
841. Cast me not away C. Lee Williams 2d.
975. Ditto ... ... S. S. Wesley 3d.
497. Christ both died ... E. W. Naylor 3d.
454. Christ is risen ... G. B. J. Aitken 3d.
368. Ditto ... ... J. M. Crament 3d.
666. Ditto ... ... W. Jordan 4d.
533. Ditto ... ... J. V. Roberts 3d.
814. Ditto ... E. A. Sydenham 3d.
307. Christ our Passover E. V. Hall 3d.
783. Christ the Lord is risen again ,, 4d.
370. Christ the Lord is risen to-day ,, 3d.
488. Christians, awake... ...J. Barnby 3d.
648. Ditto ... ... H. M. Higgs 4d.
983. Christmas Day ... G. von Holst 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
989. Come and let us ... A. Hollins 3d
52. Come, and let us return J. Goss 3d.
95. Ditto ... ... W. Jackson 3d.
805. Come hither, ye faithful Hofmann 4d.
283. Come, Holy Ghost G. Elvey 4d.
201. Ditto ... ... J. L. Hatton 4d.
829. Ditto ... ... Palestrina 2d.
717. Ditto ... C. Lee Williams 2d.
881. Come, let us join our E. V. Hall 3d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... ... Gounod 2d.
946. Ditto ... ... H. Leslie 3d.
256. Come unto Me H. R. Couldrey 3d.
635. Ditto ... ... G. J. Elvey 3d.
103. Ditto (Bach) J. Stainer 3d.
922. Come with high and holy Blair 3d.
1005. Come ye, and let us Macfarren 3d.
748. Come, ye children and J. Booth 3d.
924. Ditto ... ... H. J. King 3d.
334. Come, ye faithful ... E. V. Hall 3d.
921. Come, ye faithful, raise the strain ,, 3d.
1019. Come, ye Saints ... H. E. Button 3d.
951. Come, ye sin-defiled J. Stainer 2d.
931. Come, ye thankful ...B. Steane 3d.
914. Comes at times ... Woodward 3d.
1008. Ditto ... ... H. Oakeley 2d.
994. Coronation Offertorium Elgar 2d.
622. Create in me a clean heart P. J. Fry 3d.
688. Crown Him the B. Luard-Selby 2d.
356. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
213. Day of Anger (Requiem) Mozart 6d.
682. Day of wrath ... J. Stainer 2d.
252. Death and life ... Walter Parratt 3d.
968. Death is swallowed up in Hollins 3d.
849. Deliver us, O Lord ... Gibbons 3d.
90. Distracted with care ... Haydn 4d.
887. Do not I fill heaven ... H. Blair 3d.
737. Doth not wisdom cry D. S. Smith 3d.
703. Drop down, ye heavens Stainer 4d.
277. Enter not into Judgment Clarke 2d.
362. Eternal source ... F. Brandeis 2d.
1008. Evening and Morning Oakeley 2d.
854. Exalt ye the Lord H. Elliot Button 3d.
764. Except the Lord build Edwards 3d.
771. Ditto ... ... Eaton Faning 4d.
628. Ditto ... ... H. Gadsby 4d.
470. Eye hath not seen (S.A.) Foster 3d.
584. Ditto (S.A.T.B.) M. B. Foster 3d.
625. Far be sorrow ... E. V. Hal 3d.
672. Far from the world H. W. Parker 3d.
329. Far from their home Woodward 3d.
364. Father, hear the prayer F. Brandeis 2d.
763. Father, now Thy grace W. Coenen 3d.
46. Father of Heaven Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
768. Father of mercies E. V. Hall 3d.
1065. Ditto ... S. P. Waddington 3d.
671. Ditto ... ... John E. West 3d.
1050. Fear not, O land ... E. Elgar 3d.
28. Ditto ... ... John Goss 3d.
976. Ditto ... ... W. Jordan 3d.
872. Fear Thou not, for I am J. Booth 1½d.
446. Flee from evil ... W. J. Clarke 3d.
553. For a small moment J. Stainer 2d.
254. For ever blessed ... Mendelssohn 3d.
198. For the mountains L. Samson 3d.
901. For this mortal ... S. S. Wesley 3d.
728. Forsake me not ... ... J. Goss 4d.
273. From the deep I called ... Spohr 6d.
227. Give ear, O Lord T. M. Pattison 2d
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Armes 3d
956. Ditto ... ... W G. Alcock 3d.
604. Give thanks, O Israel Ouseley 4d.
741. Give the King thy W. G. Alcock 6d
990. Ditto ... ... A. H. Brewer 3d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
933. Glorious and powerful God Gibbons 3d.
1039. Glorious in Heaven Vittoria 3d.
2. Glory be to God ... S. S. Wesley 2d
779. Glory to God in the E. M. Lee 3d

LONDON: NOVELLO AND COMPANY, LIMITED. MADE IN ENGLAND

THE LORD IS MY STRENGTH

SHORT ANTHEM FOR EASTER

Psalm cxviii—14 & 17.
Chorale from *Hymns A. & M.*

COMPOSED BY

S. COLERIDGE-TAYLOR.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro con brio.

SOPRANO. *f*

The Lord is my strength, my strength and my

ALTO. *f*

The Lord is my strength, my strength and my

TENOR. *f*

The Lord is my strength, my strength and my

BASS. *f*

The Lord is my strength, my strength and my

Allegro con brio.

ORGAN. ♩ = 140. *f*

Ped.

song, and is be - come my sal - va - tion, the Lord is my strength, my

song, and is be - come my sal - va - tion, the Lord is my strength, my

song, and is . . be - come my sal - va - tion, the Lord is my strength, my

song, and is . . be - come my sal - va - tion, the Lord is my strength, my

Copyright, 1892, *by Novello, Ewer and Co.*

THE LORD IS MY STRENGTH.

strength and my song, and is be - come my sal - va - tion,

strength and my song, and is be - come my sal - va - tion,

mf

strength and my song, and is . . be - come my sal - va - tion, the Lord is my

strength and my song, and is . . be - come my sal - va - tion,

Man.

f *ff*

the Lord is my strength, my strength and my song, the

f *ff*

the Lord is . . my strength and song, the

f *ff*

strength, my strength and song the Lord is my strength, my strength and song, the

f *ff*

the Lord is my strength, the Lord is my strength and song, the

ff

Ped.

marcato.

Lord is my strength, my strength and my song, and is . . be - come my sal - va -

sempre legato.

Lord is my strength and song, and is be - come my sal - va -

sempre legato.

Lord . . is my strength and song, and is . . be - come my sal - va -

marcato.

Lord is my strength, my strength and my song, and is be - come my sal - va -

marcato.

Man.

- tion, the Lord is my strength, my strength and my song, and is be - come my sal -

- tion, the Lord is my strength, my strength and my song, and is be - come my sal -

- tion, the Lord is my strength, my strength and my song, and is . . be - come my sal -

- tion, the Lord is my strength, my strength and my song, and is . . be - come my sal -

Ped.

rall.

- va - tion, the Lord is my strength, my strength and my song, and is be -

rall.

- va - tion, the Lord is my strength, my strength and my song, and is be -

rall.

- va - tion, the Lord is my strength, my strength and my song, and is . . be -

rall.

- va - tion, the Lord is my strength, my strength and my song, and is . . be -

rall.

- come my sal - va - tion.

- come my sal - va - tion.

- come my sal - va - tion.

- come my sal - va - tion.

strict tempo.

Man.

Allegro moderato.

SOPRANO.

mf

I shall not die, but live, . . . and de - clare the works of God, . .

ALTO.

mf

I shall not die, but live, . . . and de - clare the works of God, .

Allegro moderato. 𝅗𝅥 • = 50.

mf

Ped.

con espress. *cres.*

I shall not die, but live, and de - clare the works of God, . . .

con espress. *cres.*

I shall not die, but live, and de - clare the works of God, . . .

Sw. *dim.*

Man. *Ped.*

mf

TENOR.

I shall not die, but live, . . . and de - clare the works of God, . . .

mf

BASS.

I shall not die, but live, . . . and de - clare the works of God, . . .

sf *dim.* *rit.* *accel.*

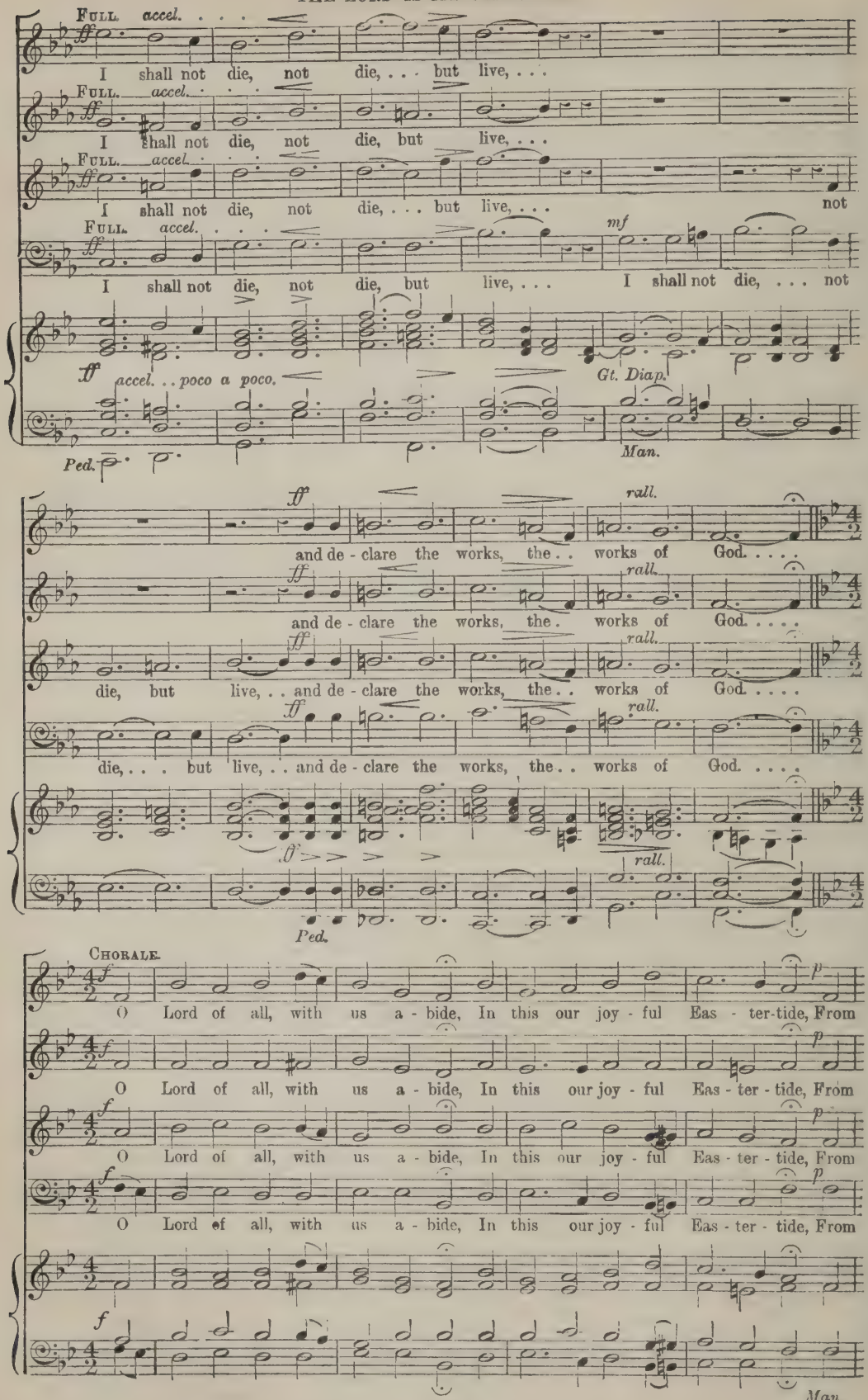
I shall not die, but live, . . and de - clare the works of God, . . .

sf *dim.* *rit.* *accel.*

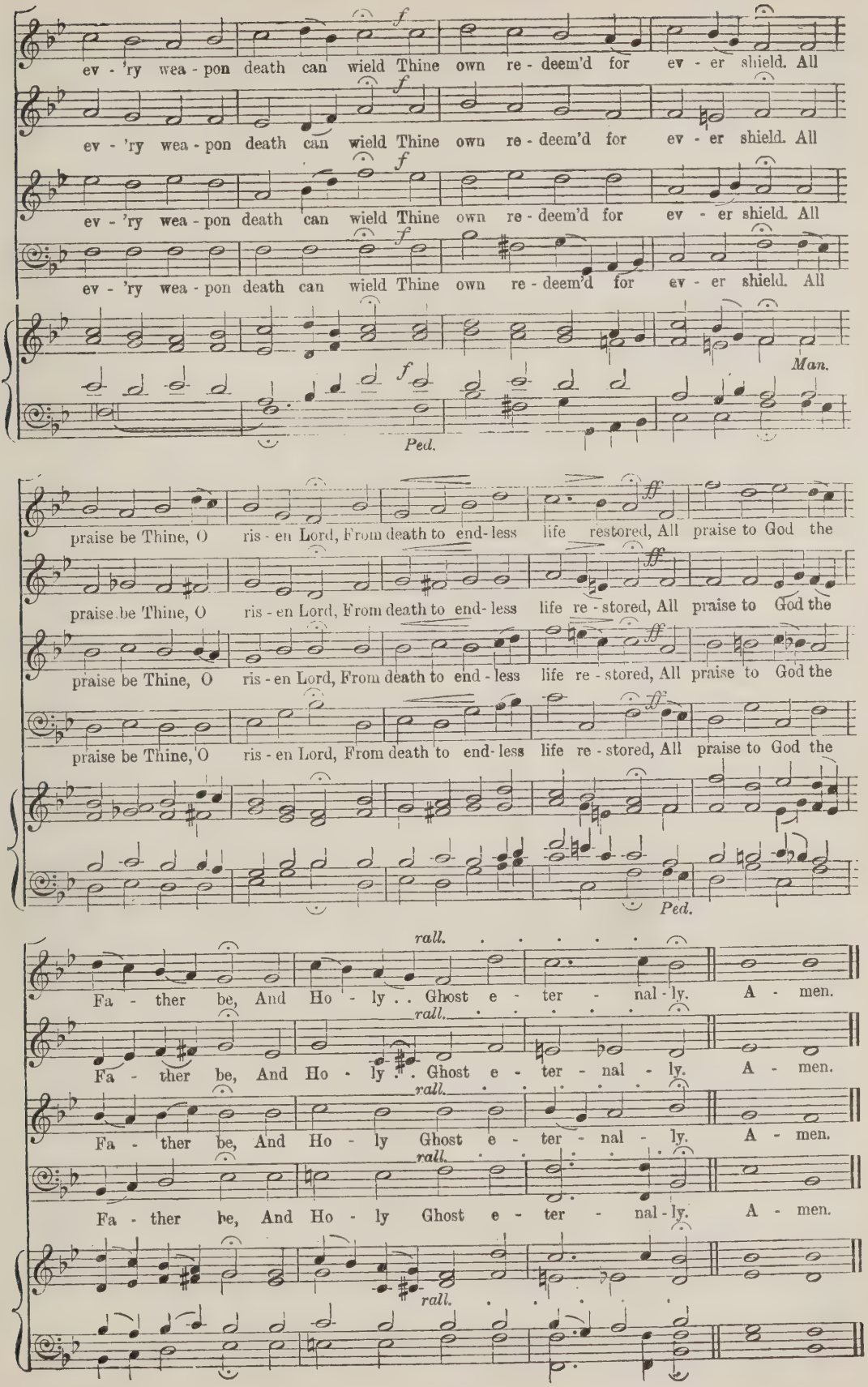
I shall not die, but live, . . and de - clare the works of God, . . .

Sw. *sf* *dim.* *rit.* *accel.*

Man. *Ped.*


Full. accel.
I shall not die, not die, . . . but live, . . .
Full. accel.
I shall not die, not die, but live, . . .
Full. accel.
I shall not die, not die, . . . but live, . . . not
Full. accel.
I shall not die, not die, but live, . . . I shall not die, . . . not
ff
accel. . . poco a poco.
Gt. Diap.
Man.
Ped.
ff
rall.
and de - clare the works, the . . works of God. . . . .
ff
rall.
and de - clare the works, the . works of God. . . . .
ff
rall.
die, but live, . . and de - clare the works, the . . works of God. . . . .
ff
rall.
die, . . . but live, . . and de - clare the works, the . . works of God. . . . .
ff
rall.
Ped.
Chorale.
f
p
O Lord of all, with us a - bide, In this our joy - ful Eas - ter-tide, From
O Lord of all, with us a - bide, In this our joy - ful Eas - ter - tide, From
O Lord of all, with us a - bide, In this our joy - ful Eas - ter - tide, From
O Lord of all, with us a - bide, In this our joy - ful Eas - ter - tide, From
f
Man.

THE LORD IS MY STRENGTH.



NOVELLO'S

OCTAVO EDITION OF ANTHEMS.

998. O that men would Hugh Blair 3d.
772. Ditto J. B. McEwen 3d.
896 Ditto W. Wolstenholme 3d.
1048. O Thou that hearest R. W. Robson 3d.
806. O Thou the Central Orb Gibbons 3d.
663. O Voice of the Beloved H. J. King 3d.
123. O where shall wisdom Boyce 6d.
435. O worship the King E. V. Hall 4d.
135. O worship the Lord ... Hayes 6d.
234. O ye that love the Lord Docker 4d.
158. Ditto ...G. Elvey 4d.
325. Ditto ...J. Naylor 3d.
196. Ditto H. W. Wareing 3d.
1043. Of the Father's love ... Bairstow 3d.
556. Open to me the gates ...F. Adlam 4d.
668. Our Blest Redeemer E. V. Hall 3d.
863. Our conversation is in Gilbert 2d.
392. Our Father, which art J. Barnby 2d.
976. Ditto (8 voices) C. Lee Williams 3d.
303. Our God is Lord E. Mundella 3d.
242. Out of the deep ... J. B. Calkin 3d.
638. Ditto ... H. W. Davies 4d
240. Ditto F. E. Gladstone 3d.
692. Ditto ... G. C. Martin 3d.
176. Ditto ... ... Naylor 4d.
1069. Peace lives again J. F. Bridge 3d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words Henry Gadsby 3d.
300. Ditto (Male) Sawyer 2d.
159. Praise God in His holiness B. Tours 3d.
521. Praise, my soul ... E. V. Hall 3d.
641. Praise, O praise our God B. L. Selby 3d.
712. Praise our God ... E. V. Hall 4d.
172. Praise the Lord ... J. Benedict 8d.
561. Ditto ... J. M. Crament 4d.
70. Ditto ... ... G. Elvey 4d.
298. Praise the Lord, O Jerusalem Bliss 3d.
125. Ditto J. Clark 3d.
316. Ditto E. V. Hall 4d.
137. Ditto Hayes 4d.
577 Ditto J. H. Maunder 3d.
510. Ditto Purcell 4d.
964. Ditto W. G. Wood 4d.
381. Praise the Lord, O my soul Elliott 3d.
63. Ditto Garrett 6d.
21. Ditto John Goss 3d.
208. Ditto Mozart 4d.
959. Ditto John Pullein 3d.
513. Ditto H. Purcell 6d.
940. Ditto J. V. Roberts 3d.
439. Ditto T. P. Royle 3d.
59. Ditto S. S. Wesley 6d.
986. Ditto John E. West 3d.
624. Praise the Lord, ye B. Steane 3d.
1016. Ditto John E. West 6d.
827. Praise to God, immortal West 3d.
745. Praised be the Lord C. H. Lloyd 3d.
797. Ditto C. Steggall 3d.
416. Prepare ye the way J. M. Crament 4d.
45. Ditto ... Garrett 3d.
151. Ditto ... M. Wise 3d.
846. Put me not to rebuke ... W. Croft 4d
60. Rejoice greatly Henry Gadsby 3d.
984. Ditto C. H. Lloyd 3d.
317. Rejoice in the Lord Philip Armes 6d.
992. Ditto J. F. Bridge 4d.

721. Rejoice in the Lord A. Hollins 3d
200. Ditto G. C. Martin 6d.
145. Ditto H. Purcell 3d.
258. Ditto J. Redford 3d.
164. Ditto F. R. Statham 4d.
272. Rejoice, O ye ... Rheinberger 3d.
38. Remember now thy ... Steggall 4d.
523. Remember, O Lord Walmisley 4d.
336. Rend your heart J. Clippingdale 3d.
626. Ditto A. E. Godfrey 3d.
753. Rest, weary Earth A. M. Goodhart 3d.
879. Righteous art Thou John E. West 3d.
1053. Ring out, wild bells ... Fletcher 3d.
860. Save, Lord, and hear us John Blow 2d.
170. Ditto ... Hayes 6d.
822. Save me, O God... John Blow 3d.
858. Ditto ... William Boyce 2d.
287. Ditto ... J. L. Hopkins 2d.
1060. Save them, O Lord F. Tozer 2d.
740. Save us, O Lord... E. C. Bairstow 3d.
451 Saviour, abide with us T. Hanforth 3d.
800. Saviour, again to Thy Chadwick 3d.
840. Saviour, Thy children ... Sullivan 3d.
85. Say where is He born Mendelssohn 6d.
319. Seek ye the Lord Hague Kinsey 3d.
189. Ditto J. V. Roberts 3d.
973. Send out Thy light Ch. Gounod 2d.
630. Sing a song of praise ... O. King 3d.
185. Ditto ...J. Stainer 3d.
250. Sing aloud with gladness S. Wesley 6d.
716. Sing and rejoice B. Harwood 4d.
238. Sing joyfully unto God W. Byrd 4d.
985. Sing, O daughter of Zion W. G. Alcock 3d.
365. Ditto Rea 4d.
936. Ditto H. W. Wareing 3d.
291. Sing, O heavens A. C. Mackenzie 6d.
781. Ditto Bruce Steane 3d.
1002. Ditto A. Sullivan 1d.
369. Ditto T. T. Trimnell 4d.
562. Ditto H. D. Wetton 4d.
169. Sing praises to the Lord Croft 4d.
36. Sing praises unto the Lord Gounod 6d.
99. Sing to the Lord... Mendelssohn 8d.
167. Ditto ... Henry Smart 1s.
542. Sing to the Lord with J. Barnby 4d.
525. Sing unto God (Chos. only) Purcell 2d.
580. Sing unto the Lord J. F. Bridge 6d.
603. Ditto C. Harris 3d.
812. Ditto Sydenham 3d.
856. Sing we merrily ... Adrian Batten 2d.
944. Ditto ... ... J. Blow 3d.
532. Ditto F. A. W. Docker 4d.
410. Ditto ... E. V. Hall 4d.
932. Ditto ... ... O. King 3d.
991. Sing ye to the Lord E. C. Bairstow 3d.
761. Ditto C. H. Lloyd 3d.
68. Stand up and bless the Lord Goss 4d.
697. Suffer the little ... B. Harwood 3d.
792. Sun of my soul G. W. Chadwick 2d.
426. Ditto ... R. Dunstan 3d.
1042. Ditto ... J. H. Adams 3d.
905. Take My yoke upon you T. Adams 2d.
540. Teach me, O Lord G. J. Elvey 3d.
297. Ditto J. W. Gritton 3d.
850. Teach me Thy way William Fox 2d.
852. Ditto E. Hooper 2d.

669. Teach me Thy way ... Spohr 1½d.
808. Ten thousand times E. V Hall 3d.
620. Ditto F. Tozer 4d.
458. Thanks be to God J. W. Gritton 3d
627. Ditto Oliver King 3d.
684. The Angel said (s.&B.) A. H. Brown 2d.
723. The arm of the Lord ... Haydn 4d.
472. The blessing of the Lord J. F. Bridge 2d.
194. Ditto A. C. Mackenzie 3d.
421. The day is past... J. C. Marks 3d
461. The Day of Resurrection E. V. Hall 3d.
552. The day Thou gavest Woodward 3d.
239. The earth is the Lord's Trimnell 4d.
687. Ditto J. Hopkins 4d.
996. The Eternal God John E. West 3d.
482. The eyes of all ... T. Adams 3d.
547. Ditto ... G. J. Elvey 3d.
573. Ditto ... M. B. Foster 3d.
289. Ditto Orlando Gibbons 4d.
878. The eyes of the Lord are West 2d.
689. The face of death W. Parratt 2d.
448. The First Christmas J. Barnby 3d.
534. The first day of the week B. Steane 3d.
214. The fool hath said W. Bennett 4d.
271. The fool within his Rheinberger 3d.
413. The fost'ring earth J. L. Hopkins 3d.
746. The glory of Lebanon ... Wareing 3d.
593. The glory of the God T. Adams 3d.
177. The glory of the Lord ... J. Goss 6d.
245. The God of Jeshurun ... J. Goss 6d.
754. The hallowed day B. Luard-Selby 3d.
804. The Heavens declare Macpherson 4d.
299. The hills stand about G. Gardner 4d.
755. The hymn of the angels J. E. West 4d.
733. The King shall rejoice E. V. Hall 4d.
734. Ditto C. Harris 4d
313. Ditto Stewart 6d.
981. Ditto C. Lee Williams 2d.
906. The Lord came from Sinai West 3d.
193. The Lord gave A. C. Mackenzie 2d.
270. The Lord give ear J. Rheinberger 3d.
526. The Lord hath (Male) Mendelssohn 4d.
312. The Lord hath been E. T. Chipp 3d.
477. Ditto S. S. Wesley 3d.
163. The Lord hath done ...H. Smart 4d.
839. Ditto John E. West 4d.
224. The Lord hear thee J. Barkworth 2d.
823. Ditto John Blow 2d.
893. The Lord is full of F. E. Gladstone 3d.
44. The Lord is great W. T. Best 3d.
248. The Lord is in ... G. Saunders 4d.
704. The Lord is in His holy Stainer 4d.
83. The Lord is King Henry Gadsby 6d
367. Ditto ... H. J. King 4d.
869. Ditto ... ... W. King 2d.
41. Ditto ...T. T. Trimnell 4d.
483. The Lord is loving A. W. Batson 3d.
39. Ditto ... Garrett 3d.
50. The Lord is my light ... H. Hiles 3d.
407. Ditto W. Jordan 3d.
815. Ditto Sydenham 3d.
613. The Lord is my Shepherd Higgs 4d.
1054. Ditto Ouseley 3d.
67. Ditto (S.S.A.A.) Schubert 4d.
594. Ditto (S.A.T.B.) Schubert 4d.
152. Ditto J. Shaw 3d.

LONDON: NOVELLO AND COMPANY, LIMITED.

been sent in for the first competition under the Carnegie Trust, and was one of the six works selected out of a hundred and thirty submitted for publication. This early success led to his appointment as assistant to Dr. R. R. Terry on the committee appointed to deal with Tudor manuscripts.

It was also Dr. Terry who gave him his first performance in London, the work being a 'Missa Sine Nomine.' One week before the outbreak of war, Mr. Arthur L. Benjamin played the solo part in his Concerto for pianoforte and orchestra at a concert of the Patron's Fund. Though irrelevant to our subject, it is perhaps desirable to add that his indifferent health led to his being rejected for military service. It is during the war that he has become prominent as a composer, and the performance in rapid succession of a number of important works has firmly established his reputation. Two of these compositions were awarded prizes in the competitions organized by that untiring patron of chamber music, Mr. W. W. Cobbett.

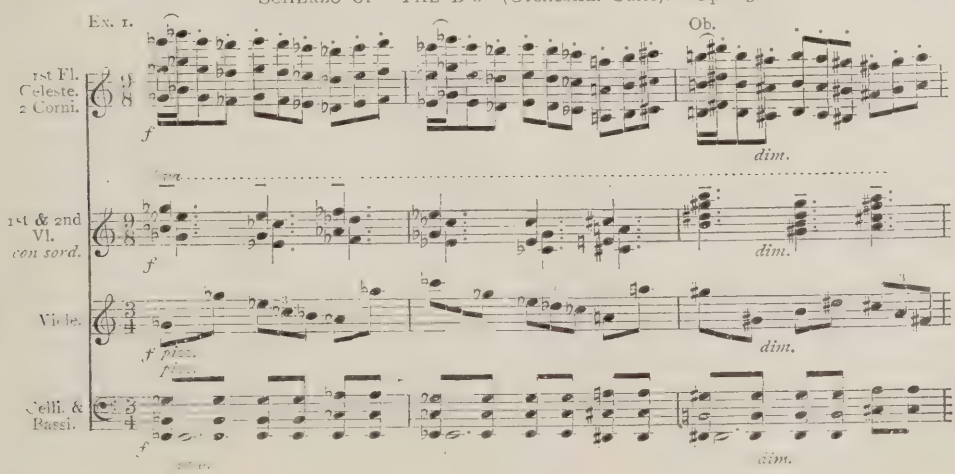
The composer no longer attaches importance to the Concerto mentioned above, which dates from 1913. He regards it as unduly pompous. If only more composers could be induced to review some of their early work from the same angle of vision! To this year belongs the Comedy Suite for Clarinet and Pianoforte, a somewhat freakish work containing an attractive Serenade. The Suite is dedicated 'to a love-sick manikin,' who suggests a cousinship with Petroushka, though the likeness is of character rather than features. It brings to mind the mimetic action of the ballet. The music is humorous in an ingeniously quaint way that expresses itself for preference in the rhythm, though for that matter the gravest harmonies become humorous the way the composer uses them.

The Suite was performed in November, 1917. The Variations for Eleven Solo Instruments, composed in 1914, belong, strictly speaking, to the technical domain, their chief interest being derived from the devices employed to secure the best effect from the combination.

It is with the year 1915 that we enter upon the series of works which made the name of Herbert Howells familiar to music-lovers. The Three Dances for violin and orchestra (Op. 7), dedicated to George Whittaker, besides being an interesting addition to the rather sparse répertoire of short concert pieces in this form, contained many characteristic indications of what was to follow. Op. 10 consists of Five Songs for high voice with accompaniment for flute, clarinet, string quartet, and string orchestra, three of which are settings of typically English poems. It is in these that one may find the initial stage of that tendency towards an English idiom which has already been the subject of comment. This is not as yet very pronounced, nor does the composer himself regard it as anything but fortuitous, but for those who take an interest in the national aspect of our music, these songs may provide a starting point for a journey of discovery, the stations of which are Opp. 21, 23, 25, 15, 20, and 35. Viewed collectively, this group of works, and especially Opp. 21 and 35, may be taken as representative of that side of Herbert Howells's music which others, not he, claim to be a reflection of the English atmosphere.

The 'B's' is a perplexing title for an important orchestral composition, and music-lovers have some excuse if, on meeting with it for the first time, they conclude that it is an *hommage* to the great classics of music. The Suite for Orchestra (Op. 13) is, however, nothing of the kind. Its five movements are headed with the affectionate diminutives by which were known in their intimate circle five of the composer's friends and fellow students. These were 'Bublum,' 'Blissy,' 'Bartholomew,' 'Bunny,' and 'Benjy.' Four of them have served in the war, and 'Bunny,' otherwise Mr. Purcell Warren, made the great sacrifice. The 'Mons Elegy' (Op. 15) is inscribed to his memory. The Suite is somewhat light in character, and was performed at a Royal College Concert. In the course of last year it was repeated at Bournemouth under Mr. Dan Godfrey, and two movements of it were introduced as Symphonic Interludes into the répertoire of the Russian Ballet at the Alhambra Theatre. The following example:

SCHERZO OF 'THE B'S' (Orchestral Suite).—Op. 13.

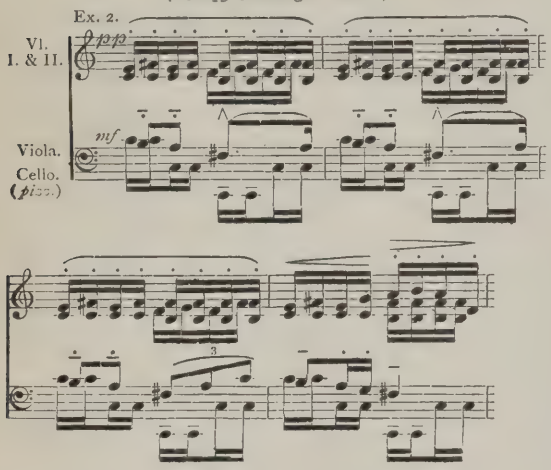


is taken from the *Scherzo* which forms the second movement, and conveys a boisterous feeling which is very characteristic of the composer at this date.

'Lady Audrey's Suite,' pleasing as it is, may be dismissed briefly. Its four sections deal with anecdotal subjects suggested by an engaging little girl. It is genre painting of the daintiest description, disarmingly fresh and sprightly and indicating a personal sense of humour. The following example from the 'Sleepy Golliwogs' Dance':

'Lady Audrey's Suite.'—Op. 19.
('*Sleepy Golliwogs' Dance.*')

Ex. 2.



caused the late Sir Hubert Parry to remark that he had heard the identical sounds produced in Morroco to the accompaniment of a hand drum, a recollection which afforded him much amusement.

The Pianoforte Quartet, Op. 21, which has been published by the Carnegie Trust, is one of Howell's finest works. Much has been written concerning it, and considering the important position it now occupies in the répertoire, it is interesting to recall that the first notes from which it was to grow were jotted down whilst the composer was kept waiting twenty mintes for a meal by an unpunctual landlady. This occurred on Saturday afternoon, February 12, 1916. The Quartet was begun a few weeks later in Gloucestershire, and completed in June. It was first played at the house of Miss Marion M. Scott on July 13, the players being Miss Nancy Phillips, Miss Sybil Maturin, Miss Dorothy Thuell, and Mr. George Ball, who afterwards played it at the College. Its first public performance took place at Oxford in November, 1917, and it was published in July, 1918. According to a description supplied to Miss Scott the poetic basis which inspired its three movements is a Gloucestershire hill and the country of the Cotswolds and the Severn that may be seen from it. 'When the first movement opens it is dawn, and the hill wind, pure, eternally free, and uplifting, is blowing: gradually the greyness changes to colour, the half-light to full radiance, mystery to vision, dawn into day.

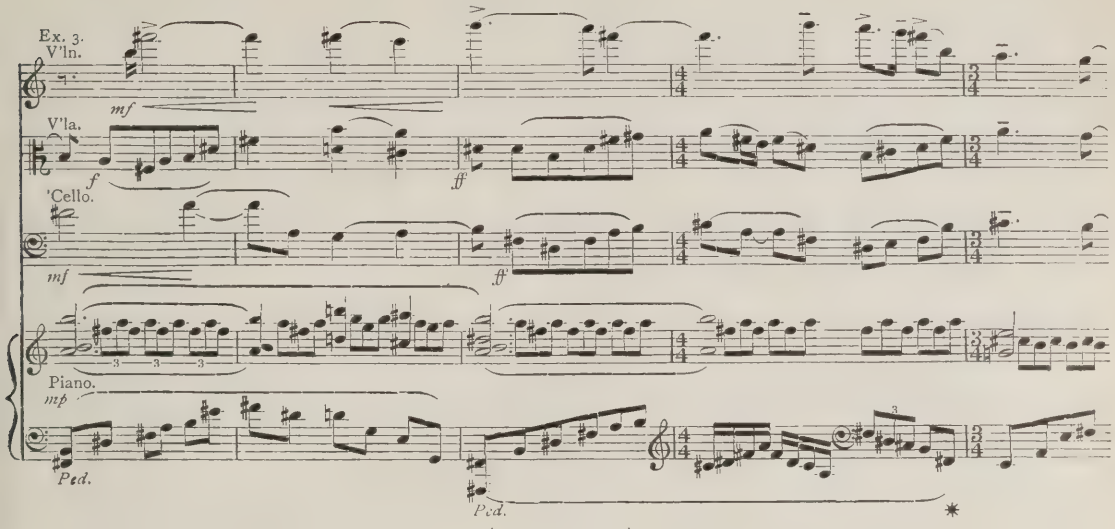
'The second movement is the Hill upon a day of midsummer, and the thoughts are those which come as a man lies on the grass on his back gazing upward into the vast vault of sky, seeing "the giant clouds go royally," watching the blue depths of height untold flow outward to surrounding immensity until, floating on the flood of wonder, mind and soul are almost loosed from their earthly anchorage.

'The *Finale* is the Hill in the month of March, with splendid winds of spring rioting over it, and flashing in the uxuberant rush, wild daffodils goldenly dancing.'

Despite the picturesque description, the Quartet is not programme music in the ordinary acceptance of the word, but neither is it abstract, and therefore these imaginative suggestions may prove of better service than a technical analysis such as has been supplied more than once. The themes are not authentic folk-songs, although possessing a close affinity with the folk-song idiom. The form of the three sections offers no difficulties, but there is a marked difference in their respective colourings. The first and third derive their effect from what might be described as a tapestry of tunes, whereas the slow movement, which is of haunting beauty, makes its impression more by its coloured surfaces. Yet its method is is keeping with that of the work as a whole. These tapestry effects occur very frequently in Herbert Howells's work. Steeped as he is in the 16th century music of the Latin Church, he owes much to the polyphony of Palestrina, whose practice was to make his parts move correctly in regard to the bass, but with considerable license in regard to each other, whereas modern teaching, in so far as it enforces strictness, demands that all parts must be reconciled. A certain greyness pervades the whole work, but, as in the English landscape, it does not by any means stand in the way of a richness of texture such as can be observed in Ex. 3 on the opposite page.

To the same year belongs the original version of Howells's largest choral work, a setting of the old Scottish Ballad, 'Sir Patrick Spens,' planned for vocal quartet, string quartet and pianoforte, and afterwards scored for baritone solo, chorus and orchestra. The composer has followed the direct line of the poem, without repetitions or amplifications, and thus preserved the rapid action which is its most important feature. It is a rugged romance of the North Sea, full of dramatic incident, and rich in suggestions for tone-painting, of which he has availed himself without being tempted to excess. In many ways it is perhaps the most forceful work he has written, and it proves that although primarily a lyrist, he is quite alive to the fact that a robust subject is suitable material for lyrical treatment. This is often overlooked by those who yield to the fascination of purely meditative lyrism. If only for that reason it will be welcome to those who wish to see this strong personal talent expand over a wider field of music, but apart from that it deserves to rank among his best achievements.

PIANOFORTE QUARTET.—Op. 21.



(To be continued.)

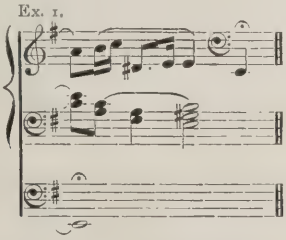
THE ORGAN WORKS OF BACH

By HARVEY GRACE

I.—EARLY WORKS—(*continued*)

Two other pieces may be assigned to the Luneberg period—the preludes on 'Christ lag in Todesbanden'—'Christ lay in death's bonds'—(xviii., 19), and 'Embarm' dich mein'—'Have mercy upon me, O Lord'—(xviii., 35). The first was undoubtedly written for a two-manual harpsichord with pedals. If proof be wanted it will be found in the final bar:

Ex. 1.



The low E given to the right hand was necessary on the harpsichord because the pedal note would have faded away long before the closing chord was reached. This prelude begins and ends well, but is spoilt by a long passage in the middle, where a very tame progression of a bar's length is repeated about twenty times. The little piece on 'Embarm' dich mein' is much more worthy our attention. There is hardly any method of accompaniment more discredited—especially for organ use—than that of repeated chords. This seems to have been recognized very early in the history of organ music, and I can recall no other example of its use throughout a movement than a prelude on 'Vater unser' by Bohm and the Bach piece under notice. But even in these early days we find Bach improving on his model, and the result, primitive though it be, is curiously appealing. This is due to the highly expressive harmony, which contains some poignant touches. Spitta admits the 'great power of harmony and a deep sympathy with the feeling of the hymn,' though he finds the style faulty, and complains of 'certain harsh harmonies'—a complaint in which few of us will join. The piece is most effective when the melody is played in the tenor register. The accompanying chords need a very delicate stop if they are not to sound lumpy. They should be as little detached as possible, the result being a steady throb which adds much to the already considerable emotional appeal. Perhaps the suggested pace—crotchet = 50—is a trifle too slow.

Considerable impetus was given to Bach's work as organ composer by his appointment at the age of eighteen to the post of organist at Arnstadt. Here he had a newly-built two-manual instrument with the following specification:

Oberwerk (Upper manual)

		feet
1	Principal (*i.e.*, Diapason)	8
2	Viola da gamba	8
3	Quintatön	16
4	Gedackt	8
5	Quint	6
6	Octave	4
7	Mixture	4 ranks
8	Gemshorn	8
9	Cymbal ...	1 ft., 2 ranks
10	Trumpet	8
11	Tremulant	
12	Cymbelstern	

Brust-positiv (Choir)

		feet
1	Principal	4
2	Lieblich gedackt	8
3	Spitz flute	4
4	Quint	3
5	Sesquialtera	
6	Nachthorn...	4
7	Mixture ...	1 ft., 2 ranks

Pedal Organ

1	Principal	8
2	Sub-bass	16
3	Posaune	16
4	Flute	4
5	Cornet	2

Coupler for the manual and pedals. Two bellows, 8 ft. by 4 ft.

No. 12, according to Dr. Eaglefield Hull ('Organ Playing,' p. 219), was a set of bells in tune.

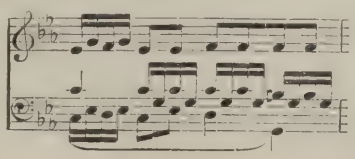
Severe people who regard the tremulant as a fond thing vainly (and recently) invented, and

unfit for use in the music of Bach and other old composers, will have a shock when they see it in the above list. We may be sure that Bach made use of it, too. Did he not, when drawing up the scheme for the restoration of the Weimar organ, stipulate that the pedal glockenspiel (a set of twenty-four bells) should be put in order? One who swallowed the camel of a carillon was not likely to strain at the gnat of a tremulant. Indeed, he was sufficiently appreciative of the device to be anxious for a good one. In this Weimar scheme we find him pointing out that 'the tremulant must be so put right that its action may be regular.'

It is futile to object to the use of any modern stops or accessories on the ground that 'Bach would not have used them.' Evidence on the point is scanty, but what we have shows Bach to have been not only an enthusiastic expert so far as the mechanical side of the organ was concerned, but also a player who made the most of the resources at his disposal. This point will be discussed in more detail when we come to consider the few works in which we have his own directions as to registration.

The first of the Arnstadt compositions to call for attention is the well-known Prelude and Fugue in C minor (ii., 48). The faults of the work are obvious, but it is still sufficiently effective to deserve playing, even by those of us who have left the pupil stage far behind. It is just the kind of work we should expect from a youngster let loose on an organ for the first time. The ponderous pedal solo, followed by long notes over which four parts disport themselves, the weighty repeated chords at bars twenty and twenty-four, and the section of the fugue following the belated pedal entry, all show the composer revelling in abundance of sound. We may imagine the ancients of Arnstadt shaking their heads, and complaining that the new organist was a noisy young fellow. The fugue is lamentably weak. It is even amusing to see how Bach, having announced the subject, low in the keyboard, brings in the next four entries at the top, the whole structure rising high and dry (especially dry) with both hands well up in the treble stave. Note, too, that he is unable to get away from the tonic and dominant when making an entry. How far Bach had yet to go before mastering the fugue form is shown not only by these naive methods, but also by his inability to continue the polyphonic web when the subject is in the bass. On the first occasion he is content with two-part writing of a rather fidgety quality; the second time he essays three-parts, with only moderate success, the first bar giving us a weak treble of repeated notes, with an Alberti tenor for stuffing:

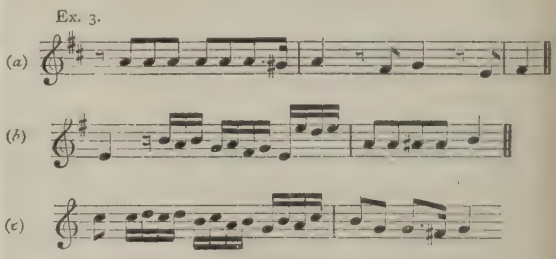
Ex. 2.



The third entry is in the pedal, and here, with both hands at liberty, he makes no attempt at counterpoint, but boldly lets himself go with big chords, some of them of the 'chopstick' variety, rounding the work off with a capital bit of bravura writing. There was probably a technical reason for his primitive treatment of the theme when in the pedals. As we have seen, Bach had so far had but little opportunity for organ practice, and was naturally far more proficient on the manuals than on the pedals. He had reached the stage when a fairly showy pedal solo had no terrors, whereas a quick pedal theme, accompanied by two or three independent counterpoints, was beyond him. We find him writing no really difficult passages of this type until near the end of his stay at Arnstadt, when we may assume the fugue *alla giga* and the four-movement Toccata and Fugue in C (or E) to have been composed.

With all its imperfections, this C minor work shows Bach already drawing away from his older rivals in several important respects. The pedal solo has far more significance than such things were wont to possess, and the prelude as a whole, thanks chiefly to the use of the opening figure of the solo, has none of the rambling diffuseness that we find too often in Buxtehude, and occasionally in Bach himself during his first period. The cadenza at the end of the fugue is also a marked improvement on contemporary passages of the kind. But the greatest advance is to be found in the subject, one of the most delightful Bach ever wrote—of the lyrical type, that is. It is hardly too much to say that hitherto composers had attached little importance to the thematic side of fugal writing. Almost any series of notes seemed good enough for a subject. Born melodist that he was, Bach from the first rarely wrote anything but good subjects. His weakest are far ahead of such wretched scraps as these of Buxtehude, chosen almost at random:

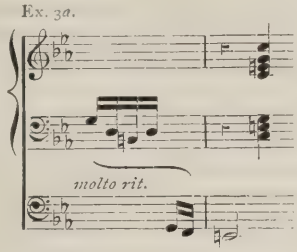
Ex. 3.



Before leaving this work, a word may be said as to the registration of the closing passage. Most editions suggest a *diminuendo*, with diapasons only for the last chord. This method gives an impression of calm after storm, and there is something to be said for it. But a far finer effect, in my opinion, is obtained by playing the cadenza in the last four bars on the full organ without the Great reeds, bringing these on at the final chord. Let the building-up of this chord be deliberate, regardless of discords. There is a splendid note of triumph in the ending, managed thus. Some

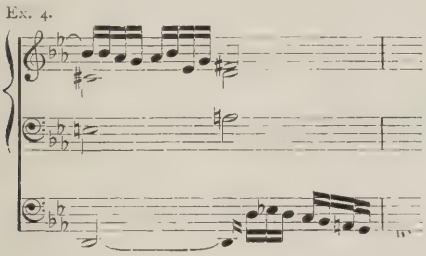
editors bring the pedal in with the low G at the end of the last bar but four, instead of reserving it for the E natural:

Ex. 3a.



This is a good plan, provided the whole bar is slowed up, and the F and G played very deliberately. It may be added that the Augener and Schirmer editions give the semiquaver passage in the left hand of bar 2, page 49, to the pedal, thus:

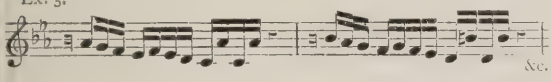
Ex. 4.



I have dwelt on this work at far greater length than it deserves, judged on its actual merits. But it has seemed worth while, because the music throws a very interesting light on Bach's development. Moreover, of all his very early works, this is almost the only one worth playing to-day. It well deserves its popularity with students who are just 'finding their feet'—as Bach was when he wrote it.

Much less satisfactory is the other fugue in C minor written at this period (xii., 95). Its long subject opens in an arresting manner:

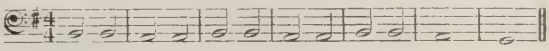
Ex. 5.



and the work contains a good deal of very spirited writing and not a few delightful harmonic touches. But the contrapuntal interest is small, and the general effect thin. Note, too, the lack of resource shown in dealing with the crotchet rests in the subject. Bach hits on a happy idea at the start, filling them in with a figure which seems like an answer to the abrupt ejaculation of the subject. But he seems unable to get away from it, and the bright repartee that begins by pleasing ends by irritating, as would any other repartee after so much repetition. The use of the pedal is very weak. It enters for the twelve final bars, and even then has nothing relevant to say, though the general effect of the *Coda* is good. On the whole, however, we shall not miss much if we leave this fugue on the shelf.

Only two pieces on Chorals appear to have been written at Arnstadt, a lengthy prelude on 'Wie schon leuchet der Morgenstern,' 'How brightly shines the morning star' (xix., 23), and a short one on 'Wer nur den lieben Gott lasst walten,' 'If thou but suffer God to guide thee' (xix., 22). The first is fluently written on the whole, but says nothing of any importance. It breaks down badly half-way, giving us a good deal of weak broken arpeggio in place of the satisfying counterpoint with which it began. This is partly due to the weakness of the fifth phrase of the melody when used as a bass. Even Bach in his mature days could have done little with such a bass as this:

Ex. 6.



But the mature Bach would have been too wise to try. He would have made an inner part of it, and then done wonders round it. The other prelude survives in two versions, and is of little importance musically. The longer of the two is of interest on personal grounds because, according to Spitta, it appears to be a specimen of the kind of thing that led the authorities to charge Bach 'with having been in the habit of making surprising variations in the chorales, and intermixing divers strange sounds, so that thereby the congregation were confounded. If, in the future,' they added sternly, 'he wishes to add some *tonus Peregrinus*, he must keep to it, and not go off directly to something else, or, as he had hitherto done, play quite a *tonum contrarium*.' Only the short form of this piece appears in the Novello edition (xix., 22). The longer will be found in Peters (V., vi.), and in Augener (x., 1308). Young Bach evidently took reproof badly, for a further complaint says, 'The organist, Bach, used to play too long preludes, but after this was notified to him by the Herr Superintendent, he went at once to the opposite extreme, and has made them too short'—a little touch that makes us organists feel that John Sebastian was indeed one of us. He even had the traditional organists' impatience of the pulpit, though he ought not to have shown it by 'having gone to a wine-shop last Sunday during the sermon.'

But the chief ground of complaint was on the score of neglect of duty. Bach had obtained four weeks' leave of absence in order to visit Lubeck, whither he was drawn by the fame of Buxtehude. It is a pleasant picture, this of the young genius, with a year's savings in his pocket, setting off to walk fifty miles to sit at the feet of one who to-day shines only by the light thrown on him from his disciple. Unfortunately Lubeck proved so interesting that by the time Bach reported himself at Arnstadt the four weeks had run into four months, and when asked to account for the discrepancy he could only reply—rather lamely—that he had hoped his deputy would prove satisfactory.

This Lubeck pilgrimage was a notable event in Bach's life. It led to strained relations with the

authorities, and so probably hastened his departure. Far more important, however is the fact that it provided a powerful stimulus to organ composition, and exerted a marked influence on his style for many years—not entirely for good, as we shall see.

(To be continued.)

HOPKIN EVANS

By 'Feste'

As is generally known, the post of conductor of the Liverpool Welsh Choral Union, held from 1902-14 by the late Harry Evans, has been filled by the appointment of Mr. Hopkin Evans. As this is one of the most important choral conductorships in the country, and as Mr. Evans has already done much notable work in Wales, I recently took an opportunity of interviewing him on behalf of the *Musical Times*.

'To begin at the beginning,' I said, 'you were born at . . . . ?

'At Resolven,' he replied, 'a village in the picturesque Vale of Neath, Glamorgan.'

'You come of a musical family?'

'Yes. My father was a good amateur musician and poet, with a strong religious bent.'

'Your first musical activities?'

'Nothing much in the prodigy line. I began, at the age of ten, by playing the flute and piccolo in the local band, and did not commence to study seriously until I was seventeen years old. What really decided my career for me was a stay of a few years in London just after I was out of my 'teens. There I rubbed shoulders with all sorts of musicians and heard all sorts of music, and went back to Wales full of enthusiasm and ambition.'

'What was your first step in the way of choral work?' I asked.

'The formation of a Society at Resolven immediately on my return from London, when we gave a series of concerts with orchestra—a thing hitherto unknown in the district,' he answered. 'The carrying off of some first prizes at the National Eisteddfod in 1905-6-7 no doubt led the Neath Choral Society to invite me to be their conductor. There, with excellent resources to draw on, I spent twelve happy and busy years.'

'What type of work did you perform at Neath?'

'The stock masterpieces, with a pretty good proportion of modern examples,' he replied. 'Here is a prospectus of the Society, giving a résumé of our activities, from which you will see that we sang, among other works, "St. Paul," "Elijah," "Hymn of Praise," "Golden Legend," "Song of Destiny," "Israel in Egypt," "Messiah," Jenkins's "Storm," "Dream of Gerontius" (twice), Parry's "War and Peace" and "Blest Pair of Sirens," Bantock's "Omar Khàyyam," Elgar's "For the Fallen," "To Women," and "King Olaf," Mozart's "Requiem," "The Creation," Coleridge-Taylor's "A Tale of Old Japan," Borodin's Dances from "Prince Igor," Cowen's "The Veil," besides detached choruses, part-songs, madrigals, and other small works too numerous to mention. We had first-rate soloists, and on several occasions the Queen's Hall Orchestra and the Bands of the 1st Life Guards and Welsh Guards have been engaged.'

'What of the orchestral side of the programmes? Was it on the same level?'

'There was rather less of it, of course,' he replied; 'but there was nothing to be ashamed of in a list that included, as you see, the Overtures to "Egmont," "Leonora" (No. 3), "Rienzi," "Oberon," the "Meistersingers," the Prelude to "Tristan," Tchaikovsky's fifth and sixth Symphonies, Schubert's "Unfinished," German's "Welsh Rhapsody," Grieg's "Peer Gynt" Suite, and the "Casse Noisette" Suite.'

'Here is the programme of our next concert, in April, which may also be the last under my baton':

CHORAL

'Blest Pair of Sirens' ... ... *Parry*
'On Himalay' ... ... *Bantock*
'News from Whydah' ... ... *Gardiner*
'Crowns of Golden Light' ... *Hopkin Evans*
'Sing ye to the Lord' (Double Motet) ... *Bach*

ORCHESTRAL

Overture—'Tannhäuser' ... ... *Wagner*
'L'Après-midi d'un faune' ... ... *Debussy*
Solemn Melody ... ... *Walford Davies*
Præludium ... ... *Jarnefelt*
'Brythonic Overture' (by request) *Hopkin Evans*

Soloist: Mr. Tom Burke.
The Welsh National Orchestra.

'You conducted some Welsh Choral Union concerts during the war, did you not?'

'Yes; I was one of the "guest-conductors" while the depleted choir "marked time." We are at full strength again now, though we are giving only three concerts during the present season. In 1920-21 we shall go back to the pre-war number. Our arrangements for the next four concerts are made. We hope to give Berlioz's "Faust," "Messiah"—our Christmas annual—"Gerontius," and a programme of short miscellaneous works. The material is splendid, and I have great hopes of our reaching the standard attained under my famous predecessor. He made the choir one of the finest in the country, and we are "all out" to get over the set-back caused by the war, and put the Union back in its old position.'

We talked of the forthcoming South Wales Festival, the result of a movement begun in 1912, when Mr. Evans and a few more enthusiasts organized a festival lasting a week. It was literally a movable feast, concerts being given at Swansea, Neath, Mountain Ash, and Newport, the Queen's Hall Orchestra accompanying the choral works prepared by the local societies. A similar festival was held in 1914 with great success.

'The prospects of a revival this season are most encouraging,' said Mr. Evans. 'Tremendous local enthusiasm is already being shown. A new

feature, and one of the utmost importance, will be the appearance of a Welsh National Orchestra. We are making a big effort to remove the reproach so often levelled at our country in this respect. We hope the day is at hand when concert promoters in Wales will be able to engage a first-rate orchestra without sending outside the border. We have been, and always shall be, delighted to see our English friends from Queen's Hall and elsewhere, but the prime need of Wales just now is the encouragement of instrumental players of all kinds, and this end can be attained quickly by no other means than the formation of orchestras of our own. We have an excellent committee, with a keen president in Lord Howard de Walden.'

Mr. Evans takes a hopeful view of the musical situation in Wales. But, fervent patriot though he is, he is opposed to anything like Chauvinism. His motto is not so much 'Wales for the Welsh' as 'The *best* for Wales.' In addition to the South Wales Festival other important schemes are afoot which are likely materially to affect the general situation. Then, again, the National Council of Music of Wales, presided over by Dr. Walford Davies, is sure to bring about an all-round improvement.

'One of the drawbacks of the past,' said Mr. Evans, has been the lack of method and co-ordination. Schools, societies, and institutions of various kinds have been doing a lot of good work, but the fact that each one has been jogging along in its own way, regardless of the others, has been a great obstacle to progress in music as in other branches of art and education in Wales. There has been much waste of good material, energy, time, and money through the want of a common directing force, and if the National Council does no more than help systematise and focus the many musical activities it will have done a real service to the country and to British art.

'But even as it is we have made wonderful strides, if I may say so. I question whether any part of the Empire has advanced, relatively, as much as Wales has during the last quarter of a century. And this improvement has been effected not so much by the Eisteddfod as by the establishment of Musical Societies and by individual

efforts in different parts of the country. Critics from across the border are apt to judge our musical status by what they see and hear at Eisteddfodau only.

'Nothing could be more erroneous. An English writer, for example, in a recent article on "Music in Wales," informed us that he had attended many Eisteddfodau and therefore claimed to speak with authority on the musical situation there! He came to the conclusion that we were still, so to speak, in a somewhat uncivilized state musically, and that modern music was as foreign to us as to the inhabitants of the Fiji Islands! The personal allusions contained in the article referred to, we could well afford to ignore, but the inaccurate views, hastily expressed, and the nonsense about modern music were resented by all musical South Walians. That is not the way to help things along: better far encourage those numerous societies, both large and small, that are striving—and with much success—to give performances not only of the works of the old masters, but of the most modern productions as well.

'And critics who make merry over our frequent performances of the standard works such as "Messiah," must bear in mind that but for these we should be able to do little for modern music. The cost of producing a big modern choral work is very heavy, and when, as frequently happens with new productions, the receipts do not meet the expenses, we naturally have to fall back on the old favourite to save the situation.'

'In a word, what you lose on the swings of Whatshisname you gain on the roundabouts of Handel?'

'Exactly. It used to be said, with a good deal of truth, that Handel and Mendelssohn were the worst enemies of the modern choral composer. But really they are his best friends: in a sense they subsidise him.'

Mr. Evans has played a prominent part in the National Eisteddfod, being appointed conductor of the Eisteddfod Choir and Orchestra at Birkenhead in 1917. He conducted the Psalmody Festival also (under the Presidency of Mr. Lloyd George) and had the rare honour of being selected to fill the same posts again in the following year. He is one of the judges for the Barry Eisteddfod in 1920.

'Hard things have been said about some of the tests at these gatherings,' he remarked. 'Sometimes the strictures have been only too well deserved. But a glance at the Barry syllabus will show how much we are on the up-grade. I need only mention the fact that the test for the chief choral competition is Stanford's "Revenge," with the London Symphony Orchestra accompanying. In fact, there are forces at work in Wales of which little is known across the border. But the results will soon be apparent, and those of us best able to judge are confident that before many years are past our country will take a prominent place in European music. The natural genius of the Welsh for poetry and music has always been admitted, even by our severest critics. Now that we are shedding our parochial views, and are beginning to organize and educate, we may look with confidence to that genius soon becoming fully productive.'

If Wales has a few more enthusiasts of the Evans type, that confidence is well-founded. Thoroughly equipped, broad in outlook, catholic in taste, and abounding in vitality and enthusiasm, Mr. Hopkin Evans may be expected to play a big part in the near future of British music.

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. Grattan Flood

V.—Hugh Aston.

It is no small compliment to the cult of early Tudor music to find a brilliant professor of the University of Brussels, M. Charles van den Borren, devoting much attention to the 'Sources of Keyboard Music in England,' and publishing the result of his researches in book form, of which an excellent English translation has been made by Mr. James E. Matthew.* In the opinion of M. Van den Borren, Hugh Aston is one of the most considerable figures in the development of virginal music of the early years of the 16th century, 'whose importance has not been sufficiently insisted upon by historians of music.' He devotes many pages to an analysis of Aston's compositions, but in regard to his biography, is content with the bald statement that he was 'an organist and composer of sacred music of the time of Henry VIII. (1509-47).'

Probably the best account hitherto accessible of Hugh Aston is that which is given in the new edition of Grove's 'Dictionary of Music and Musicians,' from the pen of Mr. Godfrey E. P. Arkwright. Yet the biographical data—apart from the list of compositions—can only be described as disappointing. Here it is: 'One of the leading English pre-Reformation composers (fl. 1500-20); his identity with an ecclesiastic of this name (for whom see the "Dictionary of National Biography") cannot be proved.' Dr. Ernest Walker, in his 'History of Music in England' (1907), says that Mr. Henry Davey's identification of Aston with an Archdeacon of York, who died in 1522, 'is purely conjectural'; while Mr. Percy A. Scholes is content with the statement: 'Nothing is known of his life.'

The difficulty over the biography of Hugh Aston is heightened by reason of the name being spelled variously as Aston, Ashton, and Assheton, and still more from the fact that two ecclesiastics of the same name were contemporaneous. Mr. Henry Davey (in his useful 'History of English Music') was led astray by the similarity of names, and fell into a pardonable error in assuming that Hugh Aston, Archdeacon of York, was the same man as the composer. Had he investigated the State Papers, or the Wills, he would have found that the Archdeacon of York could not have been the same individual as the Hugh Aston of musical fame, for the former was alive in January, 1523, whereas the latter was then some months dead.

Hugh Aston was born about the year 1480, and graduated M.A. at Oxford on October 13, 1505. He is said to have been a Lancashire man, and this is not unlikely. At all events he was very musical, and on May 28, 1509, was given preferment as Canon and

* Novello (1915)

'rebendary of St. Stephen's, Westminster, in the oom of Richard Hatton, deceased, almost the same ime that William Newark was confirmed as Master f the Children of the Chapel Royal (June 4, 1509). Seven years later, on May 31, 1515, a certain Hugh Aston was appointed Prebendary of York; ut this is not our Hugh Aston.

Although Hugh Aston was not a Gentleman of he Chapel Royal (as has been supposed), yet as Canon of St. Stephen's he took part in all the great Court ceremonials. It is worthy of note that on March 8, 1522, the celebrated Thomas Linacre was iven a prebend in St. Stephen's, Westminster; and is also well to bear in mind that Richard Sampson—the well-known composer—was Dean of St. Stephen's, as well as Dean of the Chapel Royal.

No further details can be gleaned from official ecords as to the composer Aston, until we reach he year 1522, when, on November 23, is chronicled he death of Hugh Aston, Canon of St. Stephen's, Westminster. This ecclesiastic is the celebrated usician whose biography has hitherto been so lusive. His will was proved in December, 1522, a act which at once destroys his identity with Hugh Aston, of York, because we know that the atter was certainly alive in December, 1522, and ven in January, 1523, and had been Prebendary of ork from May 31, 1515, to January, 1523. From he 'Calendar of Letters and Papers of Henry VIII.,' e learn that on January 10, 1523, Roger Drew, lerk, was presented to the prebend in St. Stephen's, Westminster, vacant by the death of Hugh Aston.

Among the MSS. in the British Museum (Royal ppendix, 58, ff. 40-9) dating from the first quarter f the 16th century are compositions for the virginal r spinet, written on two staves of from five to seven nes, including a 'Hornpipe, by Hugh Aston.' The scription of 'Hugh Aston's ground' to our composer probably to be regarded in the light of an arrangement,' because the same theme has been reated by Byrd and by Francis Tregian. In the brary of Christ Church, Oxford, there is a composition by William Whytbrook entitled 'Hugh shton's Maske,' in four parts, wanting the bass, vidently an elaboration of Aston's theme, whether riginal or adapted.

It has been surmised that two other virginal ompositions in the same Royal Appendix 58, amely, 'Lady Carey's Dumpe,' and 'the short iesure of my Lady Wynkfylde's Round,' are by Hugh Aston, but both are anonymous, and the vidence for such an ascription is not convincing. tafford Smith in his 'Musica Antiqua' (1812) scribes 'My Lady Carey's Dumpe' to a certain dmund Spencer. Anyhow, Aston's 'Hornpipe' is very real contribution to the virginal music of the eriod 1500-20, showing a good conception of the ariation form with a drone bass. In fact, this little irginal piece, as M. Van den Borren says, 'shows he art of variation arrived at a degree of development of which the Continent offers no example.'

As might be expected from a Churchman, Aston as left us many interesting specimens of his ability n the domain of ecclesiastical music. Two of his Masses, one for six voices ('Videte manus meas') and nother for five voices (Te Deum) are in the Oxford Music School Collection, while there is a fine Te Deum for five voices by him in the Bodleian Library. Many of his Motets are to be found at Cambridge —at Peterhouse, at University College, and at St. ohn's College. His 'Gaude Virgo' is also to be met with—but in an imperfect state—in the British Museum (Add. MSS. 34191).

However, it is as one of the earliest English composers for the virginal that Hugh Aston deserves to be in remembrance, although one cannot agree with the fulsome eulogy describing him as 'the inventor of instrumental composition in Europe.'

Occasional Notes

Sir Edward Elgar recently paid a visit to Amsterdam, conducting the famous Mengelberg Orchestra in a programme consisting of his first Symphony, the Violin Concerto, and the 'Cockaigne' Overture. In view of some French criticisms of the Symphony, it is of interest to read how an Elgar programme impressed the Dutch. *De Telegraaf* of November 21 contained a long article on the composer, from which we quote a few extracts:

> 'It was evident from the first bars of the Symphony onwards that we have hitherto considered the music of Elgar from an erroneous standpoint. We regarded his technique one-sidedly and dogmatically as an academical work of art. . . . He works less by formulas and formalism than we thought. Or, rather, his formalism is of a more vivacious and warm-blooded variety than was understood here . . . The light which streams from his music is more atmospheric, the movement more energetic, more lofty, more lyrical and delicate, the accent broader and more sympathetic than we were aware. Nor should I rank Elgar so immediately after Brahms as is done here without obvious and compelling reason. Elgar has never the least tendency to a confusion of hybrid styles, and has no fundamental falsity. He does not blow the bourgeois trumpet of the commonplace, he avoids all facile pathos; he does not write in the style of Brahms.'

The critic then proceeds to argue that Elgar's music is cosmopolitan in style. He regrets that the concert under notice was devoted to the composer's orchestral music, and suggests that choral societies shall at once take steps to make the Dutch public familiar with 'Gerontius' and 'The Apostles.' He pays a glowing tribute to Elgar's mastery of technique, saying that he knows of 'no architect in tone who can compare with him in the design, systematically carried out, of the apotheosis of the religious leading theme of his first Symphony.'

He ends by saying 'the concert was an emphatic triumph for Elgar. I cannot remember any composer who has been rendered such homage by the orchestra.'

It has long been a grievance that although congregations are usually generous when called on to subscribe for a new organ, they have a severe fit of economy when faced with the much less exciting business of providing a decent salary for the man who plays it. Hence the frequency of advertisements of posts at which the stipend is miserably small, and the organ 'fine,' 'large,' 'four-manual,' and so forth, the assumption apparently being that the man who is underpaid—which in these days usually means underfed and badly clothed—will console himself

with the beauty of the instrument at his disposal. If his butcher and baker would act on the same principle, and give him a receipted bill from time to time in token of the pleasure they have derived from his playing, there might be less cause for complaint. We are glad to see that in at least one Parish Church this anomaly is to be ended. According to the *Ross Gazette*, an anonymous donor has offered to present the Church with a new organ at a cost of £2,000, on condition that the congregation raise a sum of money sufficient to guarantee that the organist shall be paid not less than £125 per annum for a period of at least ten years. The parishioners met at Christmas and wisely decided to accept the offer. They began to shoulder the financial burden on the spot, an appeal for guarantors for the fund for the next ten years meeting, we read, 'with a very generous response.' We recommend this example to the numerous parishes where arrangements are now being made for the erection of organs as war memorials.

'Feste' writes :

'A footnote to the "Interlude" on "Ruth." I had searched in vain for contemporary reference to the work, and had given up the quest, when I received from Mr. Percy Scholes (to whom be thanks) Vol. 2 of the *Monthly Musical Record*, in which appeared, under date June 1, 1872, an amusing review by Prout, the editor at that time. Prout adopts the mock serious style with great effect, using such ambiguous phrases as "that most remarkable movement . . . which contains some very striking passages, totally unlike anything to be met with in the whole range of music . . . a chorus of no common order . . . one of those pieces to which no verbal description can possibly do justice. It must be heard to be appreciated. . . ."'

'A keen sense of humour could not belong to the composer of such a work as "Ruth," so we need not be surprised to find him writing to the editor, gravely discussing certain of the points in the review. How oblivious he was to Prout's irony is shown by his description of the notice as "the justest that has yet met my eye." Prout expressed his pleasure at this, adding slyly, "We certainly desired, as far as was in our power, to do him full justice." Are there any English performances of the work recorded? A fair number of copies must have been sold, for the review was concerned with the second edition. But there are various ways of obtaining a public, and "Ruth" was evidently a *succès de ridicule*.'

Mention of the *Monthly Musical Record* reminds us that congratulations are due to that journal on having reached its fiftieth year. The history of musical journalism is mainly a record of untimely deaths. Many an infant periodical, lusty at birth, has speedily succumbed to circulatory trouble: few have passed the stage of growing pains. Fifty years is ripe old age in such a world, but we need not be surprised to find it attained by a journal whose editors have been Ebenezer Prout, C. A. Barry, W. A. Barrett, and J. S. Shedlock, supported by a long and strong list of contributors, native and foreign.

A reader asks for information as to the publisher, price, and opus numbers of the following organ works, played by Mr. David Clegg at a recital at Kettering recently : Studies in Harmony and Counterpoint, Brahms ; French Cathedral Organ Music, César Franck ; Academical Organ Fugue, Brahms ; Cathedral Organ Music, Sebastian Bach ; Symphony Fantasia, Berlioz ; Grand Symphony, Rubinstein. The two recitals at which these works were played happily sent no hearers to sleep, if we may judge from the report in a local paper :

'MARTIAL STRAINS'

'Special interest naturally centred in the player's own "Victory" Organ Symphony. Opening with clarion calls, presently joined by pedallings suggestive of the far-distant booming of cannon, and interspersed with trumpet-echoings most cleverly and convincingly contrived, this remarkable production soon created a martial atmosphere no less realistic than thrilling. . . . . One, however, almost entirely lost sight of the fact that it was an organ, as, introducing the "Marsellaise," "Yankee Doodle," and "Rule, Britannia" in turn ; then "plaiting" them together, as it were ; and throwing in some wonderful imitations of bands a-playing, drums a-throbbing, and feet a-marching, marching, and still marching—Mr. Clegg built up his picturesque and stirring spectacle.

'STATELY MUSIC'

'Scarcely had the final roar of "Rule, Britannia" died away ere the performer's wizardry had swept his fascinated listeners away from the scene of military splendours and triumphs and—into the sanctuary! . . .'

'MEDLEY MUSIC'

'Next came about as varied a concoction as the most inveterate melody-taster could wish for, "Melody Gems." Confessedly, it came as a bit of a shock when "Irby," the universally favourite tune to "Once in Royal David's City," was promptly followed by "Roses of Picardy." Likewise introduced "en route" were such tunes as "From Greenland's icy mountains," "Dismissal," "Maidstone" (three more hymn-settings), "Dearest heart of mine," the Barcarolle from "Tales of Hoffmann," and other popular tunes ; this motley pageant finishing with "Onward, Christian Soldiers."

'Mr. Clegg gave a further demonstration of the organ's imitative capabilities by playing an American band contest piece, and brought his recital to a close with a satisfyingly sensational rendering of the Swiss Storm Piece.'

Even the depressing influence of Studies in Harmony and Counterpoint and Academical Fugues could make little headway in so merry and bright and satisfyingly sensational a scheme as this.

The following letter reached Messrs. Novello a few days ago :

May I trouble you to let me know if it is possible for me to get a gramophone with records of the Church chants and hymns which could be used in Church instead of a choir? Have you got them?

We do not know how far gramophone makers are prepared to meet a demand of this kind. No doubt the time is rapidly approaching when the human agent will be a very small factor in musical performances. Be that as it may, we have here a hint as to the quickest and easiest way of solving the choir problem. No more books to buy or bind; no more boys to fine or suspend; no more choirmen to soothe and cajole; no more cassocks to re-button or surplices to wash; no more choir suppers or excursions; no more chronically insolvent choir funds. The vicar sits quietly in his study and orders a set of records week by week, choosing his favourite tunes as often as he likes. There will be no organist to interfere, for that troublesome person will have followed the choir. No one doubts that the methods of the mechanical pianoforte will soon be applied with equal success to the organ. In a few years' time the faithful will be played in and out of church by the organola, and will lift up their voices to an accompaniment provided by the same useful article. The gramophone, if used at all, will be a mere stopgap. The only choral record the writer has so far heard held out little promise of the instrument ever being a satisfactory substitute for a choir. It was a record of a hymn sung by a Cathedral quartet. No doubt it was impressive at first hand, but what reached the ear, after that brief asthmatic prelude without which no gramophone performance is complete, was a medley of four tired and tinny voices. As an amusing interlude for a not too critical drawing-room it had its points, but for leading a congregation it left a good deal to be desired. This was some years ago, and we are willing to believe that the instrument is much improved.

But the reverend gentleman who wrote the above letter must not overlook other possibilities. Many organists cannot play and many choirs cannot sing, but it cannot be denied that the percentage of clergy who cannot preach is almost as large. The reading of the lessons also leaves a good deal to be desired as a rule. If we are to make a fetish of efficiency, and supersede our imperfect but well-meaning and often hard-working choirs and organists by mechanical devices, why not do the thing thoroughly, and plant a gramophone in the pulpit and at the lectern? Records of sermons by our popular preachers, and lessons read by fine elocutionists, would be a great attraction. Some of our congregations would realise for the first time that the Song of Deborah, for example, is one of the finest pieces of poetry in the language, calling for something better than a casual delivery inaudible ten pews away. And the Gloomy Dean would exhort thousands instead of the mere hundreds he is able to reach at first hand. There is respectable precedent for this. The reader will remember that when the Spectator spent a Sunday with Sir Roger de Coverley, he attended the village church and was edified by eloquent discourses from 'the Bishop of St. Asaph in the morning, and Dr. South in the afternoon.' Those eminent divines were dead or far away, but Sir Roger's chaplain, having no gift of preaching and being aware of the fact (or Sir Roger being aware of it, which was the same thing), read sermons from their published collections.

It will probably be a long time before we listen to sermons per gramophone, but the organola is well on the way. The Vicarage gardener, who has long been one of the pillars of church music, will no doubt take charge of it, reliability rather than art being the chief requirement in an organolist. Failing a dependable hand, we may hear of contretemps of the type that lingers in the local history of most country parishes—of the barrel organ starting on some worldly tune in the middle of the service, refusing to stop, and being carried off to finish its scandalous performance in the churchyard. And adventures are possible even when the right tune is present. The writer remembers hearing an organette (one of the earliest types of mechanical instrument in which a perforated roll was used) playing a movement that was new and strange, and which yet had some oddly familiar moments. It turned out to be the Hallelujah Chorus, played backwards.

Mr. E. T. Clark, 98, Glynn Court, Detroit, Michigan, asks us to make known the fact that he is offering a prize of twenty-five dollars for an original Round for three or four voices. Knowing the British partiality for Rounds, he has postponed the date of entry until February 28, in order to give our composers a chance of competing. The words are to be selected by competitors. The name of the composer should not appear on the manuscript, but should accompany it in a letter. Competitors may submit more than one Round. The judging will be done by the competitors themselves, each receiving copies of the works of his rivals, with a request to place them in order of merit. The composition receiving the highest number of votes will be awarded the prize. MSS. should be sent to Mr. Clark.

Something of a sensation was caused in Paris by the recent visit of the 'Chœur National Ukrainien' of eighty mixed voices. Their singing seems to have been remarkable for its combination of wonderful execution and passionate expression. A correspondent who attended one of their concerts in Paris sends us the following impression:

> We all felt that the singing of these gifted amateurs would be a revelation to London audiences, for I never heard any singing to equal their performances, nor indeed, to come near them. We listened with intense interest all the evening to their unaccompanied performances, the voices (*bouche fermée*) of some often forming a wonderful accompaniment to the impassioned singing of others, with charming orchestral effects, and the occasional entry of women's voices alone was beautiful beyond description. The conductor is an enthusiastic and cultured musician, and I gladly promised them to do my utmost to induce some of our leading musicians to put a little pressure on the Government to allow them passports to England.

We are glad to hear that arrangements are being made for the choir to visit London.

We take the following from *Punch* of January 21:

THE PERILS OF HUMOUR.

From *Punch*:

'THE PROFITEER'S ANTHEM.

The hymns to be sung will be (1) "All people that on earth do well."'—*Rangoon Times.*

From the *Manchester Evening Chronicle*:

'THE PROFITEER'S ANTHEM.

The hymns to be sung will be (1) "All people that on earth do dwelk"

Rangoon Times, quoted in *Punch*.'

Mr. Vincent D'Indy's recently-published 'Course of Musical Composition' attracted a good deal of attention among French musicians, as was natural. One of the results was a brochure by Saint-Saëns, entitled 'Les Idées de M. Vincent D'Indy' (Paris: Lafitte). In this the veteran composer delivers himself trenchantly, not only on D'Indy's ideas but on things in general. In our next number we shall commence the publication of the booklet in an English version (by Mr. Fred Rothwell) which has been authorised by Saint-Saëns.

The British Music Society will hold a Congress in London from May 3 to 8. The arrangements will include four morning meetings at Æolian Hall, and four evening concerts at various halls, a banquet, on May 7, and a general meeting on the morning of May 8.

Messrs. Chappell & Co. offer a prize of £200 for a 'Light Suite for orchestra.' The judges are Sir Henry Wood, Mr. Landon Ronald, and Mr. Alick Maclean.

We are now able to announce that the concerts to be given in London next summer by the New York Symphony Society will take place on June 14, 15, 16 (evenings), 17 and 18 (afternoons).

'MUSICAL TIMES' COMPETITIONS

In answer to 'Gamba' and others: Competitors may send in more than one work. Unsuccessful works will be returned to the senders in due course.

BRITISH MUSIC IN AMERICA

BY NORMAN PETERKIN

A programme of works by Holbrooke, Scott, Goossens, Vaughan Williams, Ireland, and other British composers given in Paris, reminds us that the music of our younger men is slowly making its way, and that its qualities are being recognised in countries other than our own.

So far as France is concerned, a great deal of the credit is due to Mr. Edwin Evans and M. Jean-Aubry for their efforts on behalf of our composers.

Mr. Evans's enthusiasm for the music of the French, Russian, and other modern schools has not blinded him to the worth of our own younger men, and he has been quick to encourage and draw attention to anything worthy, and to make propaganda for it in and out of England. M. Jean-Aubry, too, has long been interested in our composers, and has been generous in his efforts on their behalf. He has done excellent work, for which he is to be thanked.

Other countries that have welcomed our music, and if the truth be known have been amazed at the quality of it, are Spain and Scandinavia, credit in this case being due to the pioneer work of the London String Quartet and Mr. William Murdoch the pianist. Quite recently the *Daily Telegraph* received a report of a concert in Spain in which some of the work of Cyril Scott was produced, the critics apparently receiving it with the greatest favour. The notice wound up by saying, 'We hope to have more opportunities for becoming acquainted with the works of this eminent figure of the British School, that British School so badly known, and consequently so badly judged in this country.'

The last sentence very accurately reveals the weak spot. It is exactly because there is such scant knowledge of our music abroad that the legend of its inferiority has so long persisted.

The French Government long ago discerned the value of musical propaganda, and has encouraged and supported French music, and officially sent French musicians to other countries to spread it.

A field that we have rather overlooked is the United States, although our Government has sent agents there to make various propaganda. It has even sent eminent literary men, but no musicians. On the other hand, the French have tended to overdo matters in this direction, the Government sending a stream of musicians, including a prominent orchestra with Cortôt as soloist, solely to make propaganda for French music and art. It became almost a standing joke with the United States papers that almost every French musician that appeared was there under official auspices.

That we have been too slack in this way is a pity, for the States have been very receptive of our music. Not only have they welcomed it and asked for a wider acquaintance, but they even have some of our best younger composers working in their midst. Whether these writers have shaken the dust of England off their feet in disgust I do not know. The fact remains that men like Percy Grainger, Arthur Hinton, Bryceson Treharne, and Cecil Forsyth have gone over to the States and in some cases are apparently settling down there.

Holbrooke also paid them a visit. He appears to have found his experiences unfortunate; but I think he is the exception, for the others have all met with appreciation and artistic success. At different times I have seen discriminating and appreciative articles and studies in American papers on the work of Goossens, Scott, Ireland, Frank Bridge, Ernest Austin, and others, and they have a very genuine interest in the work of our young men. Our older writers have not fared so well. Elgar is not generally liked or rated highly, while one critic writes of Bantock's songs: 'The wonder is that a man who has delved so deeply into folk-song can write such rubbish.' On the other hand, Stanford's Pianoforte Concerto and other works were performed over there long before being heard in England.

Percy Grainger has had enormous success both as pianist and composer. To the British public he is chiefly known as the writer of such popular works as 'Molly on the shore,' 'Mock Morris,' and similar things. True it is that a narrow circle is aware that his powers go much deeper than this. Cyril Scott has written enthusiastically of Grainger, and regards him as one of the greatest living composers. Delius, I believe, holds a similar view.

Their opinion is supported by some of the reviews of the works that Grainger has produced in America. Of his symphonic poem 'The Warriors'—a score on which he was engaged five years—one prominent New York critic writes: 'At a bound the composer of "Molly on the shore," "Handel in the Strand," and other catchy rhythms and spicy oddities, has revealed himself as a serious and ultra-modern composer of an astounding originality, and of an erudition worthy of Richard Strauss.'

In the opinion of another critic, '"The Warriors," a symphonic poem, makes Stravinsky sound like Mozart.'

A third writes: 'If the work embodies his ultimate artistic aims, even his stoutest-hearted admirers may

quail before he carries out to what may be the final issue, his revelling in the mere sound and volume of strange and unusual instruments, his fondness for inventing and sorting out and strangely combining timbres, old and new, for the piling up of sonorities, for grinding together immeasurable harmonies and tones and rhythms in a sort of ruthless counterpoint.'

All of which is intensely interesting and makes one wonder when we in England are to hear 'The Warriors' and other large works which apparently reveal him in such an entirely new light. Grainger has also published in New York, through Schirmer, Fischer Bros., and other houses, more pieces of the type we are familiar with over here. Among them are 'Knight and Shepherd's daughter,' 'Country Gardens,' and a Suite called 'In a Nutshell,' for pianoforte, orchestra, and special percussion instruments. This comprises the movements 'Arrival Platform Humlet,' 'Gay but wistful' (termed an attempt to write an air with a 'music-hall' flavour), 'Pastorale,' and 'Gum-suckers' March.' How typical of the Grainger we know this all sounds!

Arthur Hinton is another British composer who spent some time in the States, and some of whose most important work is published there. His orchestral 'Scenes from Endymion' were performed by the New York Philharmonic and other important orchestras with highly favourable critical comment. Better still, the score of this work, together with some of his most important chamber music and pianoforte works, have been published by Fischer Bros. of New York. Of the latter a particularly fine set is called 'A Summer Pilgrimage,' the last number of which, 'Passing of Summer,' is one of the most notable bits of pianoforte music of recent years. Is any of this work known and performed here? It has met with the greatest appreciation in the States.

A case that is quite extraordinary is that of Bryceson Treharne, another Englishman, all of whose work has been published in America, and who has gained a very high reputation whilst remaining comparatively unknown in England. He has been praised superlatively and hailed by the best American critics as worthy of international recognition, and as being one of the most significant figures of our younger British School. Though one may not go all the way with the American critics in their estimate of his work (for he has written copiously and does not sustain the level, often descending to the obvious and commonplace), yet there is no doubt that his finest work, chiefly songs, definitely places him alongside Scott, Ireland, Vaughan Williams, and the best of our writers.

Treharne is of Welsh extraction, and, to quote one critic, 'it is not surprising to find the latest British musical genius hailing from that tuneful race.'

Another writes: 'His songs stand out collectively far ahead of all other English songs composed since the days that saw the glory of old English music wane'—an extraordinary tribute when one thinks of what writers like Bantock, Scott, Parry, Vaughan Williams, and Holbrooke have accomplished in this direction, and a tribute that I find difficult wholeheartedly to subscribe to, though I am a great admirer of his best work.

The well-known New York critic, Mr. Walter Kramer, himself a writer of distinction, says: 'These nine songs, his first published in America, defy criticism in the ordinary way. They are every one of them of the first rank, art-songs so beautifully done, so thoroughly spontaneous and individual, as to brand their composer a man of extraordinary gifts.'

It would be an easy matter to quote many more critiques of a similar kind from responsible American authorities.

Still another British composer now working in the States is Cecil Forsyth. Well enough known here for a very valuable work on orchestration, he is hardly widely known as a composer. Many years ago he produced a Viola Concerto and some Orchestral Variations in London. Forsyth since those days, however, has apparently made big strides as a composer, for a recently-published set of songs is altogether more mature and harmonically distinguished, and show that he is now writing exceptionally interesting songs that deserve placing with our best.

I have said enough to show that America has taken the keenest interest in the work of our younger composers, and that the field is well worth cultivating. In some cases she has discovered new British writers for us, and given them practical encouragement by performance and publication.

In return might we not take the trouble to acquaint ourselves with the work of her rapidly-growing band of younger composers? Too few of us have any knowledge of the work of John Alden Carpenter, Charles T. Griffes (a most interesting writer), Henry Hadley, Carl Engel, Wakefield Cadman, Rubin Goldmark, Walter Kramer, and others, all of them composers of individuality who are producing work that well bears comparison with what is being done here and in other countries.

London Concerts

By Alfred Kalisch

Though there was a lull at Christmas, there are as many concerts deserving record to-day as there are in normal months. Before the end of the year there were several noteworthy incidents. Foremost among them was the performance by the London String Quartet (with two other players) of Arnold Schönberg's Sextet for Strings on December 27. It was the first time, I believe, that a work of such importance by a living ex-enemy composer had been heard in a London concert hall since 1914. The result was surprising. The Sextet proved so popular as to bring an irresistible demand for its repetition on the following Saturday (January 3), when there was another overflowing audience, the reception of the work being again enthusiastic. Obviously the intervening years have not served to change public opinion of its merit.

This has not been the only, though it has perhaps been the most striking, symptom of the state of public feeling as to enemy music. The names of Hugo Wolf, Richard Strauss, and Weingartner have appeared in the programmes of vocal recitals, and the works of Brahms and Schumann have been less rare. Up till now the songs have been sung in English. The daring experiment of gauging the effect of the German language on an English audience has not yet been tried in London. But I see an announcement of a forthcoming performance of 'Death and Transfiguration' in February.

To continue discussion of chamber music, since it has been begun: The Edith Robinson Quartet, a very capable body of players from Lancashire, introduced to London (January 9) the Quartet in F sharp minor (Op. 121) of Max Reger. He is not a living

composer, but as he died only recently this is the proper place for mention of his Quartet.

Max Reger is something of a problem. This work proves that he was capable of doing really new things in the way of developing the sonority of the quartet along legitimate lines; or, in other words, though unusually sonorous, the music does not sound like a symphonic score gone astray, or attempt to express things beyond the scope of the four instruments. Max Reger too had a great power of building up solid, well-proportioned structures out of the most unpromising material, for with the exception of one tune in the slow movement there is not a striking idea—*quâ* idea—in the work. The whole gives a suggestion of a certain bigness totally devoid of any kind of charm. This cannot be laid to the charge of the players, for there was no lack of that quality in their playing of this music. When Max Reger died unromantically of fatty degeneration, a German critic said that his later music showed traces of the disease, or words to that effect—a criticism singularly applicable to this particular work, though possibly not in the best taste. As, however, it was said by one of his own countrymen there can be no harm in reproducing it in England.

Only two orchestral novelties that call for notice have been heard since the last number appeared. One was 'Souvenir' by Vincent d'Indy, produced at the Queen's Hall Sunday concert on January 4. It is not a new work, but when one had heard it he understood why it had taken so long to cross the Channel. It is a curious mixture of styles from Weber to Strauss, with no unifying principle. That the imitations are adroit cannot, however, be denied.

The second new composition was M. Georges Dorlay's 'Flamma Artis,' produced by Mr. Albert Coates at the concert of the London Symphony Orchestra on January 19. M. Dorlay's work is an important novelty—if importance is measured by length and elaboration of workmanship; but it is to be feared that 'Flamma Artis' will not prove a work of real significance. The composer calls it a Lyrical Symphonic Poem—which means an orchestral piece with the accompaniment of a soprano. I say accompaniment advisedly, since even Miss Buckman's robust voice was worsted in the struggle with the orchestra. In any case the voice seems quite unnecessary, as it never has a vocal phrase and the words could never be intelligible—and had they been, the text, signed 'Zogheb,' is a real puzzle. Such pseudo-metaphysical hair-splitting (enlivened by mixed metaphors like 'a tinkling bell rankling in the void of our soul') is but an impediment to musical thought. The poetical basis of the poem—the struggles of the artist's soul—is a good subject for a symphonic poem, and in the other compositions of M. Dorlay that we know, he has shown himself capable of illustrating it. He has a distinct gift of picturesque scoring and a vein of not ineffective rhetoric, and he has studied his Strauss and his Scriabin to advantage. There is atmosphere in the opening *tutti* and the closing section, and some of the (too numerous) climaxes are skilfully devised; but the whole is overborne by the deadweight of the text. Without the voice, and much shortened, 'Flamma Artis' might hold the attention. It should be added that it is the third section of a trilogy.

At the same concert Mr. Albert Coates conducted an extremely virile and passionate yet well-balanced performance of Beethoven's C minor Symphony. We had not heard Mr. Coates interpret the classics for a long time, and for this reason we had looked forward to this performance with special interest. As he now exercises a great influence on public taste, it is satisfactory to know that his devotion to the moderns is not inconsistent with an eminently sane view of their predecessors.

A few words must be given to the extremely poetical and sensitive performance of César Franck's 'Symphonic Variations' by Signor Alfredo Casella, the Italian composer, at the Sunday concert at Queen's Hall on the 18th of last month.

It was very pleasant to welcome back Mr. Clarence Whitehill at the Albert Hall (on Sunday, December 28). We have not heard Wotan's 'Farewell' sung with such noble breadth of style since Mr. Whitehill was here last. He sang also some Japanese songs by a Japanese composer, Yamada, of whom we shall doubtless hear more in the future. Mr. Whitehill's singing of Iago's Credo from Verdi's 'Otello' was masterly, and Mr. Coates roused the audience to a high pitch by his conducting of Tchaikovsky's 'Romeo and Juliet.' The British Symphony Orchestra played extremely well. Leopold Godowsky was to have made his *rentrée* at this concert, but had not reached England, and his place was taken by Mark Hambourg.

Among the pianoforte recitals the most original were the three given by Mr. Edwin S. Mitchell, the assistant-organist of Westminster Cathedral, at the Central Hall, Westminster. They were organized by the *Music Student* and were labelled 'informal,' the informality consisting of permission to smoke, of which full advantage was taken. At the last of the three Mr. Percy Scholes invited the music critics present to step on to the platform and express their opinions of the Scriabin programme which Mr. Mitchell had just played, but though no doubt bold as lions with pens in their hands, they shrank from the ordeal.

A more important feature of the recitals, however, was the composition of the programmes, in which only very modern music was heard. It was a great feat on the part of Mr. Mitchell to memorise so much music which demands what may be called an entirely new technique of mnemonics. He played the music very ably and intellectually, yet while disposing of the legend that the 'organist's pianoforte touch' is fatal to variety and delicacy of tone, he did not quite convince us that tone-colour is his strongest point. The most striking of these recitals was the last, at which only Scriabin—and chiefly the later Scriabin—was played. It may be doubted whether a whole afternoon of Scriabin is the best way to make converts to his gospel. Personally I have derived more pleasure from individual pieces when they came in an ordinary programme as a contrast to their surroundings. His strongly flavoured harmonies, which sound less disconcerting when variety of orchestral colour softens them, end by creating a desire for simpler methods. At the same time no one could doubt Scriabin has enlarged the expressive powers of the pianoforte. The Sonatas proved the severest test of faith: it is not necessary to be a true believer to accept 'Vers la Flamme' without reservation. As that was one of his latest works, perhaps it may be taken to show that had he lived Scriabin might have retreated from some of his most advanced positions.

There has been no lack of choral singing—which is dealt with elsewhere—nor of vocal recitals. The

first in point of time and also in interest has been that of M. Mischa-Léon at Æolian Hall on January 10. His imaginative interpretations held a large audience interested throughout a long programme containing music of many styles. A Scandinavian group was the least familiar, and included many charming songs which one would be glad to see more widely known. The best of them, while having an individual flavour and freshness, show strong traces of the influence of the Romantic School. It was pleasant again to hear two of the finest and best-known songs of Strauss.

Miss Megan Foster gave a highly promising final recital on the 15th of last month. Her freshness of feeling—and of voice—are very pleasant, and though at present the singing of songs in lighter vein is her strongest point, there are indications that in time her powers of interpretation will acquire a wider range. She was assisted by her father, Mr. Ivor Foster—an unusual happening on the concert platform, though heredity in music is common enough, as every schoolboy knows.

The recitals of Miss Dora Gibson, Miss Dorothy Robson, and Mr. Walter Johnstone-Douglas were all interesting, and showed that the level of interpretative power among our singers is far higher than it used to be, while they are less prone to undervalue charm of tone than are artists from other countries. It had been over-estimated in this country at the expense of expression, but we are finding the right balance. All these singers are so well known that it is unnecessary to go into more detail; but Ireland's highly original 'The Rat,' sung by Mr. Johnstone-Douglas, should be mentioned, and Mr. G. Armstrong Gibbs's String Quartet is a work which makes one desirous of hearing more of his music. It would have attracted greater attention had it been played to an audience primarily interested in chamber music. Miss Robson—now that operatic work is no longer her principal sphere—is developing her talents as a singer of songs, and she was particularly sympathetic in Brahms and Schumann. The songs of John Alden Carpenter introduced by Miss Gibson deserve the attention of artists.

Opera in London

By Francis E. Barrett

THE BEECHAM SEASON ENDS: GILBERT AND SULLIVAN

As a matter of fact there has been no opera in London during the past month—that is to say, grand opera—for the Beecham season at Covent Garden came to an end on December 22, and since then the famous house has been given over to the 'legitimate.' The arrangement illustrates the weakness of our operatic undertakings, for this is just the time of year when opera should be in full force. The fact that it is not, causes it to be regarded as a thing apart and something not included in our everyday lives. Yet until it is, there is not much hope for its preservation as a permanent feature.

I speak of course of representations of opera in the vernacular. The Continental season—generally designated 'grand'—must of necessity, as things are, take place in the summer. But from the time the summer holidays are over, somewhere about the middle of September, until the end of April there should be opera without a break. It would seem as if this is not altogether an impossible suggestion. When I learn that an operatic undertaking has taken a fourteen years' lease of a theatre my hopes rise.

But this I will refer to later—one must be off with the old love before being on with the new. And my first business is to complete the record of the Beecham Company's season at Covent Garden. At a late hour in the season (though why it was left until the last is incomprehensible) Bizet's Eastern opera, 'Djamileh,' was revived. So far as the student of opera is concerned it was a helpful thing to let him or her see and hear this very interesting work. Only the grey-headed or the bald will recall its presentation by Augustus Harris at the same place twenty-six years ago. Then, even with the aid of the French artists who understood its spirit thoroughly, it was evident that it was too small for Covent Garden. Again at Covent Garden, and in the hands of the English singers, this was made amply evident. Its real perspective will be secured when the Company gives it in the smaller theatres on tour. It was very well done with Miss Gladys Ancrum, Mr. Webster Millar, and Mr. Walter Hyde. Certainly good service was rendered in reviving the work, better in fact than by putting on 'La Jolie Fille de Perth.' 'Djamileh' is the real Bizet, and those who know 'Carmen' can fully appreciate its charm. And as everyone knows 'Carmen,' there ought to be plenty of approval for this its predecessor. Félix Clément condemns it as positively disagreeable and Wagnerian—a perfectly resonable criticism when we consider the contemporary music. But it gives one furiously to think now, more especially as the same programme contained Stravinsky's 'Nightingale,' which to-day might very well be described by all the abusive adjectives that were piled on Bizet fifty years ago. Possibly the time may come when we shall regard the 'Nightingale,' as we do 'Djamileh' to-day, as a pleasant trifle satisfactorily foreshadowing the composer's individual and highly popular style. But that is not yet, and to pervert the comment on the Gilpin ride, 'May I (not) be there to see.'

This to all intents and purposes concluded a rather unsatisfactory season. Success was claimed for it by Sir Thomas Beecham in his valedictory address on the closing night under the term of 'English opera.' It is still true that one swallow does not make a summer, and it is equally veracious that one English opera does not make a season of English opera. As a matter of fact the season has been made up largely of Russian opera as the chief factor. And once again it has not proved wise to rely too much upon Russia. Truth to tell we are not yet ready for the study of these operatic bye-paths represented by the home-made article. At best they will come as an occasional addition to the operatic menu and not as a staple. A further season is promised for next month, when it is hoped there will be more complete realisation of what the public wants.

OPERA AT THE SURREY THEATRE

There seems to be appreciation of this important fact by the Fairbairn Opera Company, which has taken a fourteen years' lease of the Surrey Theatre for the purpose of giving opera for the people. Its plans comprise a good round of the operas the public likes. This is helpful. There are still vast numbers of the people who do not know the 'standard' works as well as they ought to do, and there is a great deal of educative work to be gone through before we can be said to have an opera-going public. Mr. Fairbairn

intends to supply this want. He will first of all present the classics by way of 'rudiments,' and will then open a new page of operatic history by revealing the achievement of British composers in the same form. This is what is wanted. Works by Colin MacAlpin and Nicholas Gatty are promised. These are tried hands who proved their worth through the enterprise of Charles Manners, who always did his utmost to encourage native ability. Both are men of undoubted gifts as operatic composers, whose neglect reflects somewhat upon those who have been priding themselves upon the success of English opera under their direction.

GILBERT AND SULLIVAN

The season of Gilbert and Sullivan operas at the Prince's Theatre has continued its course with, if possible, increased approval. Crowded houses have been the rule. There has been no exception. The London public has taken these works to its heart again without question. Even 'The Sorcerer,' one of the earliest, and naturally a tentative effort, was accepted without question, and indeed with the warmest approval. It is not difficult to say why. The truth is that the British people love melody, and here they have it in its most perfect form. They were no haphazard tunes that Sullivan wrote. He took definite inspirations and applied his fine craftsmanship to developing them into things of permanence, with the aid of musicianship of uncommon extent and a resource that brought all phases of musical device into play. The success of the season has been to me one of the most gratifying things I have encountered in music for many years. My one hope is that it will have its effect, and bring about a better quality of work in our lighter musical pieces.

'Princess Ida' with its 'femininity'—to-day accepted as a huge joke—came at the end of the month, and was well performed, Mr. Gordon Cleather joining the company for the production. With the New Year came a combination that evoked memories of the past in the shape of 'Trial by Jury' and 'The Pirates of Penzance.' Gilbert's legal jibe and Sullivan's musical joke, 'Trial by Jury,' was received with keen delight. Mr. Leo Sheffield made an excellent Judge, the best I have seen since Sir Arthur's brother, and the Bellinian effects from the chorus of jurymen and bridesmaids appealed to the audience as glossy new. The 'Pirates of Penzance' struck me as being less well done. The piece has been performed in so many ways. I recollect a performance by children years ago which was ludicrously and unintentionally funny, and I could not get those children—Master Harry Grattan among them—out of my mind. There was also a little tendency to underline 'points,' which spoilt the effect. On the other hand, 'The Sorcerer' was received with the wild enthusiasm one thought was reserved for some modern spectacle on which—per Press pars—the public had been duly informed that thousands had been spent. The operatic mould in which it is cast has so completely changed, that it sounded to a present-day audience as a complete novelty. It was also uncommonly well done, with the help of Miss Nellie Briercliffe, Miss Bertha Lewis, Mr. James Hay, Mr. Gordon Cleather, and Mr. Henry Lytton. Everything was kept within bounds, the points were not forced and so went direct home. A word of praise is due to Mr. Geoffrey Toye for his conducting, which embodies much artistic self-denial, since a modern musician of his calibre must ache to add to Sullivan's score, though to do so would be like touching up a pastel with house paint—and as difficult. The season concluded at the end of the month, the evergreen 'H.M.S. Pinafore' being added before, to everyone's regret, the doors finally closed.

Choral Notes and News

By W. McNaught

London used to be considered a wilderness of choral unfertility in which the smaller growths steadily refused to take root. In plain words, choirs that devoted themselves to the singing of part-songs and madrigals were few and far between, and their abilities limited. To resume metaphor, the wilderness had oases that accentuated the surrounding barrenness. One remembers a choir at Willesden conducted by Mr. J. S. Waddell that used to raise its head at competitions and produce some singing that was really musical; the Oriana Madrigal Society reached a high standard in the West End; Mr. G. Day Winter's work in the East must not be forgotten; and no doubt there were one or two other places where special attention was given to choral singing in its smaller and subtler forms.

But the prospect was bleak compared with the flourishing North, where choral conductors of genius seemed to spring up in every town, and with a wave of the hand, gather round them singers of voice and aptitude in plenty. There was no lack of discussion on the matter, and reasons were easily found. Northern dialect accounted for Northern voice, and London dialect for London lack of voice; the difficulty of bringing singers to rehearsal amid the distractions of London was obviously greater than anywhere else; choral conductors of understanding were rare in the South for want of a tradition to school them; and the stimulus of competition was less active than in the North.

The problem of rehearsal has always played a greater part than is generally known in this distinction between North and South. Before a choir can excel in refined interpretation it must go through a spell of drudgery to obtain its refined technique, and every piece that is undertaken must be treated as a special study in rhythm, phrasing, atmosphere and so forth. A weekly meeting of an hour-and-a-half or two hours for a 'run through,' with a seventy-five per cent. attendance, is a poor approach to the task, but in southern regions it is frequently considered as fulfilling the whole duty of a choral society. In Lancashire and Yorkshire we used to hear of choirs rehearsing daily for weeks in preparation, not for a competition but for a concert!

THE ORIANA MADRIGAL SOCIETY

London's past record in choral singing in its smaller and more interesting form is not one to be proud of. The outlook for the future is too vague to be discerned. The present is just as hazy, but it reveals one bright spot of light shed by the Oriana Madrigal Society, which seems to have added to its vitality during these troublous times. The concert given by this Society at Æolian Hall on December 23, under the direction of Mr. C. Kennedy Scott, was one of the most agreeable events of the musical season, and as

good an exhibition of choral interpretation as any that has recently been heard in London. The programme was devoted to Christmas music, but that did not limit the choir's opportunities, as will be seen from the following list:

'Nowell and Sire Christmas' *From a MS. temp. Henry VIII.*
'Ave Maria' ... ... *Palestrina*
'Hodie Christus natus est' ... ... *Sweelinck*
Foreign Carols (for vocal quartet) *Arr. by C. Kennedy Scott*
'Le vermeil du soleil' (Old French)
'Pastre dei mountagno' (Provençal)
'Les Anges' (Old French)
New Part-song:
'This have I done for my true love'... *Gustav Holst*
Part-songs:
'Lord, lovely hast Thou made my dear' *Debussy*
'Cold winter, villain that thou art' ... *Debussy*
Traditional Carols:
'On Christmas Night' (Sussex) *Arr. by Vaughan Williams*
'I saw three ships' ... *Arr. by C. Kennedy Scott*

The note of distinction entered into the choral singing from the first. It was conspicuous in the two Latin motets, where smooth, carefully guarded phrasing and the clearest definition in the part-writing are essential. This clearness could only be realised by each section of the choir singing with complete unanimity in every detail of execution and of expression. The long, cleverly-written, carol-like work of Holst, in which abundant effect is made by means proper to vocal writing, was given with facility and assurance, and sympathetically treated.

If the Debussy interpretations were the least satisfactory feature of the concert, the fault lay with the composer, for anything more unvocal could hardly be imagined. The choir was at its best again in the two carols, which were well worth their place in the programme. The vocal writing was fanciful and refined, and the singing delicate, especially in its rhythm.

The tone of the choir was in general highly satisfying, and it had the rare qualities of good balance and blend. Mr. Kennedy Scott is to be congratulated on the all-round capacity of his choir. Such results point to exceptional enthusiasm on the part of the singing members, and a capacity for arduous rehearsal not common in London choralists.

The programme made many demands for solo-singing, which were capably fulfilled by members of the choir. Miss Sibyl Cropper gave three interesting settings by W. G. Whittaker of ancient carol verses. The instrumental music introduced to provide an interval of repose for the choir was very happily chosen. The Philharmonic String Quartet joined in Arnold Bax's 'Irish Elegy' for strings, harp, and cor anglais, and gave two little String Quartets by Frank Bridge—'Sally in our Alley' and 'Cherry Ripe.'

THE ROYAL CHORAL SOCIETY

Two concerts of the Royal Choral Society have to be put on record—both of a type that is familiar and designed to set off the capabilities of the choir to best advantage. The programme of carols and other Yuletide music on December 20 was admirably chosen. Besides the tunes which are everybody's property at Christmas time, and which nobody would wish to omit, there were such things as Dr. Davan Wetton's 'Who are ye,' and Parry's arrangement of the ancient carol 'Welcome Yule.' Equally popular with the choral singing was the selection of solo music. Madame Kirkby Lunn being indisposed, Miss Margaret Balfour came in at the last moment to sing Sir Frederick Bridge's adaptation of new words to 'Ombra mai fu,' Mr. George Baker gave Bach's 'Mighty Lord and King All-glorious,' with trumpet obbligato, and Mr. John Coates made a popular success with Mallinson's 'Wassail Song.' Solo items were also given by Miss Doris Vane, and Miss Margaret Champneys joined in some quartet singing. On January 3 the ever-popular 'Messiah' drew a large audience, and was performed in a manner that elicited high praise, the wealth of tone which the choir can produce being of conspicuous service. The soloists on this occasion were Miss Carrie Tubb, Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Robert Radford. At each concert Mr. H. L. Balfour was at the organ, and Sir Frederick Bridge conducted.

OTHER LONDON CHORAL CONCERTS

On December 17 the Dulwich Philharmonic Society gave a very creditable performance of 'A Tale of Old Japan,' under the direction of Mr. Martin Kinglake. There was considerable spirit in the choral singing and the tone was pleasing in all sections. Perhaps the most satisfying feature of the programme was the interpretation of Wilbye's great madrigal, 'Sweet honey-sucking bees.' It was clear that both conductor and singers understood the real nature of madrigal singing, and were able to give effect to it—a rarer achievement than the average efficient performance of an accompanied choral work of the ordinary type. The solo singers were Miss Lillie Aston, Miss Irene Flanders, Mr. John Collett, and Mr. Sydney Clarke.

The South London Philharmonic Society gave 'Messiah' at Goldsmiths' College on December 20, under the direction of Mr. G. H. Heath Gracie. According to local opinion the choral singing was of high quality. It is interesting to hear that the tone of the tenors was brought into proper balance by placing them in front. The soloists were Miss Ida Cooper, Miss Gertrude Macaulay, Mr. Arthur Kellet, and Mr. Percy Snowden. Mr. Alfred J. Sindall was at the organ.

A successful concert in aid of our blinded soldiers and sailors was given at Whitefield's Tabernacle on December 31 by the Novello Choir, under Mr. Harold Brooke's capable and enthusiastic conductorship. In every direction the choral singing was highly creditable, a programme of Carol music being interpreted with appealing expression and pleasant tone. The solos given by Miss Perceval Allen, Mr. John Chandler, and Mr. Ernest Littlewood were popular features, Mr. Chandler's singing in particular making a deep impression. Mr. John E. West was at the organ.

The People's Palace Choral and Orchestral Societies gave an admirable performance of 'Elijah' on January 17 under the direction of Mr. Frank Idle, whose capabilities as a choral trainer were fully exemplified. The tone was rich in volume, and the interpretation spirited and interesting. Solo parts were taken by Miss Laura Evans-Williams, Miss Winifred Lewis, Mr. John Adams, and Mr. David Evans, and the organist was Mr. Herbert Hodge.

BASINGSTOKE.—The newly-formed 'Victory' choir, of which Mr. Duncan Hume is conductor, gave its first concert on December 18. The music performed included Sullivan's 'The Beleaguered,' Pinsuti's 'The sea hath its pearls,' Eaton Faning's 'The Vikings,' Macfarren's 'You stole my love,' and the March Chorus from 'Tannhäuser.' The choir sang in a manner that gave good promise for its future work. Stanford's 'The Revenge' is in preparation for the next concert.

CRAWLEY.—The newly-formed Crawley and Ifield Choral Society, of which Mr. Courtenay Robinson is conductor, gave its first concert on December 15, with a programme that included Madrigals and Rounds, and Geoffrey Shaw's Shakespearian songs. The choir sang with good tone and careful attention to detail, but the balance could have been improved by the addition of a few more tenors and basses.

Hertford.—The East Herts Musical Society has resumed activity after five years of quiescence, and gave a concert at the Drill Hall on December 16. The programme consisted of German's 'Merrie England,' which was attractively sung under the direction of Mr. W. J. Comley. The solo parts were taken by Miss May Kearsey, Miss Mabel Corran, Mr. Ben Morgan, Mr. Harrison Latimer, and Mr. T. Gilbert.

Ilford.—The Cranbrook Choral Society gave its first concert of the season at the Town Hall on December 30. The choir and orchestra of a hundred and eighty gave a performance of Coleridge-Taylor's 'Hiawatha' that reflected great credit on the conductor, Mr. Walter Rose, and his supporters. The choral singing gave evidence of careful preparation, the ensemble being of a high order and the interpretation well conceived and carried out. The solo parts were capably sung by Miss Bessie Thompson, Mr. Leonard Lovesey, and Mr. Claude Dyer.

Invercargill, N.Z.—On October 29 and 30 two recitals were given at the Municipal Theatre by the First Church Choir, under the direction of Mr. William Quinn. The choral pieces included Cowen's 'The Heroes,' Cooke's 'Strike the Lyre,' Dudley Buck's 'Hymn to Music' and 'Ode to Peace,' Maunder's 'Border Ballad,' and Percy Fletcher's Choral Fantasia, 'Reminiscences of Verdi.' The orchestra, besides taking part in the accompanied works, played separate selections of a light nature.

Mill Hill.—On December 17, the Mill Hill Choral Society, in which form the pre-war Mill Hill Madrigal Society has been revived, gave a concert under the able direction of Dr. Cane. Mendelssohn's 'Hymn of Praise' and Elgar's 'The Banner of St. George' were sung in a manner deserving of the highest praise. If good support is provided by singing members and the public this Society should be capable of earning a reputation.

Ripon.—A choir of eighty voices representing the various voluntary choirs at Ripon toured the city at Christmas singing carols and anthems with the object of raising funds for local charity, over £100 being collected. The choir was conducted by Mr. P. R. Pfaff, a lay-clerk at the Cathedral, who has recently been appointed conductor to Ripon Choral Society.

Southsea.—Gounod's 'The Redemption' was sung in creditable style by the Christ Church Choral Society on December 17, under the direction of Mr. Alfred E. Labdon, with Mrs. C. H. McKay, Mrs. Rogers Cooper, Mr. Eric Tebby, Mr. H. Simpson, and Mr. G. W. Ellum as soloists.

Stockport.—The chief musical factor in this district, we understand, is the Stockport Vocal Union, which has been in existence for forty-seven seasons under the late Dr. Henry Watson and now Dr. T. Keighley. In recent years the choir has been augmented to three times its original strength, a full professional orchestra is engaged for concerts, and greatly increased support has been won from the public. The ambitions of the Society have extended to the performance of such works as Elgar's 'Spirit of England,' Balfour Gardiner's 'News from Whydah,' and concert-versions of opera. Under Dr. Keighley's guidance recent performances have reached a high standard of artistic value,

---

The Bach Choir of Bethlehem, Pennsylvania, which Mr. Henry T. Finck, of the New York *Evening Post*, calls 'the best choir in the United States,' has accepted an invitation of the Oratorio Society of New York to sing in New York City on April 10, at a Festival of music to be held under the direction of Mr. Walter Damrosch. The Choir, under Dr. J. Fred Wolle, will sing choruses from the Mass in B minor and a number of Bach chorales. This will be the third appearance of the Bach Choir in New York City. Previous performances were with the Philharmonic Society of New York. The Choir is preparing for the fifteenth Bach Festival to be held at Lehigh University late in May, when the programme will include the Mass in B minor and other works of Bach.

Chamber Music for Amateurs

[Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.]

Lady viola player seeks chamber music or orchestral practice in S.W. district, Streatham or Brixton preferred.—'Omega,' c/o *Musical Times.*

Viola player, chamber music or orchestra. Streatham or neighbourhood; evenings and Sundays.—Miss K., 7, High Road, S.W. 16.

First or second violin.—Romford, or any neighbouring district on G.E.R.; any evening except Tuesday.—Fiddler, c/o *Musical Times.*

Wanted.—Violinists (first and second) to join chamber music party. Music of any school. Also, the advertiser is open to join chamber music party as pianist or organist (pipe or reed); evenings.—John Theodore Wise, 6, Routh Road, Wandsworth Common, S.W. 18.

Pianist wishes to join a small party of musicians (string quartet or otherwise) for practice of good chamber music—not too difficult. Would lend band parts. West London preferred.—Ernest A. Cousins, 160, St. Albans Avenue, Bedford Park, W.

Violinist wishes to meet players for study of classical trios or quartets. Must be good players. He would also like to join a good musical society in Norwood or district. Any afternoon or evening.—Cremona, c/o *Musical Times.*

A splendid opportunity for recital work in a well known Central London Church is offered to a really competent string quartet and vocal quartet. Beautiful building with fine acoustic properties: easily accessible by tube, train, tram, or 'bus. A room in the crypt, containing a grand pianoforte, is available for rehearsals. It is hoped to arrange (week-day) monthly recitals of classical chamber music and unaccompanied motets, &c.—F. G. P., 52, Primrose Mansions, Battersea Park, S.W. 11.

Will 'Fresa' and 'E. S. H.' kindly communicate with the Editor? Their addresses have been mislaid, and letters wait to be forwarded.

MUSIC AND LETTERS: A NEW QUARTERLY

Musical quarterlies have had a chequered fate in this country. Generally speaking, this was due less to any defects in the journals themselves than to the fact that only a mere handful of the public were sufficiently interested in the art to want to read about it. This handful has now grown to such a crowd that a musical journal must be dull indeed if it can find no considerable circle of friends. There should be no danger in the case of the new venture. *Music and Letters* has only to maintain the standard of its first number to be a brilliant success. It opens with an intriguing preface by the editor, Mr. A. H. Fox-Strangways, and contains articles by G. Bernard Shaw, A. Clutton Brock, H. Plunket Greene, Sydney H. Nicholson, R. R. Terry, Violet Gordon Woodhouse, Harold Monro, W. Warde Fowler, and Cecil Forsyth, and current notes from Rome, Paris, and London. There are some excellent illustrations, including a portrait of Elgar by William Rothenstein. Delius contributes a characteristic piece for harpsichord.

The articles cover a wide range, and open up some fruitful topics. We wish that space permitted some discussion of points raised by Mr. Clutton Brock in his

admirable article 'On Listening to Music,' or by Mr. Nicholson in his practical remarks on 'Music in Country Churches.' Only one of the essays leaves us dissatisfied—Mr. Shaw's appreciation of Elgar. Far too much of it is a depreciation of some of Elgar's contemporaries. Mr. Shaw's picture of 'the little clique of musicians who, with the late Hubert Parry as its centre, stood for British music thirty-five years ago' being 'shocked and irritated' by Elgar's advent is not, we believe, a true one. In any case we do well to remind ourselves that if the Parry group had not 'stood for' British music at that time, we should be very much worse off than we are. Mr. Shaw trots out the old story of Elgar's never having heard of the supertonic, and further informs us that Bach was never taught harmony and counterpoint. And he apparently regards the 'Cockaigne' Overture as Elgar's most representative work! Altogether a typical Shavian utterance of the kind we have grown used to during the past few years—irritating when it is intended to amuse, and funny at some of the other times. It should be added that *Music and Letters* is admirably printed, and that its headquarters is 18, Berners Street. We wish our new contemporary a long and happy career.

Church and Organ Music

THE EVOLUTION OF THE MODERN ORGAN

By George Dixon *(Lt.-Col.)*

A most interesting booklet under the above title* has been recently published, and seems to have attracted less attention than it deserves. The author tells us at the outset that he has been an enthusiast ever since he was a boy at Harrow and an undergraduate at Oxford. This is quite evident, as for more than thirty years he has been the fortunate possessor of a large organ, originally a three-manual, and now a five-manual instrument. On it he has tried a vast number of experiments, and so has been able to dispel or confirm impressions received when listening to organs in many churches and concert-halls. He records various conclusions, which are naturally full of interest; but he quite properly recognizes that all of them will not receive general assent, and that other points of view are possible. The present writer's experiences at Cambridge and elsewhere correspond to a period beginning some ten or fifteen years later. Though he has not had the advantage of *personal* experimentation in organ construction, he has for the last quarter of a century or more strenuously advocated various principles, many of which have been adopted in Cathedral and other important instruments. He has, moreover, had the privilege of access to a fine three-manual Willis organ, of which he was the joint designer more than twenty years ago, and has heard and carefully studied a very large number of important instruments all over the kingdom. He therefore feels that he may, without too much presumption, make such comments as the limits of an ordinary article will permit, giving another listener's point of view, and referring at the same time to other examples of development in tonal matters which have apparently been overlooked by the author.

To begin with, 'J. M. B.', in speaking of old organs, states that their defects were largely due to neglect, and he has a good word to say for the reed work. Possibly, in the late 'sixties and early 'seventies, Oxford may have been as fortunate with regard to its old instruments as it was somewhat later in possessing so many fine modern organs. The present writer's experience may also have been unfortunate; but he has found that whatever beauties the diapasons and flutes of the older instruments possessed as individual stops, were spoilt in the ensemble by badly-schemed mixtures and harsh, uneven-toned reeds. These refused to blend, and no amount of tuning, cleaning, or regulation could remedy their inherent defects. It is almost inconceivable that any one who has carefully studied the modern reed-work which Willis initiated, who has experienced its purity and evenness, and realised its possibilities, whether used alone or in combination, could wish to return to the older type.

'J. M. B.'s' remarks on the foundation flue-work of the modern Great organs, however, deserve attention. He rightly condemns the tendency to over-do the volume of 8-ft. diapason tone by using excessive scales. He points out that the undue multiplication of such stops, without relation to the upper work, upsets the balance and tends to actual loss of effect through sympathy. Mr. Vincent Willis once remarked that the large Open on the Great should be of such a character and power that it could with suitable diminution be used for the various intervals of the harmonic structure. But who would care to employ modern diapason work on 6-in. or 8-in. pressure in this manner? The proper place for such stops is, like the Tuba, on some other manual where they can be used in contrast to, rather than in combination with, the Great, but where they can when required be coupled to it for special effects. In this way correct balance would under normal circumstances be preserved. The diapasons on the fifth manual at Manchester Cathedral may be cited as an example.

To increase the effect of the Great the author advocates division so as to form two complete departments on separate soundboards, placed side-by-side where the site will allow. He points out that such a plan would enable the ringing brilliancy of the full Great (which is so often required in Church and Cathedral services) to be obtained, but without its power and weight. Bach's organ works also frequently demand some such effect for their proper rendering. This would probably be more conveniently provided for by a fuller development of the unenclosed Choir organ, so as to be a replica of the full Great in miniature. The author seems to have realised this to some extent, for later on, in dealing with control, he suggests that in the case of the Great being divided, one half might be arranged to work when required on the lowest manual. It is rather singular that the division of the Great organs at St. Andrew's Hall, Glasgow, and Leeds Town Hall, as designed by Best and Smart, should have been abandoned in the subsequent reconstructions. It is also remarkable that until recently Choir mixtures and Chorus reeds were never met with in Cathedral instruments, though concert organs such as St. George's Hall, Liverpool, and the Albert Hall, London, were amply supplied. The author pleads for a greater wealth and variety of manual 16-ft. tone, and emphasizes the importance of the Quint flute $5\frac{1}{3}$-ft. in facilitating the blend of the sub-foundation work. He seems to have had but

* 'The Evolution of the Modern Organ and its Control. A personal record of fifty years of observation and experiment, with some suggestions and conclusions.' By J. M. B. London: Clowes, 1919, Price 2*s.* 6*d.*

little experience of the manual 32-ft., and suggests the Quintatön as the most suitable stop for this pitch. Though he does not expressly say so, he appears to regard the Great flue-work as a Mixture on a large scale, with its intervals more or less complete, and the unison the most prominent rank. In practice, such a conception would give a far more coherent result than that produced by the overwhelming 8-ft. tone, with something superadded which bears no true relation to it. If diapasons are to be multiplied, the upper work must be present in proper proportion. As would be expected, the author fully realises the supreme importance of complete harmonic schemes, including the tierce and flat seventh. In this connection, he instances the mixture in Cavaillé-Coll's Blackburn organ, and narrates his subsequent experience at the Paris factory. Incidentally, he shows that such stops, when scientifically designed and artistically carried out, actually cause considerable augmentation of the foundation tone, in addition to imparting a special colouring to the ensemble. As a modern instance, he mentions the example in Messrs. Harrison's Great organ at St. Mary Redcliff, Bristol. As a matter of fact, the complete scheme of harmonic intervals was originally used by them in 1904 at St. Nicholas, Whitehaven. It has been inserted in every Great organ of importance built by them since that time, though in their present reconstruction at Gloucester Cathedral the seventh rank is absent. Such harmonics have also been occasionally used by other builders, and an example will appear in the new Cathedral organ at Liverpool, to which instrument it is curious that no reference whatever should be made. The Whitehaven Great organ, by the way, exemplifies quite a number of other features the author advocates, including a wealth of sub-foundation, the stopped Quint, 5⅓-ft., and the 32-ft. Quintatön, not to mention a secondary Great organ within the tonal structure, giving true Choir organ effects. The Great has no reeds of its own, but the ensemble is very satisfying nevertheless. This feature is probably due to the unusual completeness of the flue-work tonal structure. It may be noted that the manual Quint was retained in the reconstructions at St. John's and Trinity College, Cambridge, and was actually inserted at Ely in the 1908 rebuild.

With regard to flue-work generally, the author does not appear to appreciate the Schulze type of diapason, and though he mentions the tapered family of Spitzflötes and Gemshorns, he scarcely alludes to their valuable counterpart, the beautiful family of Geigens, which have become a notable feature in many modern instruments. Where resonant buildings are concerned, the present writer prefers the fine, broad tone imparted by the low 2/7 mouth diapason of the Schulze model. It has the additional advantage of blending well with the upper work and the reeds.

With regard to reed tone, the author gives due credit to the splendid work done by Cavaillé-Coll. He scarcely appears to do full justice to the great revolution initiated by Willis in the early 'seventies, when he introduced closed reeds with a triangular opening voiced on increased wind-pressure. For more than twenty years afterwards his organs stood head and shoulders above his contemporaries, largely on account of their magnificent reed stops; and modern English voicing is for the most part merely a further development of the methods he introduced. On the other hand, it is quite likely that the earlier work of the brothers George and Henry Willis was to some extent influenced by the Frenchman. In discussing the question of reed work with the present writer, Henry Willis remarked shortly before his death, 'Yes; Cavaillé-Coll's reeds are very good, but mine are quite different.' This generous statement made by perhaps the greatest organ-builder the world has ever seen with reference to the work of another almost equally great, is of course profoundly true. And there is ample room for both.

(To be continued.)

A 'NEW FINGERIT ORGANEIST.'

In reference to the article in our January issue, 'What was a "New fingerit organeist"?' by Mr. Clement Antrobus Harris, a number of queries and conclusions are put before the readers of the *Musical Times* for further elucidation. Dr. Grattan Flood kindly sends us the following communication:

Mr. Harris does not seem to be aware that the Irish monks of Malmesbury had organs, as is evident from the history of St. Aldhelm and St. Dunstan, long before the coming of the Normans; in fact, in the 8th century. Thus the Scottish claim as being 'more advanced in regard to organs in pre-Reformation days than most Englishmen—or even Scotsmen themselves—realise,' is not strictly accurate. In fact Scotland, even according to Mr. Harris himself, is four hundred years behind England, because his historical evidence begins with 1250.

The Mallermi Bible picture of 1490, in which the organ is used in combination with the lute, is not 'unique,' as Mr. Harris states. As a matter of fact, a similar illustration of organ and lute-player occurs in several 15th-century works, and the interested reader will find one in such an accessible book as Mr. Abdy-Williams's 'Story of the Organ.' Mr. Harris says that he cannot recall 'any representation in which both organ and lute are played simultaneously'; but a glance at page 37 of the 'Story of the Organ' will convince the most sceptical.

Mr. Harris's photographic reproduction of the magnificent panel painting by Hugo van der Goes does not at all bring out the salient features of the Flemish painter's work of 1470—formerly in Holyrood Palace—a wing of the Trinity altar-piece. The best illustration of this remarkable picture, or diptych, is in Dalzell's 'Musical Memoirs of Scotland' (1849). However, neither Dalzell nor Mr. Harris mentions a most important fact, namely, that the Provost is represented as kneeling before St. Cecilia, who is playing the organ.

This panel picture—now in Buckingham Palace—was exhibited at the Stuart Exhibition in 1889, and again in October, 1911, at the Grafton Galleries, London, lent by King George V.

The music score supposed to be played by St. Cecilia is the first verse of 'O Lux beata Trinitas.'

LONDON SOCIETY OF ORGANISTS

At the annual general meeting held at St. Matthew's, Denmark Hill, on January 17, Mr. Sydney H. Nicholson was elected president for 1920. The vacancies on the committee were filled by Messrs. E. d'Evry, E. T. Cook, E. A. Coombs, J. T. Corbin, A. J. Hadrill, with B. Herrick Edwards to fill a vacancy by resignation. Between fifty and sixty new members were elected during the year. The Society's prize of £5 5*s.* for a piece for violin and organ was won by Dr. C. W. Pearce.

Mr. Thomas Powell, for over twenty-five years principal alto in the choir of Lincoln's Inn Chapel, has just retired. He has been actively engaged in choir work for upwards of fifty-two years, and was formerly principal alto at St. Anne's, Soho, St. Michael's, Cornhill, and St. Alban's, Holborn. He is one of the oldest professional members of the Abbey Glee Club, and was for many years conductor of the Owl Musical Club.

(Continued on page 113.)

Sing we and Chaunt it.

BALLET FOR FIVE VOICES.

THOMAS MORLEY (*First Booke of Ballets*, 1595).

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro con spirito.

1st SOPRANO. — 1. Sing we and chaunt it, While love doth grant it, Fa la la la la

2nd SOPRANO. — 1. Sing we and chaunt it, While love doth grant it, Fa la la

ALTO. — 1. Sing we and chaunt it, While love doth grant it, Fa la la

TENOR. — 1. Sing we and chaunt it, While love doth grant it, Fa la

BASS. — 1. Sing we and chaunt it, While love doth grant it, Fa la la la la

ACCOMP. (*For practice only.*) — *Allegro con spirito.*

repeat p — *f*

la la la la la la la. Not long youth last - eth, And old age

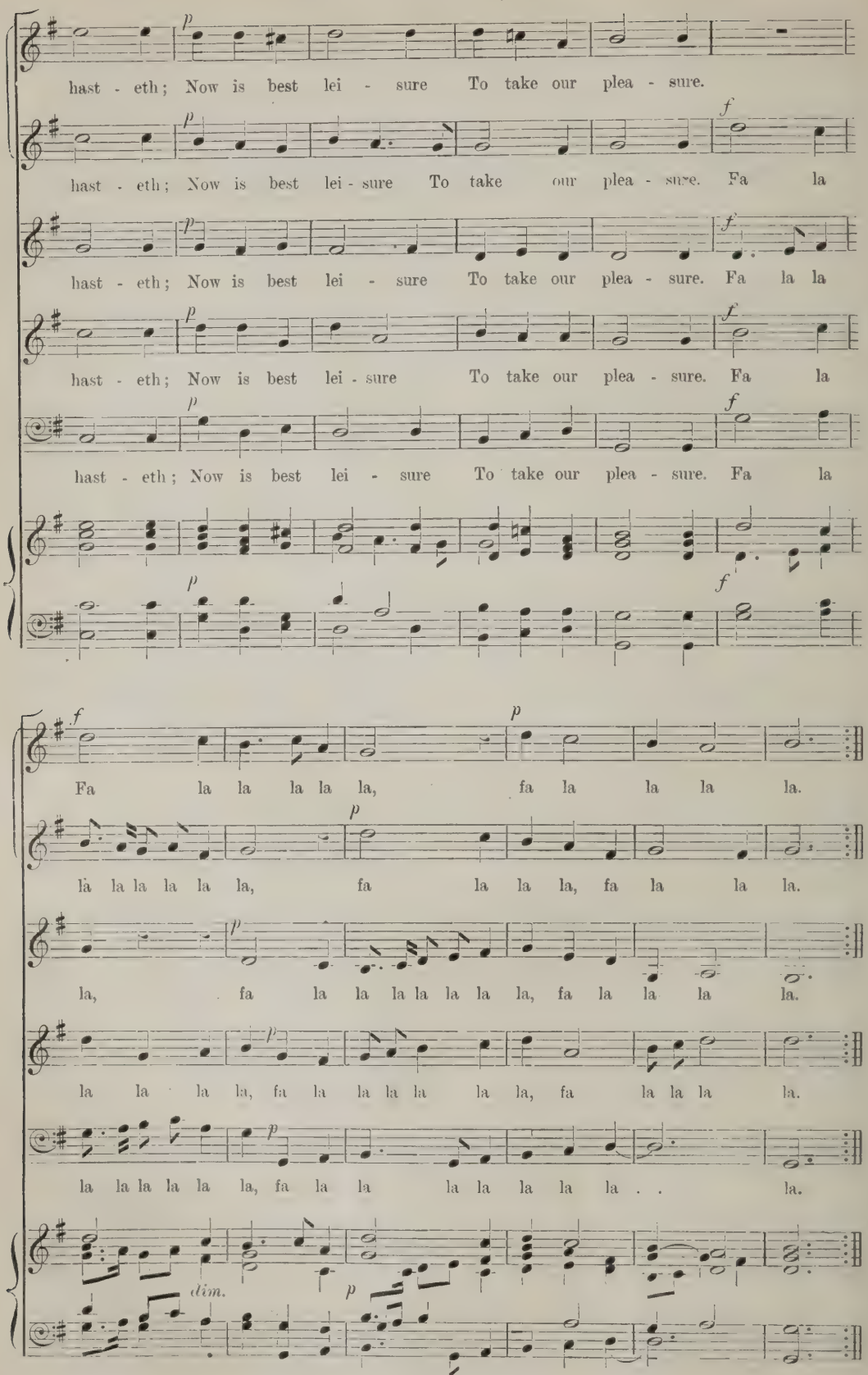
la la la, fa . . la la la la. Not long youth last - eth, And old age

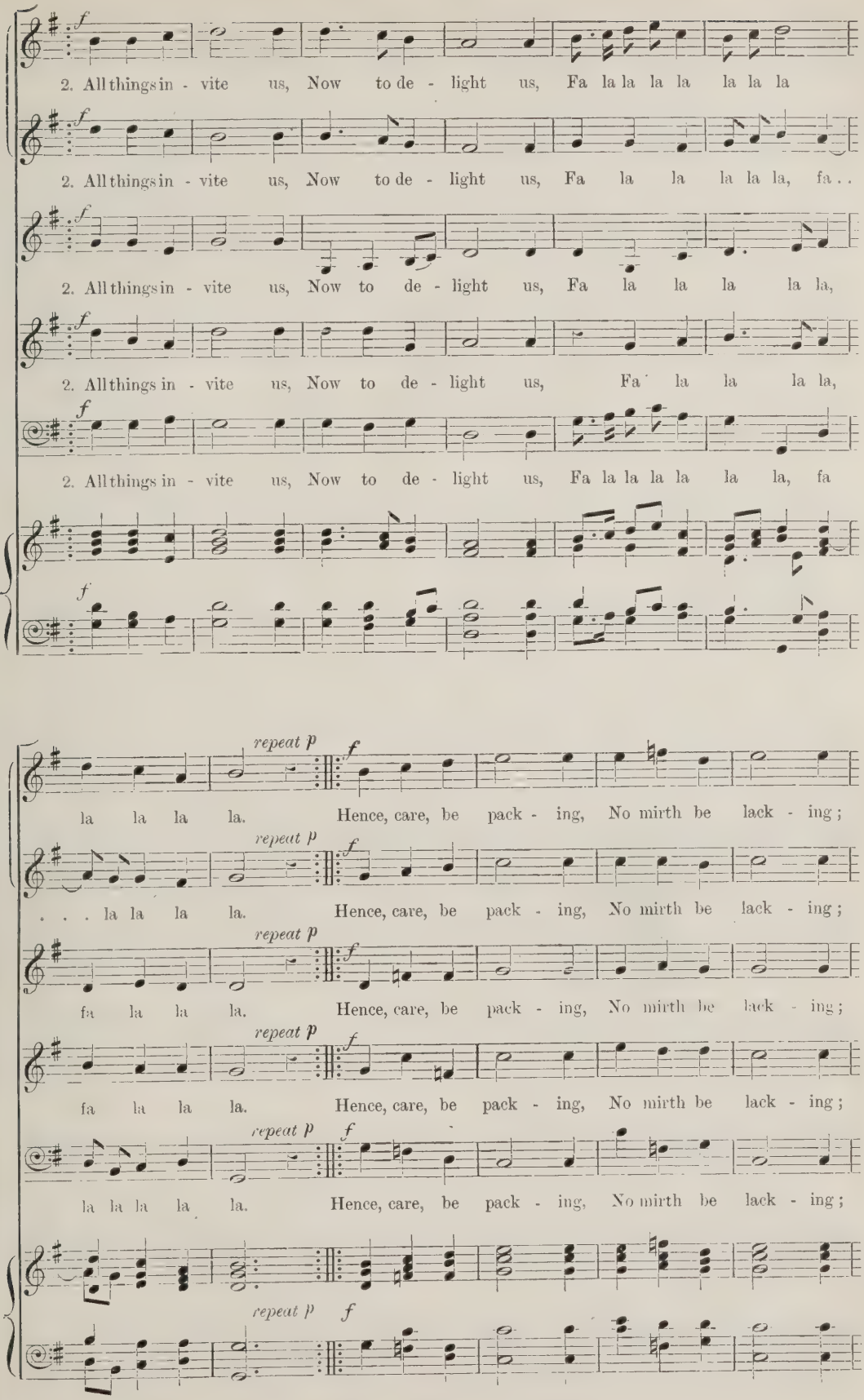
la la la, fa la la la. Not long youth last - eth, And old age

la la la, fa la la la. Not long youth last - eth, And old age

la la, fa la la la la la. Not long youth last - eth, And old age

repeat p — *f*


p
hast - eth; Now is best lei - sure To take our plea - sure.
p
hast - eth; Now is best lei - sure To take our plea - sure. Fa la
f
p
hast - eth; Now is best lei - sure To take our plea - sure. Fa la la
f
p
hast - eth; Now is best lei - sure To take our plea - sure. Fa la
f
p
hast - eth; Now is best lei - sure To take our plea - sure. Fa la
f
p
f
Fa la la la la la, fa la la la la.
p
la la la la la la, fa la la la, fa la la la.
p
la, fa la la la la la la la, fa la la la la.
p
la la la la, fa la la la la la la, fa la la la la.
p
la la la la la la, fa la la la la la la . . la.
dim.
p


2. All things in - vite us, Now to de - light us, Fa la la la la la la la
2. All things in - vite us, Now to de - light us, Fa la la la la la, fa . .
2. All things in - vite us, Now to de - light us, Fa la la la la la,
2. All things in - vite us, Now to de - light us, Fa la la la la,
2. All things in - vite us, Now to de - light us, Fa la la la la la la, fa
repeat p
la la la la. Hence, care, be pack - ing, No mirth be lack - ing;
. . . la la la la. Hence, care, be pack - ing, No mirth be lack - ing;
fa la la la. Hence, care, be pack - ing, No mirth be lack - ing;
fa la la la. Hence, care, be pack - ing, No mirth be lack - ing;
la la la la la. Hence, care, be pack - ing, No mirth be lack - ing;

p *f*

Let spare no trea - sure To live in plea - sure. Fa la

p *f*

Let spare no trea-sure To live in plea - sure. Fa la la la la la la

p *f*

Let spare no trea - sure To live in plea - sure. Fa la la la,

p *f*

Let spare no trea -sure To live in pleà - sure. Fa la la la la

p *f*

Let spare no trea - sure To live in plea - sure. Fa la la la la la la

p *f* *dim.*

p (*last time rit.*)

la la la la, fa la la la la.

p (*last time rit.*)

la, là la la la, fa la la la.

p (*last time rit.*)

fa la la la la la la, fa la la la la.

p (*last time rit.*)

la, fa la la la la la la, fa la la la la.

p (*last time rit.*)

la, fa la la la la la la la . . . la.

p (*last time rit.*)

(Continued from page 108.)

A choir and organ recital was given at Brighton Parish Church on December 16, the programme being drawn from the 'three B's.' The choir sang 'Hallelujah' from 'The Mount of Olives,' 'How lovely are thy dwellings fair,' from Brahms's 'Requiem,' and one of the boys gave an air from a Bach Cantata. Mr. Chastey Hector's organ solos included Bach's Fantasia and Fugue in G minor. These recitals take place monthly, the collections being chiefly responsible for the fact that the choir fund begins the present year with a substantial balance in hand—an excellent example of self-help.

Mr. J. A. Fuller-Maitland gave an organ recital at Mayfield, Sussex, on December 28, with a programme in two parts, 'Remembrance' and 'Rejoicing.' The former included Bach's Prelude and Fugue in E minor, Attwood's 'Dirge,' Parry's 'Rockingham,' and Alan Gray's 'Recessional.' In the second part were Bach's Toccata and Fugue in C, Franck's 'Pièce Héroïque,' and Faulkes' Fantasia on Christmas Carols.

The Christ Church Enfield Musical Society recently held a Memorial and Thanksgiving Festival, singing Gounod's 'De Profundis' and Mendelssohn's 'Hymn of Praise,' besides two small choral works by the conductor, Dr. Harold Watts. In March the Society is performing Dvorák's 'Stabat Mater,' Bridge's 'Rock of Ages,' and the music of a mystery play, 'The Mantle,' by Dr. Watts.

At St. Edward's Parish Church, Romford, in December, Spohr's 'God, Thou art great' and Mendelssohn's 'Hear my prayer' were performed by augmented choir, orchestra, and organ. The soloists were Miss Joan Cross, Mrs. M. Saltwell, and Messrs. Hammond and Saltwell. Mr. H. Alden presided at the organ, and Mr. A. C. Chappell-Haverson conducted.

Part 1 of 'Messiah' was given by the choir at the Nottingham Central Mission (Halifax Place Chapel) after the evening service, on December 21. The soloists were Madame Gladys Webster, Madame Ethel Parkin, Mr. Herbert Gutteridge, and Mr. Pattison Stoton. Mr. E. M. Barber, conducted, and Mr. C. E. Blyton Dobson was the organist.

The Borough Council of Stoke-on-Trent has appointed Mr. Sydney H. F. Wéalé to be borough organist. There were sixty applicants for the post. Mr. H. F. Ellingford adjudicated at the competition, in which a leet of six took part.

The organ at the Italian Church, Hatton Garden, has been reconstructed by Messrs. John Compton, and is now a four-manual instrument with forty-six stops. A recital will be given on Sunday, February 8, at 7 o'clock, by Mr. James I. Taylor, of Nottingham.

At Malvern Priory Church, on January 8, the Oratorio Choir sang 'Messiah,' with orchestral accompaniment. Dr. Louis Hamand conducted. There was a crowded congregation, and the collection amounted to over £64.

On January 10 a musical service was held at the City Temple. The Band of H.M. Scots Guards played, and vocal solos were given by Miss Bessie Lang and Mr. John Collett. Mr. Allan Brown presided at the organ.

ORGAN RECITALS

Mr. John T. Wise, Northcote Road Baptist Church, Wandsworth Common—Largo and Fugue, *Russell;* Andante in G, *Smart;* Cantilène, Pastorale, and March on a Theme of Handel, *Guilmant;* Sursum Corda, *Elgar.*

Mr. J. A. Meale, Albert Hall, Manchester (six recitals)—Prelude and Fugue in D, *Bach;* 'Song of the Breeze' and 'March Patrol,' *Meale;* Variations on an Original Theme in A minor, *Faulkes;* Symphony in E minor, *Holloway;* Cavatina, *Ireland;* Sonata No. 1, *Mendelssohn;* Triumphal March, *Mansfield;* Introduction, Variations, and Fugue on an Original Theme, and Overture in C, *Hollins;* Sonata No. 1, *Borowski;* March, 'The Tritone,' *Wolstenholme;* Gothic Suite, *Boëllmann;* Fugue on a Trumpet Theme, *Krebs.* Wesleyan Central Hall, Westminster (four recitals)—Choral Song and Fugue, *S. S. Wesley;* Andante Cantando and Finale, *Holloway;* Concert Overture in C, *Mansfield;* Romance in D flat, *Lemare;* Festive March, *Smart.*

Mr. Sydney Lawton K. Crookes, Maxwell Parish Church, Glasgow—Scherzo and Moto perpetuo, *Ford;* Prelude, and Fugue in A flat, *Chas. Macpherson;* Berceuse, *Olsson;* Scherzo (Sonata No. 1), *Lemare;* Toccata, *Bairstow.*

Mr. Matthew Kingston, St. Laurence Jewry—Overture 'Prometheus'; Madrigal, *Lemare;* Contrasts (A.D. 1700-1900), *Elgar;* Capriccio, *Faulkes.*

Mr. W. J. Lancaster, Bolton Parish Church (two recitals)—Cathedral Prelude No. 1, *Harwood;* Choral in E, *Franck;* Rhapsody No. 1, *Howells;* Sonata in F, *Wolstenholme;* Adagio from Symphony No. 3, *Vierne;* Minuet and Scherzo, *Guilmant;* 'In Nomine Domini,' *MacDowell;* Scherzo (Symphony No. 3) and Carillon, *Vierne.*

Mr. Walter Wild, First Presbyterian Church, Wilkinsburg (two recitals)—Barcarolle, *Pollitt;* Andantino (Symphony No. 4), *Tchaikovsky;* Humoresque, 'The Primitive Organ,' *Yon;* Caprice, *Wolstenholme;* Grand Chœur in C, *Hollins.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (eight recitals)—Cantilène and Grand Chœur, *Wheeldon;* Andante, *Hollins;* Allegro Moderato, *Silas;* Prelude to 'Colomba,' *Mackenzie;* Sonata in F minor, *Merkel;* Requiem Æternam, *Harwood;* Air with Variations, *Best:* Fugue in G, Toccata in D minor, and Passacaglia in C minor, *Bach;* Fantasia on Christmas Carols, *Guilmant;* Idyll 'The Sea,' *H. Arnold Smith;* Prelude and Fugue in C, Fugue alla Giga and Passacaglia, *Bach;* Overture to 'The Last Judgment'; Sonata No. 1, *Peace;* Toccata in A flat, *Hesse;* Sonata No. 3, *Mendelssohn;* Villanella, *Ireland;* Sonata, *J. F. Bridge.*

Mr. W. J. Comley, All Saints', Hertford—Harmonies du Soir, *Karg-Elert;* Andante, *Hollins;* Prelude in the form of a Chaconne, *Stanford;* Marche d'Ariane, *Guilmant.*

Mr. E. E. Vinnicombe, St. Peter's, Sudbury—Concerto in F, *Handel;* Scherzo, *Hollins;* Idyll 'The Sea,' *H. Arnold Smith;* Finale (Sonata No. 1), *Guilmant;* Irish Tune from County Derry, *Grainger;* Gaudete, *Ross.*

Mr. Albert Orton, Newport Parish Church (four recitals)—Sonata in F, *E. H. Thorne;* Pastoral Sonata, *Rheinberger;* Andante in A, *Smart;* Sonata No. 4, *Guilmant;* 'March of the Crusaders,' *Liszt.*

Dr. R. Walker Robson, Christ Church, Crouch End (three recitals)—Légende, *Vierne;* Sonata in F, *Stanford;* Finale from Sonata in G sharp minor, *Rheinberger;* Evening Song, *Bairstow;* Capriccio, *John Ireland.*

Mr. C. St. Ervan Johns, Chepstow Parish Church—Sonata No. 2, *Mendelssohn;* Offertoire on Christmas Themes, *Guilmant;* Postlude, *Garrett.*

Mr. Herbert Ellingford, St. George's Hall, Liverpool (three recitals)—Bourrée, *Bach;* 'St. Francis preaching to the birds,' *Liszt;* Rhapsodie No. 3, *Saint-Saëns:* 'Christmas in Sicily,' *Yon;* Fastasy on Two Christmas Carols, *West;* Christmas Postlude, *Harvey Grace;* Larghetto with Variations in F sharp minor, *S. S. Wesley:* Fantasia and Fugue in G minor, *Bach:* 'The Pilgrim's Progress,' Part 8, *Ernest Austin;* Suite No. 1, *Bizet.*

Mr. Harry Wall, St. Paul's, Covent Garden (five recitals)—Con Spirito (from a Concerto), *Arne;* Andante in F, *S. Wesley;* Largo and Fugue, *Russell;* Air with Variations, *S. S. Wesley;* Adagio Cantabile, *Hopkins;* Prelude and Variations, *E. Farrar;* Allegretto Grazioso, *Frank Bridge;* Fantasy on Two Christmas Carols, *West.*

Mr. Lynnwood Farnam, Fifth Avenue Presbyterian Church, New York—Theme, Variations, and Fugue in D, *Chadwick;* Allegro (from Trio Sonata), *Bach:* Pastorale, *Roger-Ducasse;* Ronde Française, *Boëllmann;* Prayer, *Jongen;* Scherzo (Symphony No. 2), *Vierne.*

Mr. H. Newboult, Wesley Church, Pretoria—Sonata in A minor, *Rheinberger;* Fugue in B minor, *Bach;* Allegretto Cantando, and Carillon, *Tombelle;* 'Grand Chœur Dialogué,' *Gigout.*

Dr. F. W. Wadely, Carlisle Cathedral—Sonata No. 5, *Mendelssohn;* Rhapsody in E, *Saint-Saëns;* Toccata-prelude on 'Pangue Lingua,' *Bairstow.*

Mr. Frederick J. Tarris, All Hallows', Bromley, E.—Gothic Suite, *Boëllmann;* Impromptu, *Coleridge-Taylor;* Minuet, *Stuart Archer;* Intermezzo, *Hollins;* Grand Chœur, *Guilmant.*

Mr. R. Buchanan Morton, House of Hope Presbyterian Church, St. Paul, Minn.—Sposalizio, *Liszt;* Sonata Cromatica, *Yon;* Rêverie, *Debussy;* Scherzo from String Quartet, *Tchaikovsky;* Chorale No. 3, *Franck.*

Mr. W. R. Anderson, Baptist Church, Romford—Allegro Marziale, *Frank Bridge;* Allegro Cantabile (Symphony No. 5), *Widor;* Musette, *Lemare;* Minuet and Trio in E flat, *Wolstenholme.*

Mr. S. L. Crookes, Maxwell Parish Church (two recitals)—Toccata and Fugue in D minor, *Bach;* Ballade, *Mansfield;* Sonata No. 6, *Guilmant;* Little Fantasia on the initials 'G. E. C.,' *S. L. Crookes;* Sonata No. 3, *Mendelssohn;* Second Suite, *Boëllmann;* Toccata in A, *Best.*

Mr. Arthur R. Saunders, St. Stephen's, Wandsworth (three recitals)—Toccata and Fugue in D minor, *Bach;* Scherzo in A flat, *Bairstow;* Pæan, *Harwood;* Caprice de Concert, *Stuart Archer;* Gothic Suite, *Boëllmann;* Overture in C, *Hollins;* Prelude to 'Dream of Gerontius'; 'Verdun,' *Stanford;* Fantasie Rustique, *Wolstenholme.*

Mr. Paul Rochard, Kendal Parish Church (three recitals)—Prelude and Fugue in A minor, *Bach;* Grand Offertoire in D, *Batiste;* Toccata, *Mailly.*

Mr. Gerald Spink, St. John's, Roundhay—Minuetto, *Lloyd;* Pastorale in A and Chant du Printemps, *Bonnet;* Finale from 'New World' Symphony.

Mr. John Pullein, St. Marys' Cathedral, Glasgow—Sonata No. 1, *Borowski;* Preludes on 'St. Mary,' *Wood,* and 'In Dulci jubilo,' *Bach;* Ronde Française, *Boëllmann;* Fanfare-Fugue, *de Severac;* Christmas Postlude, *Harvey Grace.*

Mr. D. Rayner-Smith, Ealing Congregational Church—Festive March, *Smart;* Fugue in F minor, *Bach;* Pastorale, *Franck;* Postlude Nuptial, *Guilmant.*

Mr. Ambrose P. Porter, St. Matthias, Richmond (four recitals)—Prelude and Fugue in C minor, *Willan;* Fantaisie Rustique, *Wolstenholme;* Triumphal March ('Caractacus'), *Elgar;* Prelude Gothique, *Ravanello;* 'The Pilgrim's Progress,' Parts 1-4, *Austin;* Fantasia on the 'Old Hundredth,' *Parry;* Variations on an old English melody, *Stuart Archer;* Nocturne and Festal Prelude, *Dunhill;* Rhapsodie, *Howells;* Adagio in E, *Frank Bridge;* Pæan, *Harwood;* Andante (Quartet), *Debussy;* Fantasia on 'Laet ons met herten reijne,' *John Bull;* 'The Sea,' *H. Arnold Smith;* Sonata Eroïca, *Stanford.*

APPOINTMENTS.

Mr. T. J. Bell, organist and choirmaster, Tring Parish Church.

Mr. George F. Brockless, organist and choirmaster, Hornsey Parish Church.

Mr. Percy J. Fry, organist and choirmaster, Sarum St. Thomas, Salisbury.

Mr. George H. Heath Gracie, organist and choirmaster, St. Peter's, Brockley, and conductor South London Philharmonic Society.

Mr. Stephen Kirby, organist and choirmaster, St. Mark's, Marylebone.

Mr. Frederick Lacey, organist and choirmaster, St. Mark's, Regent's Park Road.

Mr. Arthur G. Mathew, organist and choirmaster, St. Paul's Cathedral, Calcutta.

Mr. G. Mountford Scott, assistant vicar-choral, St. Paul's Cathedral.

Mr. Percy Ramsey, organist and choirmaster, St. Mary Brookfield, Highgate.

Mr. W. Hedley Staniland, organist and choirmaster, Sutton Congregational Church.

Mr. William H. Stocks, organist and choirmaster, Cardonald Parish Church, Renfrewshire.

Mr. Walter G. Withers, organist and choirmaster, Christ Church, Sefton Park, Liverpool.

New Music

By William Child

SONGS

The crop of new songs is amazing. They resolve themselves roughly into four groups. There are the obvious ballads of the type to which the great heart of the British public still beats true, those of a better kind (sometimes not very happily called 'art-songs'), the serious songs by well-equipped modern composers who have made no obvious break with traditional methods, and the more advanced type wherein the player wrestles with a difficult solo while the singer gropes round finding notes which at first sight seem to belong to another song. Sometimes such works yield good results for the necessary labour: occasionally they end as they began—a puzzle. The ballads need not detain us long. They will receive ample publicity at the hands of singers, and only a few of the best will be mentioned here. Two excellent specimens of the straightforward song are Laxton Eyre's 'Life's Highway' and A. Herbert Brewer's 'When all the world is young.' The former is for medium voice, and the latter is published in keys to suit baritones and tenors. The words of Dr. Brewer's song are the well-known lines of Charles Kingsley. Both these songs are published by Novello. Landon Ronald's 'Four Silhouettes' (Enoch & Sons) are settings of lyrics by Arthur Symons, published together. They are of the 'art-song' type, and are just what we expect from the composer—fluent, effective, not strikingly original, and employing the emotional means that have done duty for thousands of song composers, and will do duty for thousands more. Ernest Austin's 'Wind Flowers' (J. H. Larway) is equally attractive, and somewhat fresher in method. Cyril Scott's 'Tranquillity' is No. 1 of 'Two Songs Without Words,' for voice and pianoforte (Elkin & Co.). So few song texts are heard, and of these so few are worth hearing, that this method of merely vocalizing has something to be said for it. Mr. Scott's music is as fatigued and nebulous as ever, with occasional moments of genuine charm. Isidore de Lara's 'Tired' (Elkin & Co.) is a setting of some lines beginning 'I am tired to-night.' The music expresses this faithfully, and goes a little farther in suggesting some slight biliousness as well. From Winthrop Rogers come four songs by Frank Bridge—'Into her keeping,' 'The last Invocation,' 'What shall I your true love tell?' ''Tis but a week.' The composer has already established himself as one of our best song-writers, and these four songs will add to his reputation. I am especially struck by 'The last Invocation,' a very significant setting of some lines by Walt Whitman.

J. C. Squire's poem, 'The March,' is so gripping that no music can add much, if at all, to its significance. Granville Bantock's setting (J. & W. Chester) has some fine moments, but the honours rest with the words. The composer uses a repeated A throughout, and obtains plenty of harmonic variety without being far-fetched. The song should make a great effect. A word is due to the arresting black-and-white sketch by Mr. Nevinson on the cover, an example of modernity that we can all appreciate.

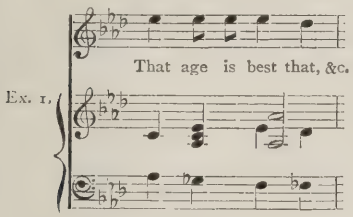
From J. & W. Chester come also a delightful little song, 'Le Coucou,' by Georges Renard, and a beautifully expressive example of Joseph Jongen's art in 'Calmes, aux quais deserts.' Both these have English versions by Mrs. Newmarch.

Peter Warlock is a song composer who has the root of the matter in him. In the November *Musical Times* I spoke of three of his songs as 'remarkable pieces of work.' The expression is one that should be used with caution, especially to-day, when there is a natural tendency to hail all our young geese as swans. But three more of Mr. Warlock's songs have arrived in the meantime, and they confirm my enthusiastic opinion. They are entitled 'Lullaby' (a setting of Dekkers's 'Golden slumbers'); 'Dedication,' words by Sir Philip Sidney; and 'Take, O take those lips away.' 'Lullaby' is a delicious mixture of the archaic and the modern. The familiar Shakespeare lines are given a setting full of subtle simplicity. 'Dedication' is a passionate affair with a pianoforte part in which good players will revel.

One or two specimens of the ultra-modern type of song re held over for the present.

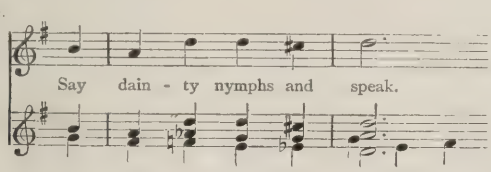
Oddly, some of the most charming songs of the whole atch come not from a music publisher but from the Poetry ookshop, in the form of the December, 1919, number of he *Monthly Chapbook*. There are four of them—'Nod,' y C. Armstrong Gibbs; 'At the turn of the burn,' by Malcolm Davidson; 'Melmillo,' by Clive Carey; and Arabia,' by W. Denis Browne. The words of the first, hird, and fourth are by Walter de la Mare. All these songs re good examples of modern work, with the fourth slightly ess successful than its companions, owing to the harmonic xperiments being not always convincing.

Six books of songs for use at Trinity College Local xaminations come from Winthrop Rogers. Each album ontains nine songs, mostly by old English composers, nd delightful ditties most of them are. It is good to find rinity College doing something for this neglected branch f our native music, but an emphatic protest is called for egarding the accompaniments supplied by Dr. Vincent, the litor. There are far too many chromatic progressions, and r too liberal a use of such well-worn and cheap emotional ccessories as the flattened submediant—irritating in any usic, and especially so when plastered on to straightrward tunes by Lawes, for example:

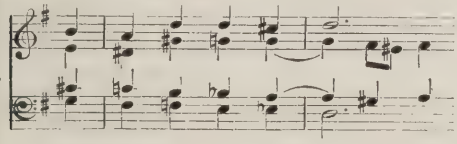


hich pleases Dr. Vincent so much that he uses it four times Lawes's 'Gather ye rosebuds.'

It would be easy to fill a page with examples of such ndalism. And here is a phrase from the last verse of orley's 'Now is the month of Maying' (here called 'The adness of Spring,' the original title not being good ough):



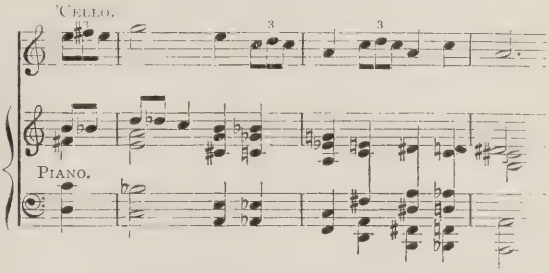
If the dainty nymphs *could* speak, they would probably quire as to their harmonic fate had there been another rse. I suggest the following as being richly expressive of e gladness of spring:



Seriously, I cannot imagine much worse models to put to the hands of students than the harmonizations of some these songs.

VIOLONCELLO

A Sonata for 'cello and pianoforte, by Frederick Delius, itten in 1916, has just been published by Winthrop Rogers. bears no key-signature, but has perhaps rather ore to do with D than with any other key. The title is ry loosely used, for the work is in one movement, with a ief middle section by way of slow movement, followed by a resumption of the opening material with very little change of treatment. The part for the solo instrument is entirely melodic; there is no showy *cadenza* or any other writing of the purely 'passage' type of which we usually get far too much in string sonatas, and no double stopping until the final chord. The melody is mostly straightforward—even a trifle obvious at times. The accompaniment consists of a rich harmonic background. As the richness results from harmonic blocks rather than from a well-knit texture, it is perhaps not of the type that stands wear. One gets an impression at times that the melody is given rather more than it can carry—it is overdressed, so to speak. For example, here is a characteristic treatment of a simple tune:



Such passages should appear as rare and refreshing fruit. When they constitute the bulk of the menu, as in this Sonata, they are apt to become cloying. The middle section is a beautiful, dreamy *lento*, all too short. Although the Sonata is open to the charge of over-lusciousness, its constant flow of ideas, and the grateful character of the solo part, should ensure popularity.

Six Morceaux, 'Par la Fenêtre Ouverte,' by Louis Delune (J. & W. Chester), are delightful little fancies, dealing with such subjects as the wind in the willows, pattering rain, the butterfly—subjects that are a perennial fount of inspiration to composers. M. Delune has the right light touch, the writing for both instruments being at once suggestive and reticent. The pieces are only moderately difficult, but call for taste and imagination in the players. Granville Bantock's arrangement for 'cello and pianoforte of the Hebrew melody "Hamabdil" (J. & W. Chester) is more straightforward, the chief demand being for a broad *cantabile* and plenty of tone.

VIOLIN

Purcell's Three- and Four-part Sonatas for strings are amongst the composer's best works. They ought to be in regular use wherever a few string players are gathered together. That they are not so is due to the fact that there appears to be no edition of a cheap and handy kind. However, 'half a loaf,' &c., so we welcome Harriet Solly's arrangement for violin solo of Nos. 1 and 2. The transcriber points out that her object is to add to the slender stock of works available for unaccompanied violin, there being at present little beyond the solo sonatas of Bach. She has worked on the principle of omitting such notes or parts of the original as are impossible on one instrument. The result should be valuable as studies, though they necessarily give only a sketch of Purcell's delightful part-writing.

PIANOFORTE

From Messrs. Elkin come the first three of a series of pieces by Albert Coates—'Idyll,' and 'In Memoriam,' the latter consisting of two short pieces, 'Angelus' and 'Lacrymosa.' All three belong more or less to the *ostinato* family, 'Angelus' making effective use of a delicate chiming figure high on the keyboard, 'Lacrymosa' dealing in various ways with a little syncopated tune in an inner part, and the 'Idyll' being almost entirely founded on the two-bar phrase with which the piece opens. One naturally looks for Russian influence; probably most of us would have imagined some even if it had been absent. It is there, however—a slight flavour of such composers as Rebikoff and Glière, though in mood 'Lacrymosa' recalls the suppressed and austere

emotion of Ravel's 'Pavane pour une Infante defunte.' The pieces are fairly difficult, and show distinction on every page. It is announced that Messrs. Elkin are to be the sole publishers of Mr. Coates's pianoforte music and songs.

William Baines's 'Paradise Gardens' (Elkin) calls for very skilful use of the pedals in addition to good all-round technique. The composer uses three staves at times, but even then finds the accommodation hardly sufficient. There is a fine note of ecstasy about this piece, and a good player will be well repaid for the necessary pains. By the way, Mr. Baines set out to use English for his directions as to expression, but evidently found the tongue inadequate. Hence such curious combinations as 'little rit.,' 'much rit.,' 'accel. (not too much).' What is the matter with 'retard much'? And, to be consistent, why not 'in time' for 'a tempo'?

CHORAL MUSIC

Highly expressive is John E. West's arrangement for T.T.B.B. of 'The Bonnie Banks o' Loch Lomond.' It is designed for solo voices, with the refrain in chorus, but it can also be sung as a quartet or chorus. The first verse is given to the highest voice, the others entering at the end of each phrase. In verse 2 the second tenor sings the air, while his colleagues add expressive counter-themes. The last verse consists of a plainer harmonization with the tune again at the top. The refrain has the same setting for each verse, save in the last, where the final *cadence* is lengthened with very happy effect. The harmony is simple and natural throughout, and the vocal writing of the flowing and grateful kind that we expect from the composer.

School choirs and Girls' Club singing classes will welcome Edward German's 'Shepherds' Dance,' an arrangement, by the composer, of the second of the ever-popular 'Henry VIII.' set. The music is transposed to the key of D, and laid out for two trebles and pianoforte. The voice parts do not consist merely of the dance-tune: sometimes they are independent, with an occasional long sustained note or a fragment of imitative work. The accompaniment is practically the original dance slightly simplified. W. G. Rothery has been very happy in writing the words, and the whole thing hangs so well together as to give one the impression of a singularly spontaneous part-song rather than of an arrangement from an instrumental source. It should be added that the work is not difficult, and that tonic sol-fa and old notation appear on the same copy.

CAROLS

Too late for notice last month came 'The Cowley Carol Book,' Series 2, and 'The English Carol Book,' also Series 2, both published by Mowbray. The former carries on from No. 66 to 102, and like its predecessor is a mine of delightful musical antiques. That these are largely from native sources is all to the good. The first series contained too great a proportion of German Chorales, which, fine as they were, demanded too stately a gait for carolling purposes. Most of the melodies in the new set are of the right quaint and homely flavour, and have been perfectly harmonized by Dr. Charles Wood. The Rev. G. R. Woodward is again responsible for the writing and translating of the words, a guarantee of the highest excellence. The first series of 'The English Carol Book' reached such a high standard that its successors may fall short of it and still be first-rate. This is the case with the book under notice. It contains nothing quite so good as the best in Series 1, but still is a worthy pendant, with new tunes by Sydney H. Nicholson, John Ireland, Martin Shaw, Rutland Boughton, and Vaughan Williams. Three of the best tunes, however, are from an old gallery tune book, sterling simple airs well worth revival. Probably hundreds of such tunes are lying hidden in dusty MS. books in country churches, awaiting a rescuing hand. Here is work for church folk-song collectors.

Mr. Clifton Cooke's series of lectures on singing, at King George's Hall, realised £150 for the Y.M.C.A. Wounded Soldiers' Fund.

Letters to the Editor

NATIONALITY IN MUSIC

Sir,—That there is at present a serious divergence of opinion on the above question is a matter that must have occurred to all thoughtful musicians, and it is serious because it is bound to react on the question of reconstruction and development so far as British music is concerned. We seem at present to be divided into two camps: those who think that the development of British music must be based on the expression of a national idiom derived from our folk-song, and those who maintain that nationalism is of a purely secondary nature, and that music must be judged as music, irrespective of any national basis of conception or influence. Which of the two is right? Which of the two ideas is to be our guiding policy? To which of the two parties is the average music-loving public, now anxious to be instructed and led, to look for guidance? Does the truth of the matter lie *in viâ media?* Can it be possible that both parties are not really in conflict on the main issue, but are approaching it from different standpoints? In any case it seems a very vital thing that we should try to find some settled policy to guide us, if we as musicians are to help and guide the public—who, I am sure, now really desire guidance—and if in addition we are to work on the best educative lines in our schools. Let us ask ourselves these very pertinent questions: Is the work of men like Cecil Sharp—who has spent infinite care, patience, and skill in collecting our folk-song lore, and making both the younger and older generation better acquainted with this mine of national song—practically useless, so far as its influence on the development of British music is concerned? Is the work of, for instance, the British Music Society, in spreading a knowledge of our own music among the people, all on wrong lines? Are men like Mr. Edwin Evans, with his admirable articles on 'Modern British Composers,' focussing public attention in the wrong direction? Is Mr. Percy Scholes, with his instructive lectures, and the strong advocacy of National Music always pleaded by the *Music Student*, doing the wrong thing? Is the policy of this journal towards British music sound? Are the views of such a great thinker as Sir Henry Hadow hopelessly pro-Nationalist? Or can it be that the other party, who regard music as Universal before National, are perfectly right? I read Mr. Arthur L. Salmon's article (*Musical Times*, December, 1919) with great interest, and am bound to admit that it contains much sound and logical reasoning. His point seems to be that the whole must be looked at rather than the part, and that the national element must always be of secondary importance and interest. No one I think can deny this, nor do I think the advocates of folk-song and national idiom would disagree with him. The point is whether those who wish for Universalism in music really mean Cosmopolitanism? Are they arguing over a question of nomenclature? Do they mean that, for example, French music is music in spite of its being individually French, or would they be willing to admit that its merit as real music is largely due to its national and distinctive characteristics? Again, would they agree that until recent years we have had no English music since the days of Purcell, who, though probably reflecting French and Italian influences, still wrote in the national idiom?

There is some danger in pushing this question of universatility in music to the fore at the present time, when the crying need is for people to know more of the music their own countrymen have produced in the past, and further when everyone of us should, each in his own way, strive to encourage native art and native composers. There is, of course, the tendency to go too far when trying to right a great wrong, but that is a fault that leans to virtue's side. The 'Universalists,' for want of a better name, seem to resemble the man who, in the cause of philanthropy, helped the family next door but starved his own! That 'music is a universal language' is one of those insidious half-truths that has worked and will work tremendous mischief if not checked and pinned down.

I have always admired the brilliant critiques and writings of Mr. Ernest Newman, but, with many, regret the attitude he takes up on the question of nationality in music and the

influence of folk-song. His opinions in this direction lead one to think, unwillingly it may be, that he has little if any sympathy with the future of native art or any wish to encourage its exponents. His recent article in the *Observer* (December 7) confirms this. Here are some of his remarks: 'The modern English school—whatever that may be, I know of no such "school" myself. . . .' How encouraging and how complimentary to English musicians, dead and living! We used to have the effrontery to think that after some years of German hypnotism we found ourselves, and began to be ourselves, with the production of Parry's 'Prometheus.' Then again, *re* 'Vaughan Williams,' 'As a composer he hardly ranks beside men like Delius and Elgar, who do not care a brass farthing for any theories about folk-song.' I for one don't think that Vaughan Williams bothers about the 'theories' of folk-song. There is not much to 'theorise' about when you have the facts. This composer has saturated himself with the spirit of folk-song, and English music has gained thereby. Again, Mr. Newman says: 'It is pure delusion to suppose that a great work of art can be made by piecing together a number of folk-tunes.' I don't imagine that any 'Nationalist' is so deluded: the people who favour folk-song, and have studied it faithfully, know too much about organic unity and art-structure—as exhibited therein in its embryonic form—to entertain such a foolish idea. Again: 'The really great men are too full of ideas of their own . . . . to have much time or inclination for making musical stews or hashes out of other men's ideas.' But surely on this basis the great masters have given us many 'musical stews and hashes,' and we have not objected to the menu! In the next sentence we are told that 'personality is the only thing that matters in a composer.' Of course this is so in every artist. I have always thought and held that in music the idea and its expression are one and the same thing—that either cannot exist alone. It was not what Handel borrowed, but what he made of it, that counted. Then, strangely enough, Mr. Newman pulls himself up, and, Balaam-like, turns from cursing to blessing: 'If he can give full expression to a genuine personality in folk-song idiom . . . . well and good.' So that, after all, the still, small voice comes after the earthquake, and we are told it is not such a wicked thing to base our music on folk-song idiom if there is personality behind it. It does seem a great pity that a man of Mr. Newman's force and understanding should 'see red' when 'Nationalism in Music' comes in sight, and yet turn aside to err with the 'Nationalists,' who, as he says, 'think loosely.'

To sum up, at the present juncture, when we want to rouse people and satisfy their musical hunger, are we best going to do this by discouraging or encouraging them in their own native art? Is it to be taught or implied that we can best progress by leaving our own art to take care of itself and concentrating on universality, or by teaching the people that they have behind them a rich store of beautiful music of their own, worthy to be proud of, and that what England has done in the past she can do in the future? It seems to me the opposing forces meet on common ground on this crucial point: 'We will accept anything that is real music, whether it has a national idiom behind it or not.' Good; but the next point has to be answered: 'What, prior to 1914, was the average idea of *real* music, whence came it, and how was it fostered for so long?' We can answer this easily, and find the remedy.—Yours, &c.,

Harold E. Watts.

THE RHYTHMICAL SENSE AND THE FOLK-DANCE

Sir,—Most musicians have witnessed with pleasure the revival of the Morris dance and the Country dance as demonstrated by the English Folk-Dance Society under the direction of Mr. Cecil Sharp. We have remarked 'How splendid and healthy for the people,' and—there most of us have stopped.

This Christmastide, however, I myself have been initiated into some of the—very simple—mysteries of the Country dance, and it suddenly struck me how very neglectful all our music-teaching institutions have been in not at once recognizing the immense power for good, musically, we have at our very doors.

Our British students notoriously are sadly lacking in rhythmical sense; and we have elaborate schemes for ear-training, resorting to all kinds of makeshift devices for teaching this, the very foundation upon which all music is built—the rhythmical sense—instead of teaching it directly and inevitably by the only natural means, just by such Folk-dances. Nevertheless, it needs but little reflection to prove to us that musical rhythm has arisen, in the first instance, from the psychological effect of the walking stride and its modifications—the movements of running and dancing.

Hence we see how the widespread teaching of the delightful and health-giving movements of the Folk-dance would inevitably strengthen our position, musically, as a nation.—Yours, &c.,

Tobias Matthay.

High Marley, Haslemere, Surrey,
December 26, 1919.

THE ALTO VOICE

Sir,—In reply to your correspondent who last month asked what had become of the alto voice, and referred to its rarity, it is not without interest to note that in an old pamphlet of the performance of 'Messiah' at Bristol Grand Musical Festival for the Infirmary, on June 16, 1814, there is no mention of the contralto voice, as we now find it, in the cast for the performance. Instead, the male alto was used, a Mr. Garbett. There were two sopranos, including Madame Catalani; and in addition a boy's voice, with two tenors, one of whom was Braham. 'Behold, a Virgin' and 'O thou that tellest' were sung by the male alto, and the air 'He was despised' was sung by the chief tenor! 'He shall feed His flock' and 'Come unto Him' were classed as a duet, and sung by the boy, a Master Stansbury, and one of the sopranos. 'Their sound is gone out' was sung as a quartet by the boy, the alto, and a tenor and bass, then repeated by the chorus. The cast is a strange sidelight on oratorio singing a hundred years ago.—Yours, &c.,

F. K. Lyne.

Bristol,
December, 1919.

Sir,—I would be glad of a little space to reply to the letter of Mr. Plumtree on the alto voice. That there is a prejudice against the male alto I will admit, and also must agree that in days gone by there has been ground for such prejudice. The reason of this I think can be traced to the organists themselves, because in the old days an alto was not expected to be a soloist, and so long as he could sustain the alto part in chorus work he was considered satisfactory. But in these later days, when the important organist posts in Cathedrals are being held by young and enthusiastic musicians, there has been introduced into the service of the Church more modern and elaborate compositions, and the standard expected of the male alto has been considerably raised, with the consequence that there has been a great improvement both in range, beauty of tone, and musical ability in the type of man now coming forward. But it must be admitted that to a certain degree the prejudice still remains. I would therefore suggest to the organist who is blessed with a good alto, treasure him, for he is worth his weight in gold (there is no need to worry at this statement, for altos are usually light-weights). Give him plenty of work to do, and in the a singers' jargon, don't divide all the alto 'fat' between the other parts until you have satisfied yourself that your alto is incapable of sustaining the 'fat' himself, otherwise his artistic soul will be so wounded that he will 'sicken and so die.' Let the demand in male altos be for good musicians, with good range along with purity and beauty of tone, and I am sure this type of man is procurable, for so superior a demand will ensure a superior supply, and unfair prejudice will die.—Yours, &c.,

'Alto.'

Sir,—I should like to record that I gave a vocal recital in a West-End concert-hall in 1907, but I cannot put my hand upon a programme. Recognizing that too many alto solos would be monotonous, from my répertoire of about a hundred solos I selected and sang thirteen as varied in character as possible, interspersing these with help from Miss Constance Waters (soprano), Miss Violet Sinclair (pianoforte), Miss Muggeridge (violin), Mr. George West (bass, of St. James's Church Choir, Piccadilly), and Mr. Arthur Helmore, who contributed humorous recitations. We spent a pleasant evening.—Yours, &c., Haydn Grover

(Temple Church Choir).

303, Portland Road, S.E. 25,
December 19, 1919.

THE IMPORTANCE OF THE ACCOMPANIST

Sir,—Will you kindly allow me through your columns to draw the attention of concert-givers to the necessity for providing the best accompanist possible. What a great wrong it is to allow Mr. —— or Miss ——, because he or she happens to be a relative or friend perhaps of people interested, to sit on the pianoforte stool and try to pass as the 'real thing.' What an insult to the art, the artist, the audience. What a wrong to the 'real thing,' who is probably sitting at home instead of being in the deserved position. And what a poor incentive is thus given to the really gifted accompanist. Yet this sort of travesty is an everyday occurrence. A great deal rests in the hands of the artists—let them object, and object *strongly*, to being insulted in this way, and they will soon see the effect of such a universal movement. But it seems a fact that only the very few have the pluck to stand by their convictions. Let us pull ourselves together and show that we must have the best accompanist obtainable in the district if we are expected to do our best. That is all we ask—the best accompanist in the district.—Yours, &c., Charles Tree.

29, King's Road, Chelsea.

CHORAL SOCIETIES

Sir,—It was exceedingly refreshing to read Mr. W. McNaught's remarks on the choral problem in this month's issue of the *Musical Times*.

I am uncharitable enough to say that the new conditions are a manifestation of general decline of musical feeling due no doubt to the increasing demands of a materialistic age. As every choral conductor knows, it is a comparatively easy matter to get plenty of sopranos of a type, but it is quite another matter to get singers for the remaining parts. Needless to say the latter require a certain amount of musical intelligence; the majority of the former, however, are able to get along without. To meet the new conditions that Mr. McNaught refers to, it is suggested that this majority should be eliminated from all choral societies that aspire to any artistic productions. Doubtless it would be a very heroic operation in view of a more confined general interest, to say nothing of other considerations, but it would be worth while. To listen to a choir that does not blend is something like eating chaff.

Alas, that the public should be deluded by the mere window-dressing that numbers provide!—Yours, &c., J. J. Rowden.

Kingston-on-Thames.
January 14, 1920.

TO BRITISH COMPOSERS

Sir,—Kindly allow me the courtesy of your columns to draw the attention of British composers to the invitation of Mr. Appleby Matthews, the well-known conductor, who is desirous of performing some modern orchestral music at his forthcoming series of concerts at Birmingham. British composers who desire to avail themselves of this opportunity should send particulars of their works to Mr. Appleby Matthews at 59, Corporation Street, Birmingham.—Yours, &c., A. Eaglefield Hull

(Hon. Director, British Music Society).

19, Berners Street, London, W.1,
January 8, 1920.

'CONCERNING CUTS'

Sir,—I am much indebted to Mr. Lionel Ovenden for his letter 'Concerning Cuts,' for it gives me valuable help in proving my case. He says 'no conductor would dream' of leaving out any passage of Schubert's C major Symphony. The late M. Satonoff did actually do so: so also does Sir Henry Wood. As regards the Symphony in question 'emptying a concert hall,' I can only wonder whether Mr. Ovenden has ever been at a London concert at which the Symphony has been the last number in the programme. As for emptying the hall in the metaphorical sense, I well remember a case when the Sypmhony was announced and the booking was deplorable; another work was substituted and the hall was well filled. Result, a great many who would have liked to hear the work were deprived of the pleasure. Were it of reasonable length, they would probably have the pleasure oftener than they do. Which is the better way? As to the artistic crime of playing a detached movement, is Bach's Chaconne an independent piece? And what will Mr. Ovenden say to Mr. Lamond, who, at the Queen's Hall concert on January 11, played the *Scherzo* from Beethoven's Sonata, Op. 31, No. 3, a thing which Mr. D'Albert often did before him. Yet we protest that we never 'cut!'—Yours, &c., A. Kalisch.

MEYERBEER AND HIS EXECUTORS

Sir,—The interesting letters of Mr. Tom S. Wotton and Mr. Arthur Hervey in your issues of last October and November concerning Meyerbeer's unpublished compositions may require some explanation from me. During the year 1913 my much lamented friend and faithful collaborator on my long delayed 'Dictionary of Writers on Music,' the late Lieut. Louis Arthur Klemantaski, was informed by a prominent member of Meyerbeer's family that 'no further musical compositions, authorised autobiography, diary, and collection of letters of the Master will be printed and published.' This was settled at a family gathering held at Berlin many years ago. The decision is evidently final.—Yours, &c., Andrew de Ternant.

36, Somerleyton Road, S.W.9.

A LESSON FROM PARIS

Sir,—It was noted in the *Musical Times* for November (page 608) that Elgar's first Symphony was to be played at a Lamoureux Concert in Paris on October 26, under Mr. Landon Ronald. The remark was made editorially that the verdict was awaited with interest. The verdict is now to hand.

Our French friends do not like Elgar. M. Florent Schmitt says that the opening melody 'stripped the mystery and caused all hopes to fall flat.' He seems to think that the work is Elgar's last symphony, and prays that it may prove to be literally so. In the course of his critique he refers to Gerald Berners (*sic*).

I wish to make a brief comment on one of M. Schmitt's remarks, and to point an obvious moral. I wish also to indicate why so many Englishmen find modern French music so exceedingly (may I use the word?) tiresome. The remark is this: 'For the next forty minutes we had time to remember Mendelssohn, Brahms, and Tchaikovsky, who had little enough to say for themselves, but who managed to say it in their own way, using a vocabulary which, if limited, was still their own.'

My comment is of general character. In the conduct of life and art, companionship, and association with things of interest, it is better to be in contact with what reminds us of something else rather than with something that reminds us continuously and exclusively of itself only. The best companionship is of course that which carries us both out of ourselves into a large and universal world, making us conscious of things external to ourselves, yet at the same time identifying us with them and demonstrating that we are part of them. By such companionship we discover what we actually are, which is the end and object of life. But since this best is not always available, the less good must be accepted; and of the two minor alternatives it is more grateful and tolerable to be

with what reminds us of other quite definite things rather than to be with what is egotistically restricted to itself. The latter tires. It is one-sided, dogmatic, and insistent. It leaves no scope to be oneself. It dries us up. In the end it parches us. The former interests us at the least. It affords at the least some slight opportunity to exercise ourselves, and to escape from the insistent idiosyncrasy of our companion.

Now modern French music is concerned with the exposition of itself only. It is as the conversation of a man who says: 'Here I am. I alone am a thing of interest. Nothing else matters, and if it does, it is my opinion of it that matters most. Attend therefore to me. I am personal, but my personality is delightful. And observe how cleverly I display myself.' For a little while such a man is a useful and amusing companion. He gives us material for study. He teaches us what to avoid in ourselves. But for a lifetime he is a bore. As a substitute for other more vital and moving companions he is a drought. Loneliness is better, for that gives us scope for quiet objective contemplation and self-observation.

Out of their elaborate self-regard and personal sufficiency, these clever Frenchmen of to-day are like men up against a large opaque body. They can see neither through nor round it. It seems to me that to be invisible to them is proof of one's greatness and universality. The mole cannot see the sun. To be praised by them implies that one is of their nature. Like approves of like. To these confirmed subjectivists (I quote from M. Schmitt) Beethoven is Weberish and Grieg is of the sheep-fold; but our Goossens, Vaughan-Williams, Scott, and Berners (Delius is also in this galley) are those on whom we should most plume ourselves, not Elgar at all,—it is these who are most conspicuous in the list of our creative musicians and who—had Mr. Ronald been 'inspired'—would have been selected to represent us in Paris. It is in the nature of things that the modern Frenchmen should consider their view the sole view that perceives truth.

We are taught to beseech protection from our friends. I think that our young men of creative genius should very gravely consider the significance of this Parisian judgment on Elgar. It has a mighty lesson for them.—Yours, &c.,

Rose Cottage, Arley, Bewdley. SYDNEY GREW.

Obituary

We regret to record the following deaths:

CHARLES GEORGE MARCHANT, organist of St. Patrick's Cathedral, Dublin, on January 16. Just sixty-three years ago was born in Dublin of a Huguenot family (yet allied maternally to the family of Robert Emmet) this subsequently distinguished organist and conductor. In 1865 he became a chorister of St. Patrick's Cathedral, and studied under Dr. Frank Robinson. After his voice 'broke' he studied the pianoforte at the Royal Irish Academy of Music under George Sproule, and was appointed organist of Holy Trinity, Rathmines, in April, 1874, becoming organist of Christ Church, Bray, in 1876. The more important appointment at St. Matthias' Church, Adelaide Road, became vacant in May, 1879, and Marchant was appointed to it, but was destined to hold office for only one week, when he was promoted to be organist and choir-master of St. Patrick's Cathedral. He was subsequently appointed conductor of Dublin University Choral Society (founded in 1837), and organist of Trinity College Chapel, as well as professor of the organ at the Royal Irish Academy of Music—all of which appointments he held till his death. He was a brilliant organist, excelling as accompanist, and did good work for full forty years. Dublin University honoured him with a Mus. Doc. degree in 1906. A year ago he was stricken with influenza, followed by complications, and continued an invalid till death summoned him on January 16. Dr. Marchant was a truly lovable personality.

By the death of HORATIO W. PARKER, on December 18, America has lost one of her most distinguished composers of the older school, and one who exerted a wide and beneficial influence on the development of music in his country. As a composer he won notoriety as a frequent winner of prizes, while retaining the esteem of the discriminating for maintaining his artistic standard. His chief success lay in winning, with his opera 'Mona,' the prize of £2,000 offered by the Metropolitan Opera Company for the best opera by an American composer. In this country he was chiefly known as the composer of 'Hora Novissima,' a sacred cantata produced at the Chester Festival of 1899, and performed again at Worcester in 1902. The work, which bears the sub-title 'The rhythm of Bernard de Morlaix on the Celestial Country,' attracted a good deal of attention at the time, and is still performed on occasions by English choral Societies. Horatio Parker was born in 1863; he studied at Boston and afterwards under Rheinberger and Abel at Munich. He took up several important posts as organist, and in 1894 was appointed professor of music at Yale University.

REGINALD DE KOVEN, a distinguished American composer, on January 15. Born at Middletown, Con., on April 3, 1859, the son of a distinguished Protestant divine, he received a high-class education, pursuing his final literary and classical course at St. John's College, Oxford, where he graduated in 1879. In the interval he had studied music at Stuttgart, Frankfort, Vienna, Florence, and Paris, and had the advantage of lessons from Vanuccini, Genée, and Délibes, and he returned to America in 1881. His light operas, including 'Robin Hood,' 'The Begum,' 'Don Quixote,' and others, had an enormous vogue, whilst his single songs were sold by the thousand. Of the latter, 'Oh, promise me,' can boast of a phenomenal popularity, fully a million copies having been sold. Reginald de Koven died with tragic suddenness, whilst receiving the congratulations of a friend on a recent musical success.

MADAME CLARA SAMUELL (Mrs. Henry Rose), the well-known soprano vocalist and singing teacher, on January 9, at the age of sixty-one. Clara Samuell was born at Manchester, where she started her musical education, afterwards studying at Milan. Winning the Parepa Rosa Scholarship at the Royal Academy of Music, she became a pupil of Alberto Randegger. Her concert career, which began in 1880, was continuously successful. As a Fellow of the Royal Academy of Music she took up the work of teaching which in late years added to the esteem in which she was held by the musical profession.

WILLIAM CARY BLISS, aged fifty-four, organist and choirmaster at Romsey Abbey from 1888 to 1899, and subsequently at St. Mary's, Oatlands Park, and Chertsey Parish Church. He was an excellent player, having been a pupil of Sir Walter Parratt at the Royal College of Music. If a personal note may be allowed, the Editor of this journal would wish to express his deep regret at the death of one who gave him his first lessons and had remained a close friend for thirty years.

MAUD POWELL, a distinguished American violinist. She died practically in harness, having been seized with fatal illness while playing at a concert. Miss Powell was trained at Prague, and had several successful tours in England and on the Continent. She was the soloist at the Philharmonic Concert in London on June 20, 1901, the concert at which Elgar's 'Cockaigne' was played for the first time.

The death is announced at Cannes, in her fifty-ninth year, of MARIE VAN ZANDT, at one time a prima donna of world-wide fame, especially as the original interpreter of the rôle of Lakmé when Délibes's opera was performed at Paris in 1883. She was born in New York.

JOHN HUMPHREYS, on December 17, at the age of sixty-two, for several years bass at the American Episcopal Church, Paris.

Sixty Years Ago

From the *Musical Times* of February, 1860:

WANTED by a Christian Youth, who has a decided musical talent, an engagement as ASSISTANT to a Composer of Music, or in any other capacity in which his knowledge of musical science and art could be further enlarged and made available in the services of a professional gentleman or otherwise. In any case he would throw his whole youthful energies into his favourite pursuit. Address A. B., Mr. G. R. Day's, Commercial-street (N.E.)

TO BE SOLD for £15, a perfect gem of a small FINGER ORGAN, 4½ octaves; containing 4 stops, 2 diapasons, principal, and fifteenth; in neat mahogany case, with gilt pipes in front, &c. Apply to Mr. J. Onions, Market-place, Wolverhampton.

NELLY GRAY, by Balfe.—The only song of this name sung by the Christy Minstrels is the copyright of Boosey and Sons. Certain music-sellers having advertised an American song with the same title, the public is requested to order "Balfe's *Nelly Gray*," to avoid mistakes. It is also arranged for Pianoforte by Brinley Richards, price 3s.; and as a Valse by Laurent, price 3s. Boosey and Sons, Holles-street.

Musical Society of London.—The first Conversazione of the season was given on Wednesday evening, the 18th of January, in St. James's Hall, when between seven and eight hundred persons were present. The hall was fitted up with great magnificence, as on the former conversazione, under the management of the secretary, Mr. Charles Salaman, who deserves the highest praise for his exertions. There were exhibited among other things, some rare and antique musical instruments, manuscripts, and articles of *vertu*, together with many valuable and curious oil-paintings and water-colours. In the course of the evening, several pieces of music were performed by various professional and non-professional members of the society. . . . The hall presented a splendid appearance, the ladies and gentlemen being costumed as for the ball-room; and the whole affair passed off with exceeding brilliancy, constituting a most admirable inauguration to the season.

LIONEL SURELY WILL DIE. Words by Reynoldson. As sung in the Opera of "Martha" (New Edition; in the key of G, for a Bass voice.) 2s.

NO! I'M NOT IN A HURRY TO MARRY, LADIES. Comic. (Words unexceptionable.) By H. Walker. 2s.

B. Williams, 11, Paternoster Row, London.

NO. 85 of WILLIAMS' SCRAP BOOK, 3d., contains NOTHING MORE, and 18 other popular Airs.

CLEOFANTE CAMPANINI

Cleofante Campanini disappears from the world's stage after many years of eminently successful artistic activity. He was not one of the greatest conductors of his time, but undoubtedly he had qualities that fully entitled him to sustain the distinguished rôle he was called upon to play. He inherited the traditions of Verdi's early favourite Franco-Faccio, but like all heirs he was handicapped to some extent by not having to encounter initial difficulties or taste the unripe fruit of inexperience. Possessing all the characteristics of nature's musicians, he lacked only the power of searching self-criticism which would have made him a man of genius. It is rather singular that while his death has been recorded by the obituaries of most English and American journals, in Italy it was almost unnoticed by the great dailies. Of course in Italy at the moment newspaper readers get little else beyond Fiume and the political situation. Yet the fact remains that he was on the whole better known abroad than in the country of his birth. He had his day in Italy too, but while he was making himself known and appreciated in foreign tours there grew up at home a school of conductors which in many ways was bound to oust Campanini from the first place, and although he always had his faithful admirers his name is not associated with the more important events of musical Italy during the last thirty years. Edoardo Mascheroni, who first conducted 'Falstaff'; Rodolfo Ferrari, who first introduced the realists, Mascagni, Leoncavallo, &c., to Continental Europe; Vittorio Vanzo, who made a speciality of Wagner; and, above all, Arturo Toscanini, who made his own every score that he interpreted—all were bound to efface the memory of Campanini's achievements. It may seem but a short time since Campanini was leading the Covent Garden forces, yet he belonged artistically to a generation that is no more. He was adaptable enough, but his insight into modern music was more the outcome of an essentially musical temperament than innate sympathy. Wagner was little known to the Italy from which he sprung, and, if to-day the attraction of Wagner cannot be said to show signs of diminishing, we do not any longer turn to Leipsic for the latest fashions in music. It was to his power to adapt himself to new circumstances that Campanini owed much of his success abroad. The different conditions existing in England and America were never a hindrance to him. He was able to do his best under all circumstances, and if his readings had not the finish and the individual magnetism of a Toscanini performance, they were always perfectly adequate. Campanini took a genuine interest in the new music, and did his best for young composers. There will be some perhaps whose experience may lead them to challenge this statement. It should be remembered, however, that even the most enlightened Mæcenas is not necessarily without prejudices. Campanini, who had seen the rise of a few and the eclipse of so many, was naturally inclined to trust a good deal to his own experience and not likely to take composers at their own valuation. However well intentioned the patron, and no matter how catholic his tastes may be, the path of the innovator is bound to be difficult. Campanini did his best to discover new men—that is as much as one has the right to expect from anyone.

Photo by Sydney J. Loeb.

F. Bonavia.

LUIGI ILLICA

The author of many excellent opera libretti like 'Bohème' and 'Iris,' Luigi Illica, who died last month at his villa at Castellarquato, was in many ways one of the most striking personalities in Italian artistic life. Few know when they witness the first Act of 'La Bohème' that Luigi Illica had actually lived the life he describes. He came to Milan in his young days as poor as a church mouse and took lodgings with a cobbler. During a bitter winter he actually burnt his landlord's lasts surreptitiously to keep himself warm. He also developed the habit of borrowing money from the cobbler, and when the thing had gone too far, and neither debtor nor creditor was sure of what the reckoning really should be, Illica proposed in the best Marcello style promissory notes for each new advance. Thus he signed notes for sixpence and a shilling which were duly honoured when at last fortune changed. He also frequented a little café (not perhaps unlike the 'Momus' establishment in 'Bohème') where statesmanship and politics were loudly discussed. Illica, who was an enthusiast and a man of advanced views, got himself into trouble and fought a duel from which he emerged minus half an ear. But he was a

good fellow and a good patriot. When the war broke out he at once joined up in spite of his sixty years, and served for a time at the front as a corporal of artillery. Playing many parts in life, he started a newspaper which had small success, and wrote comedies and dramas that failed with the exception of one, in which a not easy critic found much to praise. But Illica's day came when, along with Giacosa, he planned his first libretto. He had found himself at last, and produced in a short space of time 'Andrea Chenier' for Giordano, 'Bohème,' 'Tosca,' and 'Butterfly' for Puccini, 'Isabeau' and 'Iris' for Mascagni. And it is as a librettist of the most popular Italian operas of his time that Illica will be remembered. A man of his temperament was bound to make enemies, but he had also many staunch friends who saw beneath his oddities and waywardness the sterling worth and child-like simplicity of the man.

F. Bonavia.

MUSICAL CRIES OF LONDON IN SHAKESPEARE'S TIME

The announcement of a paper on the above subject by Sir Frederick Bridge drew a crowded audience at the Musical Association meeting on December 2. The lecturer said that, according to Dr. Wheatley, the cries in the streets in Shakespeare's time were much the same as those recorded in the 15th century. Musical historians told us very little of these cries, but fortunately a complete collection of them had been preserved to us in the works of three great musicians who were contemporaries of Shakespeare—Weelkes, Gibbons, and Dering. These had not been printed, but the MSS. were in the British Museum. They were not set to a musical accompaniment, but incorporated words and music in a new form of composition for voices and instruments, an enlargement of the Fancy, the vocal parts consisting exclusively of the cries. That the cries were given to the original music was proved by the fact that all three composers used the same words and music for similar cries. In the three Fancies there were nearly a hundred and fifty different cries and itinerant vendors' songs.

The specimen by Weelkes was the shortest and least elaborate, the cries being allotted to one part only. In the middle was a charming little dance-tune, and the piece concluded with an Alleluia which sounded rather like an anthem. It was interesting to find that the Gibbons example was in the form of an 'In nomine,' *i.e.*, written round a plainsong melody. The opening was very picturesque. It suggested a quiet street in the very early morning, when the monotone of the watchman was heard going his round, 'God give you good-morrow, my masters; past three o'clock and a faire morning.' Then suddenly the cries of the vendors of fish began, followed by others, until at length the work concluded with the watchman's warning, 'Twelve o'clock, Look well to your lock, Your fire and your light, And so good-night.' The Dering work was called 'What d'ye lacke?'—after the opening which was clearly intended to represent the 'prentices at the shop doors advertising their wares. The great charm of Dering's work was the number of real songs—*i.e.*, more than cries—which he had preserved for us. It was an advance on Gibbons and Weelkes, and showed Dering to be a really admirable composer. It was astounding how this great man should have been so long neglected by musicians and by historians.

The lecture was illustrated by performances of the three Fancies dealt with, the executants including, amongst others, Miss Coral Peachey, Mr. Stanley Roper, Mr. Graham Smart, Dr. J. C. Bridge, and Mr. W. W. Cobbett.

The London Chamber Concert Society announces a season of ten concerts at Wigmore Hall, to be held on Tuesdays from February 3 to April 20 (March 30 and April 6 omitted). The new works for presentation are a String Quartet by Arnold Bax, and a Violin Sonata by Ruby Holland. Other features of interest are Schubert's Octet, Ravel's Septet, Dr. Smyth's 'Chrysilla,' and Elgar's Quartet, Quintet, and Violin Sonata, played by Messrs. Sammons, Reed, Jeremy, Salmond, and Murdoch.

DALCROZE EURHYTHMICS

A long period has elapsed since the founder of Dalcroze Eurhythmics last gave personal superintendence to their propagation in this country. Meanwhile the Dalcroze Society of Great Britain and Ireland has been active, and the number of adherents and critics of the movement has continually increased until the Dalcroze system now counts as a substantial force in musical education. Great interest was therefore roused by the annoucement that M. Jaques-Dalcroze would again visit England to conduct a series of demonstrations. The meeting which we attended at the Lyceum Theatre on the morning of January 17 brought together a large gathering of interested spectators. A group of young women—the finished product of Eurhythmics—were put through exercises of a type which can now be written down as familiar, their purpose being to exhibit freedom in translating musical elements into rhythmic bodily movement, and easy, spontaneous expression of musicianship by voice or at the pianoforte. The importance given in these exercises to improvisatory methods has been objected to as tending to bar the students from a proper acquaintance with musical literature. But it seemed to us that the pedagogic value of the demonstration was more obvious when it revealed the steps toward musical aptitude and ready self-expression than when it made a display of prepared results. Some studied interpretations in the Dalcroze fashion appealed as a spectacle but did not help educationists in the audience to examine the musical perception of the students or how it was built up. Those who came as strangers to the system might easily have been misled by the apparently spectacular aims of the Dalcroze teaching, and might not realise that the practice of movement as a guide to musical instinct and expression in no way implies an audience to witness it. M. Dalcroze pointed out the danger of this misconception, but perhaps with too little insistence in view of the surroundings.

M.

MUSICAL APPRECIATION: A THEORY

By Leonard G. Gabriel

There are few sufficiently interested in all arts to cause them to reflect upon them from a comparative standpoint. But to any such, one thing must become immediately evident—that music stands on a rather different basis from that of its sisters. The painter perceives his subject either with his sight-organs or in the realms of his imagination; his function as a painter consists in transferring his perceptions to canvas in such a way that their beauty may become evident to any who may see his work. With the composer it is different: all that he can transfer to paper is a sort of very hard, matter-of-fact synopsis of the workings of his thought-centres. For the conveyance of his ideas to an audience he must trust, in the vast majority of cases, to an executant who has as his sole guide the cryptic shorthand-note which is the only record the composer has been able to make of his original mood or mind-working. It will thus be seen how very important is the function of the executive artist, whether vocalist or instrumentalist.

Let us examine briefly this function. Above all, his technical powers must be equal to all demands which may be classed under the heading 'mechanical.' Secondly, he must be able to appreciate within a little the ideas in the mind of the composer when he wrote the piece. But does this constitute all the necessary equipment of an artist who is able to fill the biggest hall with an enraptured audience? Obviously not; for if so, there would be nothing to explain why every artist could not do the same, for it cannot be denied that most of them possess in quite a high degree the afore-mentioned powers. No: Paderewskis and Melbas do not rise or fall merely by a chance wind; they have some attribute which the less-famed artists have not. This quality is, in my view, the ability to establish *rapport* between themselves and the audience. I do not like the term 'rapport,' suggestive as it is of Spiritualism and such other mystic subjects; but, nevertheless, it seems to be the most suitable to be found.

Of course, this view necessarily involves several assumptions. First, we may doubt whether such a thing as a relation between the mind of a performer and that of a

member of the audience can exist at all. However, in the light of recent psychological investigations I do not think that its possibility can be really seriously doubted. Then, again, we must assume that it is possible to play or sing the same succession of notes in two different manners, indistinguishable (or practically so) from the purely mechanical and materialistic point of view, but nevertheless producing a different effect on the minds of the hearers. This is admittedly a much more debatable point, but I think that after due consideration it will have to be conceded. Any who have heard Mr. Plunket Greene sing certain songs, and have heard them shortly afterwards from other vocalists (often with great reputations), will easily see what I have in mind. To take one instance: who can avoid a shiver when Mr. Greene sings Lidgey's 'The Widow Bird'? Yet I have heard one of our best-known concert vocalists sing the song in a style 'mechanically' indistinguishable from that of Mr. Greene, but without evoking any response from the audience, most of whom appeared to be admiring the ceiling decorations, with their attention anywhere but on the singer.

The methods of securing such *rapport*—assuming its existence to be established—would form an interesting piece of psychological research. Much obviously comes under the heading of 'personality.' Anything in the actions or appearance of the executant which appeals to the emotions of the audience, at once creates a receptive field for the thought waves of the brain which controls the execution of the music. One great asset of a performer would, on this view, be a genial manner; and who can doubt that such is not the case? Of course, it must be noted that such externals only *help* to establish the *rapport*, which is really a connection of minds. Neither should we forget that in many cases the audience is not naturally unreceptive. Here we see the influence of a reputation already made elsewhere. The mere fact that others have found the particular artist good, concentrates the attentive powers of the audience, and again creates a fertile field for any seed that may be sown.

Turning from the solo performer to a collection of performers, it will be interesting to see how the theory applies in the case of, say, orchestras and choruses. I am inclined to think that the conductor functions as a sort of focus for attention, and the advent of virtuoso conductors has done much to confirm this view. These conductors often take on concertos with orchestras other than their own, and secure appreciably better results than the local men, although they have certainly not had time to improve any of the mechanical details of performance. Of course, here the influence of reputation is clearly demonstrated. Also we may mention another fact—the difficulty of comprehension of the concerto. Even with the eyes closed it is not easy to avoid conceiving the work as dual in character. May not this be due to the fact that two minds are, as it were, appealing to the audience, and that, as often as not, interference ensues between the two sets of thought-radiations?

Such are a few aspects of this theory, which is in accordance with modern psychological thought, and goes far to explain many facts of interest in the matter of public appreciation of music. Nothing that I have yet come across can be adduced as evidence against it, and indeed the chief weakness of it seems to be, that it explains, if anything, too much. However, I do not claim to have given here a rigid and complete exposition. If I have suggested a line of interesting and profitable thought to audiences or performers, I shall have achieved my object.

TRADITION AND THE OPERA

By William Beeson

The many excellent articles upon the operatic art-form that have appeared in various journals of late would seem to approach this subject as though it were suffering from some little functional ailment, whereas the truth is that opera is diseased, and diseased to such an extent that only the surgeon's knife can raise in us any hope of a cure.

The opinion of one well-known operatic impresario, namely, that opera's deplorable condition to-day is due to the apathy of the general Press towards it, is perhaps near the mark, but the Press might easily be pardoned for cold-shouldering an art-form that requires so much advertising and support to make it successful.

The fact is that apart from criticism, or the lack of it, opera has a few sins of its own to answer for and put right. I saw 'Faust' fifteen years ago, and at a recent production the same old stage setting was used and there was the same old incompetent chorus. Tradition grasps opera to-day in its bony claws, and dresses and stages it with commonplace tawdryness, slavish in its adherence to the hoary past. Nor is it fair to the general public to assert that the success of operas like 'Cavalleria' or 'Pagliacci' is built upon a single tune. No single tune would in itself popularise an opera. One can be bored by the first Act of 'Tristan' but never by 'Pagliacci,' and yet after three weeks with Puccini, Mascagni, and others of the same superficial school we return to Wagner with a love as firm and generous as ever, only to be bored again in turn.

Nor can we fall back upon drama for guidance in our search for the disease. A comparison between drama and opera is out of the question, because music as an explanatory force is simply not in it with the actor who can tell his dog (and incidentally the audience) how matters stand when the curtain rises upon the play or the various Acts.

The Puccini-Leoncavallo school in spite of its cheap and pretty tunes grasped this elementary fact, and even if it did not solve the problem to the satisfaction of our musical senses at least stepped neatly over the holes in its stories instead of taking a running jump or building a cumbrous bridge to obtain the same result.

Equally futile would be any attempt to educate our singers to the level of dramatic art as we have it upon the legitimate stage. For one thing the singing and the dramatic temperaments do not work harmoniously together. The moment a singer attains to super-excellence of acting, then as certain is that singer to deteriorate on the purely vocal side. I hasten to explain that I am not thinking of mere tone deterioration, but the coloratura and the convincing naturalness and ease necessary in the delivery of a difficult singing part.

For many years opera has sinned deeply in the matter of chorus, and only of late years has any attempt been made to infuse into it younger blood and at least a certain level of competence. The principals too: how few of them realise that they have constantly before them a capable musical medium in the form of the orchestra thoroughly able to do its own work and thus leave the singers free to give us what they frequently fail to do—a dramatic diction which, if not always understandable in mere words, shall leave us in no doubt as to its intent.

Who has not been bored to apathy by the stationary ship in 'Tristan,' and wondered why some well-known musical comedy producer has not been given a free hand to introduce some movement into it to help poor Isolde during her trying hour. And why do we not scrap the sickly sentimental Elizabeth's Prayer? Sir Thomas Beecham did give us an up to date setting of 'Le Coq d'Or' and a young and attractive ballet in 'Faust,' but there the spasmodic effort seemed to end.

There is of course no doubt that musical criticism (the competent thing as we know it to-day) can do much for opera in conjunction with a sympathetic Press, but opera must also help itself, and in this respect it cannot do better than make a start towards shedding its own hidebound tradition.

HOW TO CUT A PLAYER-PIANO RECORD

By Edward W. Gregory

I listened to a fantasia played on a player-piano by a friend who asked me if I had ever heard it before. 'No,' I replied, 'it is new to me.' 'No wonder,' he said, 'I composed it myself and *cut the roll* myself. It is 200-ft. long, and, as you have heard, it takes eight minutes to run through.'

As my friend has no executive skill whatever, I supposed he must first have written the piece, got an expert pianist to play it over on the pianoforte, and employed some cunning device to mark out the notes as they were played,

on a plain roll of paper, afterwards simply cutting the holes thus marked. But it was not so. He had written the piece first, and translated it into roll form before it was actually played. And he said it was a very fair translation. It certainly sounded very pleasing. But I am no musician, though I am proud of my friend and his patience and accomplishment. There may be others who would like to try.

The first thing, obviously, is to write the music, which need only be put down in diagrammatic or skeleton form. Then a roll of unperforated paper must be obtained, and for this my friend acknowledges the courtesy of a player-piano Company who permitted him to buy one from them.

A drawing-board is needed, at the top of which two small brackets with slots must be fixed to hold the roll. At the bottom is a roller to take the paper as the work proceeds. A T-square, sliding up and down the board, is used to mark horizontal lines across the roll. A scale, exactly the width of the roll ($11\frac{3}{16}$-in.) is carefully marked out into sixty-five divisions, to correspond with the notes of a 65-note player, the distance from centre to centre of each division being $\frac{1}{8}$-in. This gives five and a-half octaves.

Decide upon the speed at which the music is to be played. If the *tempo* is to be that of an average march, each crotchet will be represented by a perforated hole 1-in. long by $\frac{1}{8}$-in. wide. This will make 4 inches to the bar. Therefore you will divide the roll with horizontal pencil lines ruled across 1-in. apart.

It would appear that now the translation of the notes of the manuscript into the holes of the roll would be merely a mechanical affair. But experience shows that the length of a perforation, representing a note of a particular denomination—say a crotchet—will vary according to its expressive value, and it is the careful judgment of the required length that prevents the cutting from being merely a tiresome job. For instance, the length of a paused note is very much longer than is generally supposed. A paused crotchet may have to be represented by a perforation 4-in. long, or the result would be too *staccato*.

Four steel punches are required, each $\frac{3}{32}$-in. wide. The first will be circular, the others $\frac{1}{4}$-in., $\frac{1}{2}$-in., and $\frac{3}{4}$-in. long. They are the sort a saddler uses to punch holes and slots in straps. Longer holes than are possible with these must be cut with a sharp knife and a parallel ruler, the ends of the holes being first made with the round punch and the intervening length cut out. You cannot punch or cut on the drawing-board. It is not sufficiently rigid. After two or three feet of the roll have been pencilled out, the holes must be punched by laying the paper on a heavy stone with a sheet of motor fibre on top, and the punch tapped with a light hammer. The cutting of the long notes must be done on a sheet of glass. Mistakes may be corrected with gummed paper. Absolute accuracy is essential. Although the process sounds complicated, the cutting of a roll can, after practice, be done at about the same speed as making a fair copy of a piece of music in manuscript. My friend completed the marking and cutting of his 200-ft. roll in about a couple of months, working at odd times of an hour or two a day.

BRITISH MUSIC SOCIETY

On January 10, Dr. R. R. Terry lectured at Newcastle-on-Tyne on 'The Masses of William Byrd.' There was a good attendance in spite of the stormy weather. The lecturer made play with the prevalent ignorance concerning our own great composers as contrasted with a general familiarity with the works of Continental masters. The Elizabethan period was, he said, as brilliant in music as it was in literature. Most modern devices had their roots in the English madrigals, and the works of these old composers must be listened to in the spirit of the age in which they were written. We did not, said Dr. Terry, look for the idioms of the 20th century in Dante and Chaucer, and so should not expect to find current usage in the music of an age remote from our own. One of the greatest difficulties in the way of appreciating the polyphonic writers, was our obsession with the 'four in a bar' feeling. Byrd and his contemporaries used cross-rhythms very freely, each part being quite independent of the others with regard to accent. We must not look for the melody being always on top, with the lower parts merely filling in harmonies, but listen for points of melodic interest in all the parts, the uppermost voice being, in its turn, subordinate. Our great heritage should be a source of national pride, and it was for us to see that it no longer lay neglected.

Illustrations from Byrd's four-part Mass were sung by a small choir from the Newcastle and Gateshead Choral Union, and from the five-part Mass by a few members of the Bach Choir, both conducted by Mr. W. G. Whittaker.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BELFAST

Two excellent performances of 'Messiah' given by the Philharmonic Society to overflowing houses took place on December 19 and 20. Mr. E. Godfrey Brown conducted. The artists were Miss Laura Evans Williams, Miss Helen Anderton, Mr. John Vine, and Captain Horace Stevens.

BIRMINGHAM

Among the events precluded from notice in the January *Musical Times*, the most important was the inauguration of an attractive series of orchestral concerts under Mr. Matthew Stevenson. This occurred at the Town Hall on December 11. The orchestra of the New Philharmonic Society, under Mr. Stevenson's direction, gave the 'Tannhäuser' Overture and 'Venusberg' music, and the Prelude to the 'Dream of Gerontius.' The Russian tenor, M. Mischa-Leon, created a marked impression, immediately establishing his fame at Birmingham. Pianoforte solos were given by Mr. Michael Mullinar, and recitations by Miss Lena Ashwell.

The second concert of the season promoted by the Wassell Concert Society, given at the Town Hall on December 13, was purely orchestral, an excellent programme being provided by Mr. Richard Wassell, who conducted. The chief item was Beethoven's Symphony in C minor, a crucial test for a rank and file which included some amateurs. The novelty of the programme was a set of orchestral variations on two of William Byrd's old-world themes, arranged from the collection of clavier pieces known as the 'Fitzwilliam Virginal Book.' Mr. Bernard Jackson is an earnest musician, and in his erudite orchestral version of these two Byrd examples he showed inventive orchestral colouring of no mean order. Miss Una Truman, a pianist new to Birmingham, created an excellent impression with her intelligent and quite masterly performance of Arensky's Pianoforte Concerto, Op. 2. Elgar's 'Carillon' was played by the orchestra, additional attraction being given by Madame Katrina Lund's graphic recitation of Cammaerts's poem.

Mr. Sidney Stoddard gave another Sunday Concert at the Town Hall on December 14, in aid of the National Institute for the Blind. It was but poorly attended, although the musical items were of more than ordinary attractiveness. Part-songs were sung with notable tone-power, along with expression and artistic phrasing, by the Wolseley Male-Voice Choir, so efficiently trained and conducted by Mr. W. E. Robinson. A pleasing selection of songs was given by Miss Vera Horton, Miss Gwendoline Howes, and Mr. Robert Radford. Mr. Michael Mullinar was the solo pianist.

The customary terminal concert in connection with the Midland Institute School of Music took place in the large Lecture Theatre on December 15, under the direction of Prof. Granville Bantock. The students' orchestra provided an excellently-arranged programme of music, and marked progress was revealed in the playing of the orchestra, probably the best and most finished yet given by the orchestral class. Prof. Bantock had evidently spared no pains in the preparation of the works heard, which comprised Beethoven's Symphony in D, examples from Borodin's 'Prince Igor,' and a Prelude, Scene, and

Finale from Roussel's 'Le Marchand de Sable qui passe,' (music written to a little play by G. Jean-Aubry) and Sibelius's Romance in C for strings.

A remarkably impressive pianoforte and vocal recital was given the same evening at the Royal Society of Artists' Gallery by Messrs. Wilfred Ridgway and Arthur Cranmer. The former, a splendidly equipped pianist, played four Etudes by Scriabin, Glazounov's Sonata, Op. 75, and a Chopin selection, and Mr. Cranmer's full and beautiful baritone voice was heard to great advantage in a copious selection of songs by Tchaikovsky, Somerville, and Roger Quilter. The accompanist was Mr. Michael Mullinar.

The second concert of the season of the Birmingham String Quartet was held at the Royal Society of Artists' Gallery on December 18. In the place of quartet music the programme contained Tchaikovsky's great Trio for pianoforte, violin, and 'cello, Op. 80, in A minor, John Ireland's Sonata in A major, and No. 1 in D minor, and Boëllmann's Sonata in A minor for 'cello and pianoforte. Mr. Michael Mullinar, an exceptionally fine pianist, had the lion's share in this concert, assisting throughout the programme with great distinction. In the Trio he had for coadjutors Mr. Percival Hudgson (violin) and Miss Joan Willis (violoncello).

The Birmingham Festival Choral Society's sixty-fourth annual Yule-tide performance of 'Messiah' took place in the Town Hall on Boxing Night. This concert is a popular event that is always anticipated with keen appreciation. Sir Henry Wood did wonders with choir and orchestra, imparting to the great oratorio a nobility and grandeur rarely attained—indeed, his forces surpassed themselves. Tone-quality and power, firmness of attack and ensemble, along with graphic phrasing, were observed throughout. Mr. C. W. Perkins was at his customary place at the organ, where he rendered valuable assistance. The solo singers were Miss Olive Sturgess, Miss Doris Manuelle, Mr. Walter Hyde, and Mr. Norman Allin.

In the Town Hall, on January 1, the famous Glasgow Orpheus Choir gave a typical Scottish concert under its gifted conductor, Mr. Hugh S. Roberton, in aid of Sir Harry Lauder's fund for Scottish Sailors and Soldiers. Considering the crowded attendence the fund will no doubt be greatly benefited. The truly fine singing of this magnificently trained choir in an admirable selection of Scottish part-songs constituted a musical treat of the highest order. Greatly appreciated, too, were the songs contributed by Miss Boyd Steven and Miss Jenny Macintyre.

The second series of Mr. Appleby Matthews's Sunday Orchestral Concerts was inaugurated on January 4, and will be carried on right up to the end of the season. The venue, the Futurist Cinema Theatre, was again crowded to excess as usual. The concert itself ranks as the best he has given since the beginning of the concerts, on September 7 last. The programme will speak for itself, for it included Beethoven's 'Eroica' Symphony, Wagner's 'Siegfried Idyll,' and Elgar's beautiful Sonata for pianoforte and violin, the latter being most nobly interpreted by Mr. Matthews and Mr. Alex. Cohen. It was by far the finest of the three performances yet heard at Birmingham. Mr. Appleby Matthews is indeed to be congratulated on the way he has directed these artistic and educational orchestral concerts.

At the third Quinlan Subscription Concert, given at the Town Hall on January 6, Madame Kirkby Lunn and Mr. Leonard Borwick appeared in place of Miss Muriel Foster and M. Godowsky, their artistic efforts meeting with the utmost appreciation. Owing to the great success achieved by Madame Renée Chemet, the accomplished French violinist, in October last, she was re-engaged for this concert, and again proved a centre of attraction, her glorious art asserting itself in a manner that enchanted her listeners. Mr. Clarence Whitehill's distinguished style and phrasing also added to the interest of the occasion. Mr. Harold Craxton was as usual a reliable and artistic accompanist.

Mozart's String Quintet in G minor and Tanéïèv's String Quintet, Op. 16, in C, were given by the Catterall combination at their third chamber concert of the current season at the Royal Society of Artists' Gallery on January 13. Their performance was distinguished by the unanimity, artistic finish, and nobility of expression for which this splendid combination of artists is famed. Mr. Paul Beard was the second viola.

BOURNEMOUTH

The usual activity in matters musical at Bournemouth has been maintained since last month's résumé of the Symphony Concerts appeared in these columns, many new works having been introduced into the programmes. So far as the central pieces—the symphonies—are concerned, there has been no discovery of any as yet unheard masterpiece; but such a capture, under the prevailing tendencies in musical composition, when composers are revealing a decided disinclination to address themselves to the old symphonic form, is not likely to eventuate with much frequency.

Perhaps the most successful all-round performance of the recent concerts was that of Rimsky-Korsakoff's 'Scheherazade.' It requires a continuous effort of more than ordinary proportions to sustain the sum-total of the highly-strung emotions of this suite from the first bar to the last. Mr. Dan Godfrey and his Orchestra were, however, certainly keenly receptive to its changeful moods on this particular occasion, giving us an interpretation that, for passionate forcefulness and melting tenderness, has never been surpassed at Bournemouth. Another work in which both conductor and instrumentalists especially shone was Tchaikovsky's 'Romeo and Juliet' Overture, in which the playing was equally impassioned.

Much enjoyment was derived from the first performance here of Arthur Somervell's 'Normandy' Variations for pianoforte and orchestra. It is a musicianly composition, alike scholarly in construction and appealing in expression. The music would however benefit from greater diversity and contrast. Dr. Somervell conducted the work very resourcefully, but he did not receive quite the necessary co-operation at the hands of the soloist, Miss Jessie Munro.

Other novelties, in addition to the above, were Howard Carr's 'The Jovial Huntsmen,' Paul N. Kerby's Overture to 'As You Like It,' Ernest Austin's 'Stella-Mary' Dances, and Theme and Derivations for String Orchestra by Capt. à Becket Williams. Of these, the first-named will probably prove to have the most enduring qualities, though it is not an entirely successful piece of writing. Its cleverness is immediately discernible, but for a humourous subject the music is too weighty in substance. Mr. Kerby's clever Shakespearian overture is far more appropriately fashioned, although the composer has not yet acquired so much individuality of utterance as is in the equipment of Mr. Carr. The two remaining works did not prove very striking; in both, however, there were some features of merit.

We must pass over other works of interest at these concerts, merely recording them without comment. They were as follows: Glazounov's sixth Symphony, Beethoven's 'Eroïca' and C minor Symphonies, Tchaikovsky's 'Pathetic,' Mozart's 'Prague' Symphony, Dvorák's 'Carnival' Overture, Wagner's 'Mastersingers' Overture, and Debussy's 'L'Après-Midi d'un Faune.'

Of the soloists, we have already mentioned Miss Munro's association with the production of the 'Normandy' Variations. Then we have had a performance of Max Bruch's rather dreary 'Kol Nidrei' for violoncello and orchestra by a leading member of the Municipal band, Mr. Hend Wolters, who played the music with much charm of expression. At the Christmas week concert, Mr. Joseph Coleman, quite a youthful violinist, made an excellent impression in Lalo's 'Symphonie Espagnole,' showing every promise of developing into a sterling performer. On New Year's Day, Mr. York Bowen presented his own Fantasia (Concerto No. 3) for pianoforte and orchestra, an extremely vivacious and effective composition, which he played in brilliant and engaging style. The following week Miss Gertrude Ramsden, a young student well-known in local circles, was heard to advantage in the Introduction and Rondo Capriccioso for Violin and Orchestra by Saint-Saëns. Miss Ramsden is a performer whose future career will be watched with interest.

BRISTOL

Vigorous work was put in by the local Choral Societies last month, and evidently the work of post-war reconstruction is proceeding apace at Bristol. But it is to be hoped that we shall have some new compositions in the coming season.

Under Mr. A. E. Gough, a choir of about sixty voices gave an excellent performance of Coleridge-Taylor's 'Hiawatha,' Parts 1 and 2, in Cotham Wesleyan Chapel Schoolroom on December 12. Their intonation, power, and animation were notable in the chorus work. The success of the evening was heightened by the contributions of Miss Eva Hartshorn, a soprano well-known to Bristol, Mr. Seymour Dosser, whose 'Onaway, awake' was warmly applauded, and Mr. W. Vernon Noble, in the baritone solos. Miss Kitty Newton, at the pianoforte, added much to the artistic success of the occasion, being heard also in César Franck's Prelude, Choral and Fugue.

Oldland, an offshoot of Bristol, has a vigorous and enterprising Choral Society, just recently formed, and at the Village Hall on December 13 these singers gave their first concert to a full house. The Society is recruited from the various choirs in the district, and is a link in that chain of choral singing that attains its consummation in the great choral societies of Bristol. The seventy voices taking part in this inaugural concert were not all uninitiated, and put their first-hand knowledge to very good use under Mr. W. Vaughan Jenkins, a painstaking conductor. The programme comprised a number of choruses from 'Messiah,' a very wise first concert selection, which were sung with such spontaneity, and such close attention to attack and release and regard for chiaroscuro, as completely to capture the audience. A small but efficient string orchestra accompanied. Miss Hilda Stowar, Miss May Keene, Mr. G. E. Lewton, and Mr. T. J. Glyn Eastman gave admirable presentations of the solo numbers. Mr. George Riseley, several of whose pupils were in the choir, was present and heartily congratulated the Society on so favourable a beginning. Mr. Riseley has accepted the post of president of the Society. Other items in the programme were supplied by Mr. Fred Wilshire, a delightful humorist, 'partner in law' with Mr. Fred Weatherly, who gave some of his musical sketches at the pianoforte, the choir was heard in several carols and other Christmas music, and Mr. Leonard Dennis (violoncello) and the quartet of vocalists contributed solos. Altogether it was a delightful programme as well in design as in execution.

Mr. P. Napier Miles, on December 16, arranged one of the pleasant musical evenings that are a regular feature of Bristol Musical Club, at which Mr. Clive Carey gave three songs from a Fairy Play composed by himself, and Mr. Reginald Paul sympathetically interpreted several pianoforte solos.

The musical energies of Mr. P. Napier Miles also find an outlet at the other end of the city, where the Avonmouth and Shirehampton Choral Society, of which he is conductor, is establishing a vigorous standard of work. These singers gave a truly British programme on December 17, the principal item being Hubert Parry's 'Pied Piper.' The choir showed commendable attention to the conductor's directions. The soloists were Mr. Steuart Wilson and Mr. Clive Carey—who also gave songs and chanties—and the oboe obbligato was played by Mr. Percy Bennett. The choral programme, in addition to the cantata, included P. Napier Miles's 'Christmas Carol' (from 'Westward Ho!'), 'Heraclitus' (Stanford), 'Sweet Nymph' (Thomas Morley), 'Sing all at pleasure' (Weelkes), and Hubert Parry's choral song, 'Jerusalem.' Mr. Reginald Paul, a pianoforte player whose future will be watched with interest, again gave much additional pleasure by a number of solos.

On December 20, Bristol Choral Society gave its annual performance of 'Messiah.' Always a great event locally, every seat was taken days before the performance. It is safe to say the Society has never sung the massive choruses with better effect. Band and choir numbered over five hundred performers. The balance of the choir is quite good again, though there is still a shortage of tenors. The ladies' voices are firm, strong, and pure. Mr. Riseley is getting very fine results once more with his increased resources. The precision was machine-like, the tone round and full, while the greatest attention was paid to expression-marks in the rapid tempo Mr. Riseley always exacts in his readings. The solo parts were sung with customary distinction by Miss Carrie Tubb, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Norman Allin. Mr. Riseley was as vigorous and uncompromising with the baton at the end of his three hours' work as when he began. What a debt Bristol choral music owes to this veteran conductor!

There was a crowded audience at Colston Hall for a special concert on January 11, arranged by the Amalgamated Musicians' Union and the Y.M.C.A. Brotherhood for the benefit of Mr. J. E. Wilkinson's widow. The deceased, who was a fine euphonium player, died suddenly after hurrying to fulfil his engagement at a recent concert at Colston Hall. Mr. George Riseley directed the proceedings, and the Lord Mayor gave an address. Mr. Wilkinson was president of the Union for twenty-one years. Mendelssohn's 'Athalie' Overture and Partridge's Grand Fantasie were among the musical items. About a hundred pounds was realised.

The Church Music Society held an interesting meeting at Bristol Cathedral Chapter House on January 13. The Rev. J. R. W. Thomas, speaking on the objects of the Society, referred to the prevailing discontent with the state of Church music locally, and pointed out the need for a central organization to assist in effecting an improvement. In the course of a discussion it was suggested that more educational lectures should be given, with the assistance of 'travelling' choirs.

Weston-super-Mare Philharmonic Society, which has stood the test of fifty-eight years' excellent work, gave a concert on December 11, directed by Mr. Edward Cook, the Society's conscientious conductor and a well-known Bristol musician. Mr. Cook was for many years organist of St. Paul's, Clifton. 'Judas Maccabæus' was the oratorio chosen, and despite the lack of tonal balance (the male side of the choir being comparatively weak—thirty voices out of some hundred and thirty), the work was very creditably presented, except where the power of the tenors and basses should have predominated. It is greatly to be hoped the Weston young men of music will rally to the cause now the war is over. The tone of the singers is good, and they showed an intelligent response to the conductor's beat. If Mr. Cook can get his proper quota of voices, the Society should do well. Miss Rébé Hillier, always an appreciated contralto, Miss Ada Forrest (soprano), Mr. Richard Ripley (tenor), and Mr. Harold Williams (an Australian baritone) were the principals, and gained high praise for their work. The orchestra consistently backed the efforts of the choir.

Portishead Choral Society, recently re-started under Mr. Alexander Rawson, gave after short preparation, on December 18, a careful representation of 'Hiawatha's Wedding-Feast' and Mendelssohn's 'Loreley' at the Union Hall. Band and choir numbered eighty performers, the former being under the leadership of Miss Catherine Startup. The choral work revealed the marked interest of the singers in the music. Mr. F. H. Wensley was the soloist in 'Hiawatha,' and Miss Elizabeth Morgan the principal singer in 'Loreley.' Mr. Wensley, a local tenor of repute, also sang one of Somerville's song-cycles, 'Songs of Friendship,' and the 'Poet and Peasant' Overture was presented by the band. Gade's 'Crusaders' will be given in the spring.

Taunton Choral Society, at its first concert since 1915, gave a fine performance of Hubert Bath's 'Wedding of Shon Maclean.' The revival of the Society has assembled some hundred and thirty singing members, and there was an orchestra of about thirty, led by Mr. Maurice Alexander, a leading Bristol violinist. Mr. Reginald Ward, a distinguished local organist, was the conductor, whose admirable control of his forces secured a result that was very meritorious. Miss Hilda Blake, of Bath, and Mr. Samuel Mann, of London, were the soloists. They were heard also in the second part of the programme, and the band contributed Mendelssohn's 'Ruy Blas' Overture and Schubert's 'Unfinished' Symphony. Vaughan Williams's Fantasia on Christmas Carols also received an adequate performance.

CAMBRIDGE

Purcell's opera, 'The Fairy Queen,' will be performed under the direction of Mr. Clive Carey at the New Theatre, Cambridge, on Tuesday, February 10, and the following four nights, with a matinée on Saturday. Dr. Cyril Rootham will conduct.

CORNWALL

At Penryn, on December 18, a newly formed Choral Class, conducted by Mr. F. Coad, gave a good programme of choruses, duets, and quartets.

E. C. Nunn's cantata, 'Everyman,' was sung by Morval Church choir, augmented, on December 18. The impressive music made a strong appeal. Miss Rose Oliver was at the organ.

Goonhavern Church choir was augmented on December 26 to sing carols and anthems, and a quartet of voices sang 'Come where the lilies grow' and 'Spring Song.'

COVENTRY AND DISTRICT

The approach of Christmas showed a slight falling-off in Coventry musical events, although concerts by local organizations were well maintained. The Opera House Sunday Concerts, just before the Festival, included music-makings by Miss Ada Forrest, Mlle. Berthe Bert (a French pianist who collaborated with M. André Mangeot (violin) in a masterly interpretation of the César Franck Sonata), Mr. Herbert Teale (the Yorkshire tenor), Mr. Norman Wilks (pianoforte), and Miss Una Truman, a pianist who is deservedly an established favourite in this locality.

Before the Christmas recess the Armstrong-Siddeley Orchestra, conducted by Mr. Matthew Stevenson, gave a public concert at the works canteen of the Company. The programme included the 'Peer Gynt' Suite, selections from 'La Bohème,' 'Præludium' (Jarnefeldt), 'Hungarian March' (Berlioz), and other items, and attracted a very large audience. The Armstrong-Siddeley Male-Voice Choir, under Mr. S. J. Wisdom, sang the part-songs with which they won the Earl Shilton Challenge Shield. These included 'Land o' the Leal' (Elliot Button), 'Bold Turpin' (Bridge), and 'Crossing the Plain' (Price). Miss Gertrude Tomalin was successful with her monologues, and the soloist was Mr. Eric Lovell, a fine baritone.

The Coventry Musical Club held its second concert of the season on December 17, the programme including part-songs, ballads, and violin solos.

On the afternoon of Boxing Day, Mr. Walter Hoyle, organist and choirmaster of Coventry Cathedral, gave his customary Bank Holiday organ recital with a programme that included the Intermezzo and Finale from Vierne's third Symphony, and Tertius Noble's Solemn Prelude, 'Gloria Domini.'

On New Year's Day the Coventry Philharmonic Society gave 'Messiah' in the Cathedral. The principals were Miss Eva Rich, Miss Beatrice Batchelor, Mr. William Heseltine, and Mr. Joseph Farrington, all of whom were successful. The work of the chorus only wanted an improved balance and attack to be thoroughly satisfying. A small orchestra supplied the accompaniments, supported by Mr. Walter Hoyle at the organ. Mr. Norman Bright was effective in the trumpet obbligatos.

Miss Helen Henschel sang English and French folk-songs and various negro melodies at the Opera House Concert on January 4, solo numbers being also supplied by Mr. Hubert Marshall Hall and Mr. Michael Mullinar. On the following Sunday, Miss Violet Wenderby was the principal soloist.

On January 10 the Armstrong-Siddeley Orchestra gave another concert at the Parkside canteen, when Mr. Matthew Stevenson again conducted, the programme including the 'Nell Gwyn' Dances (Edward German), Suite 'L'Arlesienne' (Bizet), 'Finlandia' (Sibelius), and Gade's Trio in D for pianoforte, violin, and violoncello. Miss Mary Foster was the vocalist.

At Leamington, the Corporation music committee makes the welcome announcement of six special concerts to take place in the Town Hall during the early months of the year. Leading vocal and instrumental soloists have been engaged, and the undertaking will no doubt meet with the great success that attended the series of last winter, when these concerts were inaugurated.

The chief musical activities of the holiday season have been confined to the churches, notably St. Paul's, where selections from well-known oratorios were given on December 30, and at St. Alban's, where Gounod's 'Messe Solennelle' ('St. Cecilia') was sung at the choral Eucharist on January 4. Christmas music, under the direction of Mr. Walter Warren, was as usual a conspicuous feature in the services at St. Peter's Roman Catholic Church.

DARLINGTON AND DISTRICT

The Stockton and Thornaby Choral and Orchestral Society gave its first concert of the season on December 18. The principal choral works were Stanford's 'The Revenge,' and 'Acis and Galatea.' The singing was notable for freshness of tone and firmness of attack, especially in the Handel number. The choral work in 'The Revenge' was less confident, and obviously suffered from a lack of adequate rehearsal. The unaccompanied singing of Noble's fine anthem, 'The souls of the righteous' showed the choir at its best. The orchestra was small but good, and gave adequate performances of Mackenzie's 'Britannia' Overture and Sullivan's 'In Memoriam.' Mr. Webster made his début as conductor on this occasion. Save for a general tendency to hurry the tempi he held his forces well together, securing some admirable readings. There was a large audience.

The thirty-fifth Cleveland and Durham Eisteddfod was held in the Town Hall, Middlesbrough, on New Year's Day. This annual gathering had been suspended during the war, and its resumption was hailed with universal delight. Two public competitions were held, one in the afternoon and the other in the evening, the latter being attended by a large and enthusiastic audience. Mr. E. T. Davies, as adjudicator, gave almost general satisfaction in his allocation of awards. Mr. Arthur Wilson was official accompanist, and Miss Annie Rees solo vocalist. It is hardly necessary to go into details of the programme. The standard was well up to that of previous years, and some remarkably good voices were revealed in the soprano solo section. The fault in most cases was lack of rhythmic power and an obvious ignorance of the dramatic significance of the words. In the instrumental classes, which have always been much too few at this Eisteddfod, the pianists outstripped the violinists both in numbers and technical ability. There was only one entry for the competition for Church choirs, viz., the Victoria Road Choir from Darlington, conducted by Miss Whitfield. The great event was the male-voice choir competition, for which four choirs had entered—Cleveland Harmonic (conducted by Mr. Gavin Kay), Middlesbrough Apollo (Mr. T. Nicholas), Darlington Male-Voice (Mr. G. Holland Fox), and Stockton Lyric (Mr. D. J. Jones). The test-pieces were 'Fallen Heroes,' by Cyril Jenkins, and 'The Winds,' by E. T. Davies. In the result Cleveland Harmonic was first with 81 and 88 marks, the Apollo Choir second with 71 and 76, and the Darlington Choir third with 68 and 73. Stockton Lyric Choir from an unaccountable reason went all to pieces. Of the outstanding merit of the first choir there could be no doubt. Regarding the second and third it seemed a moot point whether the verve and dramatic perception—with, howbeit, occasional lapses of intonation—of the Apollo Choir were preferable to the finely finished, suave performance of the Darlington Choir that, in spite of its correctness, fell short in grip and robustness where these qualities were necessary. Our predilection was rather for the latter, but the adjudicator thought the former had the preference.

DEVONSHIRE

Dr. Ernest Bullock has not wasted any time in making his presence felt at Exeter. Though he assumed his organist's duties at the Cathedral on December 27, he has already issued appeals for a voluntary choir of church people for the performance of serious music. In this he is following the lead of Mr. Sydney H. Nicholson at

Westminster Abbey, and the idea cannot be too strongly commended. The advantageous conditions for training and performances are obvious, and the effect of the study of such works as Bach's 'St. Matthew' Passion and Mass in B minor, or Brahms's 'Requiem,' on the musical life of the city will be excellent. Hitherto such works have been outside the scope of local Societies, because their natural element is the Church or Cathedral. This movement of Dr. Bullock's should meet with wide support. At the time of writing about fifty names have been received. Seventy is the goal aimed at, but Dr. Bullock's idea is to enlist quality rather than quantity, and he desires to commence rehearsals at once for a performance of Bach's Passion at the end of March.

Choral Societies have been mainly occupied recently with 'Messiah.' Church choirs at Totnes united under the conductorship of Mr. Herbert Worth in the Parish Church on December 29, and gave selections from the oratorio. Miss E. Hingston played the organ, and with three violinists represented the instrumental part. The choral singing was remarkably good, and the principals were local singers.

The full choir of St. Andrew's Church, Plymouth, including many ladies, gave two performances of 'Messiah' in the Guildhall on January 3, conducted by Mr. H. Moreton. Miss Coral Peachey, Miss Gertrude Winchester, Mr. Frank Webster, and Mr. Joseph Farrington were the principals.

The choir of the Mint Church was augmented on January 7 for the first part of 'Messiah.' Mr. L. H. Holden conducted at the organ, and the principals were Madame Isabel Hickson, Miss L. Harris, Mr. Dean Trotter, and Mr. John Northcote (Barnstaple).

It is gratifying to learn that Plymouth St. Peter's Quartet has been reconstituted after the war with the same personnel—Messrs. A. E. Lintell, R. F. Goldsack, E. G. Horwill, and A. V. Lovell. Mr. E. G. Stoakes succeeds Mr. J. C. Hele as director.

Plymouth Orpheus Choir, conducted by Mr. David Parkes, gave its customary Boxing Day concert in the Guildhall, assisted by Miss Elsie Cochrane and Mr. Herbert Heyner. Mr. H. C. Tonking gave, among other organ solos, a remarkably dramatic reading of Sibelius's 'Finlandia' tone-poem. The choral singing attained, as always, a high artistic standard. Jenkins's 'Fallen Heroes' and 'The Assyrian came down,' and Prothero's 'Invictus,' were among the selections.

Exeter Oratorio Society has fixed May 5 for the inauguration of its spring concerts, the works selected for performance being Sterndale Bennett's 'Woman of Samaria,' 'The Procession of the Ark,' from Macfarren's 'Rose of Sharon,' and 'Elijah.'

Miss Marjorie Hayward (violin), Miss Maud Arnold (violoncello), and Mr. Harold Rhodes (pianoforte) played Schubert's Trio in B flat and Grainger's 'Handel in the Strand' at Torquay on January 12, and each player also contributed several solos.

Some enterprising music-lovers at Sidmouth have formed a committee to run a series of concerts, and their enterprise is conspicuous in a district usually void of musical endeavour. The second of these concerts took place on January 15, when Mr. S. A. W. Moyle (violoncello), Mr. Norman Kendall, Miss Kendall, and Mr. Rowland Huyshe (vocalists) provided an excellent programme. For their next concert, on March 11, the promoters have secured Miss Adela Verne.

DUBLIN

The last performance for the 1919 season at the Theatre of the Royal Dublin Society was that of Dr. Esposito's string orchestra on December 15. Miss Dinah Copeman again exhibited her ability as an executant on the pianoforte.

Notwithstanding the absence of Godowsky (whose place was admirably supplied by Mr. Leonard Borwick) and of Mr. Frank Mullings, the Quinlan Concert at the Theatre Royal, on January 3, was a very great attraction to music-lovers. Miss Perceval Allen, Mr. Clarence Whitehill, and M. Vladimir Rosing were much appreciated by a packed audience. In particular M. Rosing captivated the Dubliners. Mr. Craxton was an excellent accompanist.

At the Abbey Theatre on January 4 an admirable trio recital by Dr. Esposito, Signor Simonetti, and Mr. John Mundy drew a large audience. Beethoven's Trio in B flat received an adequate interpretation, as did also Saint-Saëns's Trio in F and Brahms's Sonata in A.

There were two musical novelties at the 'original' night of the National Literary Society on January 5, one being a delightful setting by the Rev. George O'Neill, S.J., of a charming song by the late Dora Sigerson (Mrs. Clement Shorter), and the other a novel arrangement of the so-called 'Londonderry Air' (in reality a Munster melody) by Prof. Robert O'Dwyer.

The first recital for the New Year in the Theatre of the Royal Dublin Society was on January 12, when the Wessely String Quartet, with Mr. Charles Draper, clarinettist, gave a most interesting performance of chamber music, including Mozart's Clarinet Quintet in A, and Brahms's Quintet in B minor. Glazounov's 'Orientale and Valse' from 'Nouvellettes' (Op. 15) afforded the Quartet much scope for display.

Two enjoyable high-class concerts for a deserving charity were given in the Theatre Royal on January 17 and 18 by the following artists: Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Gerald O'Brien, Mr. Robert Radford, Melsa, and Barbirolli, with Mr. G. O'Connor Morris at the pianoforte. The audiences were large and appreciative.

There was much interest in Dublin musical circles over the visit of M. Jaques-Dalcroze, who was announced to give an address on the subject of Eurhythmics, to inaugurate the foundation of a branch of the Dalcroze Society, on January 19 at the Theatre Royal.

EDINBURGH

At the third Paterson Orchestral Concert, on December 15, Mr. Arthur Catterall introduced himself to an Edinburgh audience by a brilliant performance of Brahms's Violin Concerto, Op. 77. On December 22, Miss Adela Verne was solo pianist, and assisted by the orchestra delighted the audience with her virile interpretation of Tchaikovsky's Concerto No. 1, in B flat minor. The other item of unusual interest at this concert was the same composer's Theme and Variations from the Suite in G.

At the fifth concert, on December 29, Madame Guilhermina Suggia created quite a sensation with her extraordinary command of nuance in Dvorák's Concerto for violoncello and orchestra (Op. 104). It is seldom an Edinburgh audience gives vent to such a display of enthusiasm. On this occasion also there was heard for the first time at Edinburgh the late Lieut. George Butterworth's Rhapsody, 'A Shropshire Lad.' Under Mr. Landon Ronald's baton the beauties of this arresting work were fully revealed.

The sixth concert of the Paterson series took place on January 12, when Miss Olga Haley fully justified the reputation she has won in London. Her chief item was 'Air des adieux,' from Tchaikovsky's 'Jean d'Arc.' Brahms's second Symphony and Arensky's 'Silhouettes' were the chief orchestral items.

At the Mossel concert on December 13 the following artists took part: Madame Stralia, Mr. John Coates, Miss Myra Hess, and Mr. Max Mossel.

Mr. Bryden Monteith, a young Edinburgh pianist, at his first recital on December 16 gave promise of great things. His programme was to be commended for its appreciation of the classics. Bach's Prelude and Fugue in F sharp minor and G major, and Schumann's G minor Sonata, received excellent interpretations. A Gigue with variations by Raff, and Chopin's E major Scherzo, were other outstanding items in his programme.

The fourth Reid Orchestral Concert, under Prof. Tovey's direction, included Schubert's great Symphony in C major. Miss Denne Parker contributed two poems, 'The Angel' and 'Dreams,' by Wagner.

On December 20 M. Vladimir Rosing gave a song recital under the auspices of the Classical Series of concerts, all the selections being interpreted with the singer's customary artistry. Only one or two numbers not so well known to

Edinburgh audiences need be mentioned. These were Tchaikovsky's 'At the Ball,' Gretchaninov's 'The Steppe,' Moussorgsky's 'Death Serenade,' and Cui's 'Hunger.'

An innovation—for Scotland, at least—was a recital of Christmas Carols by the Royal Choral Union, assisted by the Folk-song Quartet (Miss B. Spencer, Miss F. Oliver, Mr. L. Godfrey, and Mr. F. Ferguson). The performance was given on December 20, and its success will no doubt encourage similar undertakings in many parts of the surrounding area next Christmas season.

Mr. Moonie's choir reopened (after being disbanded for the period of the war) with a Christmas performance of 'Messiah.' Readers may remember the excellent pioneer work of this organization in introducing modern choral works to audiences north of the border, and will welcome the reappearance of the choir under its energetic conductor.

Glasgow Orpheus Choir, under the baton of Mr. Hugh Roberton, gave an excellent performance of unaccompanied part-song music on December 27.

'Messiah' was given by the Royal Choral Union on January 1. The soloists were Miss Fifine de la Cote, Miss Astra Desmond, Mr. Alfred Heather, and Capt. Horace Stevens. Mr. Greenhouse Allt conducted. On the same day, at two excellent ballad concerts, there were heard Miss Caroline Hatchard, Miss Jessie Millar, Mr. Hubert Eisdell, Mr. Norman Allin, Mr. Arthur Beckwith (violin), and M. Arthur de Greef.

From January 2 to January 10 two performances daily were given by the Band of H.M. Grenadier Guards.

GLASGOW

Under Mr. J. M. Diack the Bach Choir gave a meritorious interpretation of the 'Christmas Oratorio' in St. Mary's Cathedral on December 22. Mr. John Pullein, the organist of the Cathedral, played the accompaniments.

Of the Choral Union's time-honoured New Year's Day performance of 'Messiah,' it is gratifying to record that Handel's masterpiece still holds its place in the people's regard, as was shown by the large audience that the occasion brought together. The traditions and personnel of the Choral Union are peculiarly suitable for effective presentation of oratorio, and this year's performance under Mr. Warren T. Clemens again demonstrated this. The accompaniments were played by the Scottish Orchestra, with Mr. Herbert Walton as organist, and a strong quartet—Misses Agnes Nicholls and Margaret Balfour, and Messrs. John Coates and Herbert Brown—gave the solo music.

Apart from the above choral concerts, the month's record is wholly of the Scottish Orchestra. At the fourth Classical Concert, Tchaikovsky's Pianoforte Concerto in B flat minor was magnificently played by Miss Adela Verne. The main attraction on December 30 was Madame Guilhermina Suggia in the solo part of Saint-Saëns's Concerto in A minor for violoncello. The Symphony was Beethoven's C minor, and British music was represented by George Butterworth's Rhapsody 'A Shropshire Lad.' At the seventh concert, on January 7, Miss Astra Desmond, as vocalist, confirmed the fine impression her singing had made at a previous concert. Brahms's Symphony in D was the main item in the orchestral programme. The appearance of Mr. Mark Hambourg at the eighth concert, on January 14, drew a very large audience which was rewarded by a virile reading of Beethoven's third Pianoforte Concerto in C minor. Arensky's Suite No. 2, 'Silhouettes,' at once caught the popular ear, and the programme ended with a finished performance of Elgar's 'Enigma' Variations. The Saturday Popular Orchestral Concerts continue to grow in favour. Prominent among many fine performances was that of Mr. Harold Samuel in Beethoven's 'Emperor' Concerto. Each succeeding concert finds the Scottish Orchestra improving in form, the players in spite of strenuous work—in one week they gave six concerts—revealing fine verve and finish under the distinguished conducting of Mr. Landon Ronald.

HASTINGS

As a recreative and educational factor in the social life here, Mr. Julian Clifford's concerts are more than justifying their existence. Besides the weekly Symphony Concerts, that reveal a catholic endeavour, the daily programmes are surprisingly unhackneyed. Among the Symphonies played, Schubert's 'Unfinished' must be singled out for special mention, the work receiving a performance that was unexceptionable for purity of interpretation. Mendelssohn's 'Scotch' Symphony, too, has often been made less interesting, while Beethoven in C major has rarely sounded more precise. The new works were Julian Clifford's Overture 'To the New Year,' that revealed no little inspiration combined with masterly orchestration; W. H. Speer's very pleasing 'Cinderella' Suite, of which the composer himself secured a capital performance; and Howard Carr's 'Three Heroes.' The point of the last-named work lies in the section dealing with the thrilling exploit of Lieut. Warneford, V.C., wherein the composer, with uncanny ingenuity, has succeeded in suggesting the arresting drone of militant aircraft.

The concerto players were Mr. Mozart Allan, whose fine dominating 'cello tone was very satisfying in Boëllmann's Variations; Mr. William Lindsay, a pianist who, though his playing is engagingly unaffected, so adapted the *tempi* of Beethoven's fourth Concerto to the exigencies of the moment that we lost all idea of continuity; and Miss Murray Lambert, a violinist of quite unusual powers, whose passionate intensity in Dvorák's Violin Concerto never caused her to lose her sense of coherence.

Had there been room, M. de Greef could have twice filled the house at his recital on December 27. A pianist of no ordinary attainments, he converted Mendelssohn's 'Variations Serieuses' into a thing of unsuspected beauty. On the other hand, he could be as vivacious as possible in Scarlatti, and though his Chopin playing was full of originality, it was not always free from exaggeration. Less happy was Mr. Herbert Fryer when he played three Chopin Preludes at Miss Kenwood's third chamber concert—the sentiment did not ring true. He was associated with the strings in Brahms's C minor and Hurlstone's Pianoforte Quartets, but the balance of tone in these works was not uniformly good. Miss Kenwood is to be commended for reviving Mozart's duet for violin and viola which she and Mr. E. Tomlinson played with becoming simplicity and grace. At her last concert Miss Kenwood again secured as pianist Mrs. Herbert Kinsey, who, as well in Bach, Brahms, or Debussy solos, as in duet-sonatas by Beethoven and Brahms, showed her thorough mastery of all branches of pianoforte playing.

LIVERPOOL

The fifth concert of the Philharmonic Society, on December 16, had the distinction of being conducted by Sir Thomas Beecham. The programme provided strong contrasts in Beethoven's D major Symphony followed by Rimsky-Korsakov's Suite from the Opera 'Le Coq d'Or,' and the glittering 'Rienzi' Overture succeeded by Mozart's sweet if long drawn-out Serenade for strings alone. Particularly alert performances resulted from Sir Thomas's animated direction. The vocalist of the evening, M. Dinh Gilly, a singer of rare qualities, was highly successful in Massenet's 'Vision Fugitive' and the Prologue from 'Pagliacci,' in which his rich and flexible voice was finely used. Not less pleasure was derived from the choir, whose singing of two seasonable items was very harmonious. These were Byrd's 'Lullaby' and the Dutch composer, Sweelinck's, splendid five-voice Motet, 'Hodie Christus natus est'—or, in the English paraphrase by C. H. Lloyd, 'Born to-day.' It was sung with immense spirit, sure attack, and firm tone, one good effect being reserved for the novel *pianissimo* ending secured by Dr. Pollitt, who conducted the choral items. Elgar's 'Cockaigne' Overture completed the programme. The somewhat late hour however necessitated several members of the band, bound for the last train to Manchester, stealing quietly away before the end.

The musical dovecotes were considerably fluttered by statements reported in an interview Sir Thomas Beecham gave to an enterprising local journalist. In reply to a question as to the possibilities of the Beecham Opera Company paying a visit to Liverpool, Sir Thomas said: 'Opera to be given properly requires not only a big stage and the best possible appliances, but also a theatre holding six or seven thousand people. You haven't such a theatre.

I know very little of Liverpool, but I fail to see any decided improvement in musical taste. Liverpool, despite its great size, is little better than a third-rate provincial town in that respect. Really very few cities have advanced greatly. There is slightly more interest in music in London at present—an interest in new works—but little in the provinces.'

Sir Thomas's views thus expressed created not a little surprise and some resentful feeling. Perhaps the sting is that there may be a modicum of truth in his rather sweeping condemnation. At the same time Sir Thomas takes his Company to other third-rate provincial towns, no better off than Liverpool in theatres, accessories, and musical enthusiasm, so that the prevailing idea here is that he looks unfavourably on Liverpool for some other and unknown reasons. But Sir Thomas must surely be allowed to make his own arrangements as to what cities his Company visits, and we must fortify ourselves with the hope that he may be persuaded to come here some time and help to raise our status. Meanwhile we must keep on trying as of yore to work out our own salvation. Perhaps the little episode was taken too seriously. Anyhow, its discussion should do no harm.

At the sixth Philharmonic Concert, on January 13, the orchestra was dispensed with, the noblest numbers in the programme falling to the lot of the choir in Bach's Motet for double-choir of eight voices, 'Come, Jesu, come,' and madrigals by Wilbye, Orlando Gibbons, and Festa. All were steadily and effectively sung, conducted by Dr. Pollitt. The performance of MacCunn's choral ballad, 'Lord Ullin's daughter,' with accompaniments on a pianoforte and organ in place of the vivid orchestral part, was an experiment one cannot commend. Songs by Miss Ruth Vincent, whose style is not suited to Mozart's 'Voi che sapete,' and solos by Mr. Albert Sammons and Mr. William Murdoch, were among the notable features of the occasion. These two great players were associated in Ireland's second Sonata for pianoforte and violin, which is such an individual expression of the composer's genius and of the trend of modern English music. As a soloist Mr. Murdoch showed extraordinary skill in de Sévérac's 'Baigneuses au soleil.'

The performance given by the Glasgow Orpheus Choir of forty mixed voices, conducted by Mr. Hugh S. Roberton on January 2, made a deeply favourable impression. This choir of picked voices is in the very front rank of choral bodies, and its members are evidently artists trained by an artist-conductor. The ensemble is quite extraordinary in its blend and finish. This is partly explained by the plan of breathing together and phrasing together, also by the skilful use of half-tones and closed lips, and by humming with open lips. Probably even more is due to the disposition of the parts, as in the modern experimental choral arrangements such as those by Prof. Bantock and Mr. Roberton, which obtain greater variety of tone-colour from an orchestral treatment of the voices in tone-families. Anyhow, the result is a combination of qualities which are in advance of what has up till now passed muster as good choralism. It made the interpretations of the Orpheus Choir more expressive and intimate in their appeal, and gave to the *pianos* a rare delicacy and ethereal charm. The resolute and harmonious full tone was equally fine, conveying the impression of a larger choir. Great weight of tone cannot however be derived from forty voices, and for this reason, as well as for others, Max Bruch's 'On Jordan's banks' could have been spared. Far more acceptable was the delightful lilting tone in Festa's 'Down in a flow'ry vale.' One needed not to be of Scots extraction fully to enjoy the Choir's singing of national airs, especially the weird melodies of the Hebrides, of which the harmonies of Bantock's 'Sea Sorrow' are so ineffably beautiful. But it was not only in Scots music that the singers excelled, for, singing from memory, they could turn on one of the 'Oriana' madrigals or the 'Londonderry Air' with equal facility. Highly effective also are Mr. Roberton's choral arrangements of the 'Peat fire smooring prayer,' and the 'Eriskay love lilt.' He has a distinct manner in devising eerie crooning harmonies sung around central themes, and a touch of pawky humour is shown in his 'Laird of Cockpen.' No wonder the Choir sings so well when it possesses in its ranks such artistic soloists as Miss Boyd Steven, Miss Jenny McIntyre, Mr. J. M. Ferguson, and Mr. G. Muir, who had a sympathetic accompanist in Mr. Gilbert Esplin. One of the songs, 'I'll gar our gudeman trow,' a new setting of old words by a Glasgow composer, F. G. Scott, has clever touches of piquant and musicianly interest, qualities displayed also in the same composer's prize part-song, 'Aye she kaimed her yellow hair.' Other part-songs fortunate in being irradiated by expressive singing included Purcell Mansfield's 'Bonnie Lesley' and 'The Rowan Tree,' Gustav Holst's delightful 'Swansea Town,' and Whittaker's 'The Captain's Lady.' On this the Choir's first visit it was deplorable to see the Philharmonic Hall not even half-filled. This is a disgrace which should be speedily wiped out by the local Scots community.

Whether the band of H.M. Scots Guards is comprised of representative Scotsmen we cannot say, but at its concert on December 31 this combination, conducted by Lieut. Wood, showed what twenty-four first-class bandsmen can do in the 'William Tell' Overture, Coleridge-Taylor's 'Petite Suite,' and, *mirabile dictu*, Bach's big G minor Organ Fugue.

One of the great events of the year is the Welsh Choral Union's 'Messiah' concert, which was given on December 22. All seats in the Philharmonic Hall had been secured weeks beforehand, and it would be impossible to find a more attentive and appreciative audience—one might indeed describe it as a congregation—to whom this annual occasion is in the nature of a religious function. The performance was very fine, and one of the best in the long record of the Choral Union. Under Mr. Hopkin Evans's clear direction the Welsh singers need fear no loss of laurels, especially as he is about to take up residence at Liverpool, and thus be spared the long journeys to rehearsals from South Wales. Of the vocal principals Miss Lilian Stiles-Allen was revealed as a 'Messiah' soprano of rare distinction. To a voice of unusual power and beauty of tone she adds artistic perception and much dramatic instinct. Worthy associates were found in Miss Monica Scott, Mr. Arthur Jordan, and Mr. Robert Charlesworth. Mr. Akeroyd led the band, with Mr. A. Hall as solo trumpet and Mr. Benton as organist.

Another great audience assembled for the 'Messiah' performance in aid of St. Dunstan's Hostel, given on December 27 by the Liverpool Choral Society, conducted by Mr. P. Ingram. The singing of this large choir, which is composed of excellent material, was careful and creditable, if not exhilarating. It was not helped by indifferent orchestral accompaniment. The solo vocalists were Miss Carrie Tubb, Miss Astra Desmond, Mr. Hughes Macklin (who is better suited in opera), and Mr. Watkin Mills.

The English Folk-Dance Society, Liverpool and District branch, of which Mr. Cecil Sharp is president and Mr. William Rushworth a vice-president, held an open meeting in St. George's Hall on January 3. The Vice-Chancellor of the University, Dr. J. G. Adami, occupied the chair, and Miss Daking gave an interesting lecturette on the aims and achievements of the Society, which locally is in good hands and doing excellent work in reviving and teaching the old English dances. Examples of these were given on this occasion in a delightfully informal way.

The third Quinlan Concert, on January 10, was sustained by Madame Kirkby Lunn, Mr. Clarence Whitehill, Madame Renée Chemet, Mr. Leonard Borwick, and Mr. Harold Craxton, who accompanied. Notable items were Madame Kirkby Lunn's 'Che Faro,' Madame Chemet's Tartini-Kreisler Variations, and Mr. Borwick's playing of Chopin's C sharp minor Scherzo.

Dr. James Lyon's one-Act wordless opera, or 'melomime,' 'Toinette,' was played by the H. B. Phillips Opera Company in the Shakespeare Theatre on January 14, as a prelude to 'Hansel and Gretel,' in which work the Company is specialising during its four months' season. 'Toinette,' as one of three similar short works, is a brilliant example of its composer's dramatic instinct and skilful scoring. The characters were well represented by Miss Gladys Seager (Toinette), Mr. Lewys James (Marquis), and Mr. A. McCarthy (Sergeant).

MANCHESTER AND DISTRICT

The chronicle of recent music here falls into three sections—plenty of opera, chamber-music and recitals, with few orchestral and miscellaneous concerts. But before proceeding to its consideration, reference must be made to the vexed question of permitting Sunday evening concerts, which has been settled in favour of the applicants, the National Sunday League. The penultimate move of the Justices was to authorise these concerts upon the perfectly absurd condition that seventy-five per cent. of the receipts were devoted to charitable objects. But the promoters tabled balance-sheets showing more losses than profits, and stated that the League bore the losses and charity gained whenever profits were made. No guarantee was, however, given on this point, as estimated costs to-day ranged from £70 to £90. Ultimately permission was granted for four concerts, and Sunday music of a good type was thus vindicated. The first concert came too late for notice this month, but Mr. Walter Mudie's Sunday League Orchestra and soloists from the Opera were announced.

The Beecham Opera Company returned for a nine weeks' season starting on Boxing Day last, and opened its doors, with every seat sold for its first thirteen performances, the demand far exceeding the supply for the holiday period, and much the same healthy state of affairs has prevailed since. One misses a few old favourites—Messrs. Heather, Radford, and Julius Harrison—but welcomes the return of Mr. Percy Heming and the advent of Miss Stralia and Messrs. Burke, Dinh Gilly, and O'Brien. Mr. Mullings's long indisposition caused several redistributions in various casts which are now readily met with the Company's increased resources. More important, however, than all these is the inclusion of Mr. Albert Coates amongst the conductors, and under his guidance we provincials heard for the first time 'Prince Igor' and 'Parsifal' on January 9 and 12.

Manchester has now confirmed its early impression of him as one of the conductors who matter. All on the stage were well prepared, but many of the orchestra could have had no previous knowledge of the bulk of these two operas, and besides had been playing eight times every week, so the possibilities of rehearsal were severely restricted. That two such comparatively flawless performances resulted is one more tribute to the prevailing high-level of orchestral musicianship and also to the conductor's sure grasp in both works.

In some respects the British 'Parsifal' can challenge and surpass Bayreuth. No member of the cast had any acquaintance with Bayreuth tradition or experience, thus everything conduced to a self-expression springing directly from the music's inspiration. In the scenario I missed only the sense of spaciousness and vista which is so peculiar to Bayreuth. The English scenery was built for a stage-depth of about seventy feet, and the Manchester theatre boasts only half this accommodation, yet the consciousness of compression was not overpowering, probably due to the precision of the stage processional movements, which synchronised so perfectly with the completion of the musical phrases. The tone produced by the Knights of the Grail offends sensitive choralists here, and wants drastic treatment, otherwise the choral results on and off the stage were marvellously good as to quality, intonation, precision, and finish. The Bayreuth pilgrim can never experience such thrills as were ours in the Flower Maidens' music. Anything more ravishing to the ear than this efflorescence of song led by Misses Sylvia Nelis and Bessie Tyas and their several companions I never expect to hear. Similarly the sense of altitude in the Grail 'celestial' choruses was miraculous, considering the stage limitations. Any slip in the co-ordination of forces in the orchestral-well, on and off and above the stage in such a dangerously complicated scheme, spells greater disaster in 'Parsifal' than in any other music-drama, so subtly does Wagner enthrall one's senses. But everybody exhibited the quiet confidence denoting complete mastery. Each of the six chief characters—Amfortas (Percy Heming), Titurel (Foster Richardson), Gurnemanz (Norman Allin), Parsifal (Walter Hyde), Klingsor (Herbert Langley), Kundry (Gladys Ancrum)—is the equal or superior of any member of the Bayreuth 1904 'Parsifal.' From every point of view Miss Ancrum's Wagnerian competence is one of the great things not merely of contemporary art but of European experience. She has every attribute of the complete Wagnerian, and with ripening experience may well become a British Ternina. Could Van Rooy at his best excel Norman Allin's Gurnemanz in sheer splendour and nobility of vocal expression? The scene at the well on Good Friday morning revealed a hitherto quite unsuspected vein of tenderness in his characterisation. The astonishing rate at which several of the members of the Company have advanced towards ripe artistic maturity was more manifest in 'Parsifal' than in any other item in the Beecham repertory. Langley's Klingsor was an amazingly graphic presentation in its vehement intensity. One remembers Hans Richter, in his somewhat gruff, paternal manner, hailing Walter Hyde years ago as an ideal Siegmund, and the direct simplicity of his Parsifal conception would have appealed to the veteran in much the same way. I have not heard Percy Heming since the early war days, when his Kurwenal lent such dignity and distinction to Act 3 of those early 'Tristan' performances. His Amfortas is one of those remarkable portrayals that completely silence one's critical faculties. Our artistic sensibilities are ever craving this satisfaction, and I should doubt very much whether in any other opera quite the same measure of fulfilment is attained, because with these people an ample technical equipment is allied to brain-power of a very high order. The month of February brings six performances (on the 3rd, 6th, 9th, 11th, 17th, and 20th), and I hope to return to other aspects of this subject next month.

Could anything be much further removed from the satisfying artistic unity of Wagnerian drama than the loosely constructed 'Prince Igor,' which seems to have neither beginning nor end in that sense? Orchestrally there is very little to grip one until the wild abandon of the dance in the Camp of the Polovstys. The more romantic side of Igor and Jaroclavna is not obtrusive, and yet the first two performances on January 9 and 14 led to scenes of enthusiasm without parallel here, Mr. Coates having to take call after call at the close of the Camp scene. The Russian Ballet last summer familiarised us with the dance, and numerous concert performances of the orchestral and choral dances have been given in the Free Trade Hall. The Russian Ballet orchestra was too sluggish, and the marvel was that the Russians danced with such verve whilst the playing languished as it did. Under Mr. Coates we got for the first time the full measure of the 'Danses Polovstiennes' with adequate accompaniment, choral and orchestral, all at full pressure, and herein lies the secret of the grip of the opera—its stirring appeal to the primal rhythmic instinct. The hearer's mind is dancing all the time, and his nature tingles in sympathetic excitement with the wild barbaric mood of the thing. I do not know whether the general palate will continue to relish the savour, but I intend to give mine a chance, and also to feast on the beauties of colour in garments, scenery, and lighting which vie with those of 'Boris' and 'Ivan the Terrible.' The public attitude towards 'Le Coq d'Or' has been one steady crescendo of interest. Baffled at first by its many (to our ears and eyes) eccentricities, the patrons of this strange work have come to revel in its exotic quality. At first they found much incongruity in the drolleries of Guidon and Polkan, as though to say, 'Do things like this occur in "grand" opera?' Now they chuckle with the actors themselves at many of the extemporizations of fresh 'business.' The music of the Queen of Shemakhin, an ecstasy of sound, song, colour, and dance, recalls Kubla Khan's vision of the maiden with the dulcimer, to such delight does her symphony of song win one. In this Miss Nelis is surely incomparable.

Manchester suffers this winter as never before from clashing musical interests. Rosing's recital coincided with the 'Parsifal' production; the fine Quinlan Concert, the Brodsky Quartet, and second 'Parsifal' performance all came on the same evening. Manchester sadly needs a controller in these matters. Godowsky did not make his promised appearance with the Quinlan party on January 15, but the programme was quite an ideal one of its kind, and yielded a night of great singing and playing of worthy

music from Mesdames Renée Chemet and Kirkby Lunn, and Messrs. Leonard Borwick and Clarence Whitehill.

Christmastide brought welcome variations from the perpetual round of 'Messiah' performances in the most distinguished programme of Advent Songs I ever heard from Miss Muriel Robinson on Christmas Eve, and portions of Bach's 'Christmas Oratorio' at the Cathedral, under Dr. Wilson.

The very numerous 'best brass band blowers' of Lancashire and the West Riding worshipped at the shrine of the Coldstream Guards band on January 1, 2, and 3. We wonder when native writers will create for them a literature worthy of their devotion.

The Bowdon Chamber Society is always first in the field, and on December 20 Miss Charlotte Elwell and Mr. Forbes played César Franck's Sonata, and M. Georges Pitsch some violoncello solos which included a somewhat unusual arrangement by himself of Ravel's 'Pavane.' Miss Flora Woodman was the vocalist.

The orchestral concert of the Manchester School of Music, on December 22, gave a hearing to Weber's 'Ruler of the spirit' Overture, Mozart's D major ('Haffner') Symphony, Glazounov's 'Scène Dansante,' Op. 81, Frederick Laurence's 'Tristes' for strings, Herbert Howells' 'Puck's Minuet,' and Percy Grainger's third 'Room-music Tit-bit,' entitled 'Walking Tune'—an enterprising selection. Mr. Albert T. Cross had a busy evening conducting these and a number of solo works.

Manchester has probably produced more chamber-music combinations of native players than any other English centre, and the newly-formed Stonely Quartet has this month entered upon what we hope will be a useful artistic career.

NEWCASTLE-ON-TYNE AND DISTRICT

The Armstrong College Choral Society, which in the past has introduced many new works to Newcastle, upheld its reputation at the concert given on December 10 by a fine performance of Dr. C. B. Rootham's scholarly work, 'For the Fallen.' Other items in the programme were Bach's Cantata No. 95, 'Since Christ is all my being,' a group of songs by Frank Bridge, traditional sea-songs arranged by Vaughan Williams, and Mozart's Fantasia and Sonata in C minor, with Grieg's second pianoforte part. The soloists were Miss Beatrice Paramor and Mr. E. J. Potts, Messrs. G. W. Danskin and A. F. Floyd were at the pianoforte, and Mr. W. G. Whittaker conducted.

The Newcastle Symphony Orchestra, under the conductorship of Mr. Hamilton Harty, gave a concert in the Town Hall, Gateshead, on December 12. The programme consisted of the Overture to 'The Magic Flute,' Bizet's Suite No. 1 ('L'Arlesienne'), Grieg's Pianoforte Concerto in A minor, Op. 16, and the C minor Symphony of Beethoven. Mr. Anderson Tyrer gave a fine interpretation of the solo part in the Grieg Concerto.

The Newcastle Philharmonic Orchestra has arranged a series of three concerts for this season, the first of which took place on Sunday afternoon, December 14. The orchestral items comprised the Overture to Smetana's 'The Bartered Bride,' Stanford's 'Irish' Rhapsody, the introduction to Act 3 of 'Die Meistersinger,' Grainger's 'Mock Morris,' and Sibelius's 'Finlandia.' Miss Ethel MacLelland sang the aria 'Deh Vieni' from Mozart's 'Figaro,' and 'I will sing unto the Lord' from Parry's 'Judith.' Mr. Edgar L. Bainton conducted.

The last of a series of Municipal Chamber Concerts was held on December 17, when a small orchestra under the direction of Capt. H. Amers contributed excerpts from Tchaikovsky, Coleridge-Taylor, Liszt, and Debussy.

The Jarrow Philharmonic Society, under the conductorship of Mr. George Dodds, introduced two novelties in the shape of W. G. Whittaker's choral arrangement of the Scottish tune 'The De'il's awa' wi' th' Exciseman,' and a group of posthumous songs by Hubert Parry.

It has simply rained performances of 'Messiah' at Newcastle. Really it would seem that many think Handel had written the only Christmas music in existence. The Newcastle and Gateshead Choral Union set the ball rolling with a spendid presentation of the work in the Cathedral, under the direction of Dr. Henry Coward, who has now bidden farewell to Tyneside. The solo work was sustained by Misses Bertha Armstrong and A. Elliott, Messrs. J. Bowman and W. Hendry, while the artistic organ accompaniment of Mr. William Ellis constituted a feature of the evening.

The Carl Rosa Opera Company is here on a month's visit, but with the exception of three modern British operas—McLean's 'Quentin Durward,' Colson's 'Pro Patria,' and De Lara's 'Three Masks'—is confining itself to 'house-fillers,' even including the everlasting 'Maritana' and 'Bohemian Girl.'

The Newcastle Bach Choir gave a delightfully varied concert of British music on December 20, that was attended by a large and appreciative audience. The 'Six Pastorals' of Walford Davies for voices, strings, and pianoforte, two Hebridean folk-songs arranged for solo with choral accompaniment by Bantock, Sea Shanties arranged by Dr. R. R. Terry, Vaughan Williams's 'Fantasia on Christmas Carols,' and a group of Traditional Carols, including two settings by W. G. Whittaker, made up the vocal part of the programme. The string orchestra gave Dowland's 'Lachrymæ,' and Suites by Boyce and Holst. The soloists were Miss A. Lawton and Mr. W. Hendry, Miss Annie Eckford was at the pianoforte, and Mr. W. G. Whittaker conducted.

The Carlisle Choral Society has been re-formed under the conductorship of Dr. F. W. Wadely, Cathedral organist, and has given a performance of Parry's 'Blest Pair of Sirens, and Charles Wood's 'Dirge for two Veterans,' the soloist in the latter being Mr. Robert Radford. Part 1 of 'Messiah' and a selection of carols were sung in the Cathedral by the same Society on January 8.

NOTTINGHAM AND DISTRICT

Mr. Bernard Johnson's third 'People's Concert' took place on December 11, when the two well-known artists, Mr. Gervase Elwes and Miss Myra Hess, were responsible for the programme. Mr. Elwes's choice included Handel's 'Where'er you walk,' Beethoven's 'Adelaide,' and several examples of modern songs. Miss Myra Hess gave a careful reading of Beethoven's Sonata in A flat (Op. 110), three Preludes of Rachmaninoff, and three Debussy items.

The annual railway-men's concert in aid of their benevolent institutions was given on December 11, when the performers included Miss Flora Woodman, Madame Edna Thornton, Mr. Hubert Eisdell, Mr. Fraser Gange, Mr. Arnold Trowell, and Mr. David Richards.

Great interest was attached to the inaugural performance by St. Mary's Choral Society, recently formed under Dr. Radcliffe, the occasion being a recital of Christmas music on December 30. Mr. John Collett, of St. Paul's Cathedral, contributed two solos, Bach's 'Haste ye, shepherds,' and 'God breaketh the battle,' from Parry's 'Judith.' The choral numbers included 'Come and hear the angels' (Lloyd), 'Whence comes this light?' (Bremer), Sweelinck's Motet, 'Born to-day,' Berlioz's 'Thou must leave Thy lowly dwelling,' 'O little town of Bethlehem' (Walford Davies), and 'Holy night, peaceful night!' (Barnby).

Dr. Radcliffe gave the first of a series of organ recitals on January 3. His programme comprised Rheinberger's *Finale* and Fugue from Sonata No. 7, in F minor, Schubert's 'Serenade,' and a 'Rigaudon' by Lulli. Mr. Fred Mountney played two violin solos—'Kol Nidrei,' by Max Bruch, and Vieuxtemps's 'Rêverie.' On January 7 Miss Phyllis Lett and Mr. Albert Sammons were heard at Mr. Johnson's fourth concert. Miss Lett gave a widely-diversified selection of songs, ranging from Lulli and Purcell to Elgar, Granville Bantock, Walford Davies, and Balakireff. Mr. Sammons was heard in Wilhelmj's transcription of Chopin's 'Nocturne,' in D, Kreisler's 'Caprice Viennois,' Sinigaglia's 'Rhapsody,' Paul Juon's Aria, Brahms's 'Hungarian Dance' in D, and his own clever 'Variations on a Theme.' Mr. F. B. Kiddle contributed an excellent performance of the pianoforte part in Beethoven's Sonata for violin and pianoforte (Op. 24), and accompanied with much skill.

An interesting vocal and instrumental recital took place on December 10, at Derby. Mr. Laurence Lee proved himself a delightful pianist, Miss Constance Hardcastle displayed a beautiful soprano voice, and Miss Grace Burrows played violin solos admirably. Mr. Ben Burrows accompanied, and collaborated with Miss Burrows in a presentation of Coleridge-Taylor's Sonata in D minor.

The Derby Choral Union's performance of 'Messiah,' on December 31, merits special mention as the first performance of this organization under Dr. Henry Coward, who gave such an original reading that we are informed 'some of the choral numbers were hardly recognisable.' The soloists were Miss Florence Mellors, Miss Lottie Beaumont, Mr. Henry Brearley, and Mr. Robert Radford.

The Coldstream Guards Band, under Major Mackenzie Rogan, sustained the bulk of the programmes at Messrs. Russell's two concerts on January 8, at Leicester. There was cause for regret that the Oriana Choral Society did not have more to do. Dudley Buck's unaccompanied 'Hymn to Music' was sung very finely indeed. A hearty encore brought forth a delicate interpretation of Coleridge-Taylor's 'Sea Shell.' Excellent account was also given of Elgar's 'Lullaby,' and the 'Dance' from the 'Bavarian Highlands.' Miss Stella Power contributed several songs, making a good impression on Leicester audiences by her clever vocalisation.

A performance of 'Elijah' was given by the Long Eaton Choral Society on December 11. The soloists were Miss Laura Evans-Williams, Miss Phyllis Hamer, Mr. Topliss Green, and Mr. Leonard Lovesey.

The Gainsborough Orchestral Society, which was suspended during the war, has now been re-organized, with Mr. Salter, of Boston, as conductor.

YORKSHIRE

Since the surfeit of 'Messiah' performances at Christmastide, concerts are being gradually resumed, but at the time of writing only a very few that are of any importance have to be recorded. The Leeds Bohemian Concert on January 7 was devoted entirely to works by native composers, and it must be allowed that the three represented came off well. Stanford's String Quartet in B flat, written in 1907, in memory of his intimate friend Joachim, which received its first performance at these concerts in 1908, was a welcome revival, for it is a strong, thoughtful composition, scholarly as a matter course, but having a real if reticent emotion in the *Adagio*, which is the most distinguished, if not the most charming movement of the work. Elgar's recent Quartet formed a delightful pendant, romantic and highly characteristic of the composer. Here again the slow movement is the most engaging of the three, and it made an immediate impression on the audience. As a 'buffer state' between these two strongly contrasted works came Frank Bridge's charming fantasies on three popular old tunes, which are always enjoyable. The Quartet—Mr. Bensley Ghent, Mr. Dyson Perkins, Miss Lily Simms, and Mr. Arthur Haynes—has only recently been formed, but already its *ensemble* is good, and will doubtless acquire even greater unity and finish as its members continue to play together.

On January 5, the band of the Coldstream Guards visited Leeds, and under Major Mackenzie Rogan's direction played so artistically that we wished the programme had been of more distinction. The vocalist was Miss Stella Power, who promises to become a very clever singer, but who is handicapped by being advertised as 'The Little Melba,' which provokes unnecessary comparisons. The most generally interesting feature of the Leeds Saturday Orchestral Concert on January 17 was a new Suite by the conductor, Mr. Hamilton Harty. It is entitled 'Fantasy Scenes from an Eastern Romance,' and its four movements illustrate a little story of a juggler who manages to win the affection of a Sultan's favourite, and, what is more, to elope with her into a region where he is safe from the Sultan's wrath. The music is concise, artistic in workmanship, and made piquant by some slight, but effective, suggestions of Orientalism. The Suite went exceedingly well, and made an immediate impression, the final movement having to be repeated.

At Bradford the unique series of Free Chamber Concerts managed by the indefatigable Mr. S. Midgley, and subsidised by a few local music-lovers, entered upon their tenth season on January 5, when Mr. Midgley, with Mr. Dunford as violinist and Mr. Harry Watson as clarinettist, played some interesting music—Walthew's Clarinet Trio, Ireland's first Violin Sonata, Gabriel Fauré's Violin Sonata in A minor, and Gade's 'Fantasiestücke.' The vocalist was Miss Alice Moxon, a youthful soprano whose expressive singing deserves great praise. The Bradford Permanent Orchestra resumed its season on January 10 with a capital programme that was conducted by a new-comer at these concerts, Mr. Julius Harrison, whose refined taste and clear beat produced a most favourable impression. Two unfamiliar works were presented. At these concerts a worthy feature is the constant recognition of contemporary native art, and this time we had a 'Children's Overture' by Roger Quilter, in which some nursery tunes are woven together in a fashion which recalls that most delightful of 'children's' operas, 'Hansel and Gretel.' The other novelty was Napravnik's 'Fantasie Russe' for pianoforte and orchestra, a very attractive work, based on three characteristic Russian tunes, happily contrasted in character. The soloist in this, and in Debussy's 'Sacred and Profane' Dances, was Mr. Erik Brewerton, who is a very interesting pianist, combining the brilliance of the virtuoso with the refined taste of the artist. Mr. Herbert Brown was the vocalist, and his spirited singing and clear enunciation made his performances very enjoyable. At the fourth of his series of organ recitals in All Saints' Church, Bradford, Mr. Charles Stott played Vierne's second Symphony, Mr. Arthur Wilkes, of Manchester Cathedral, contributing some vocal solos.

Musical Notes from Abroad

MILAN

Signorina Jole Bertoglio gave a pianoforte recital on December 5 in the hall of the Royal Conservatorium, when she played the 'Ciaccona Variata' of Handel, 'Giga,' Scarlatti, and Sonata Op. 5, Brahms, obtaining well-merited applause. Signorina Bertoglio is not a new-comer in Milanese musical circles, inasmuch as she received her musical education in this city. Perfectly balanced in her technical and interpretative equipment, perhaps the only weak spot in her execution (there must be a *soupçon* of diabolical satisfaction in the mind of every critic where weak points are concerned) is her apparent failure to rise to those moments when sheer power should preponderate. But not all pianists can acquire the Carreño crash. Signorina Bertoglio is, however, a first-class pianist, and perhaps the fact of her lack of hammer-force indicates, after all, a refined musical personality.

Another lady pianist well known at Milan is Mlle. Wanda Landowska, a Pole. She takes part in the series of concerts which the Società del Quartetto is giving in the hall of the Conservatorium, where, along with much pianoforte music, she is presenting classic numbers on the original clavicembalo for which they were conceived. The public will thus gain an insight into the manner in which the old composers moulded and directed their inspirations for their interpretative medium. Bach, Handel, Gluck, and Padre Martini are among the composers drawn upon. Mlle. Landowska is also a composer, and received a veritable ovation after playing her 'Bourrée d'Auvergne,' which is written in a popular style. She was also very successful in Martini's 'Gavotte des moutons.'

The alterations to the Scala stage have not prevented a concert being given in this theatre on December 13, when the Civica Scuola di Canto Corale celebrated the fiftieth year of its constitution. The function had the imprimatur of the Commune of Milan, and was organized by maestro Filippo Brunetto. The Syndic and the Prefect, as well as all the civic authorities, were in attendance. The Civica Scuola was created by the Commune proper, and is composed of elements collected from all quarters of the city, particularly from the various choral schools, the object being to provide entertainment in after hours which is both elevating and educational. The programme included the 'Resurrexit' of Berlioz; 'Last Supper' and 'Biblical

Cantata' of Wagner; 'Manzoni' Cantata, Ponchielli; 'La Nuit,' Saint-Saëns (sung by female voices); and 'Alleluja,' César Franck, which received a brilliant performance and excited much applause. The best-known choral schools taking part in the concert were the 'Verdi,' 'Donizetti,' La Cappella del Duomo, and La Scuola Co-operativa Corale, furnishing a choir of six hundred voices. The concert was repeated a few days later.

VENICE

The Malibran theatre at Venice has been completely restored, and is now opening its doors once again after seven years' silence. The theatre, built as far back as 1677, was called Teatro dei Grimani after the then powerful family by whom it was erected. The largest and finest theatre of its period, it was adorned with beautiful paintings, gilded bas-reliefs and entablatures, and every conceivable embellishment of decorative art of those times. The first opera to be performed was 'Vespasiano,' of Pallavicini, in 1678. From 1747 onwards dramatic works were largely represented. In 1834 the theatre became the property of the Gallo family, who modified the fabrič, introducing a gallery, separate boxes, and enormous windows, the object of the latter being to permit day performances to be given. When the famous Maria Malibran, sister of the centenarian singing-master Manuel Garcia, sang there with so much éclat, the Gallo family baptized it the Malibran theatre. In 1882 the house was closed for four years, during which other paintings were added as well as decorations after the Arabo-Egyptian style. The renovated building soon became a centre of popular performances.

The Italian Orchestral Federation has received a letter from the orchestral players at Vienna, conveying a moving appeal to their Italian colleagues 'to alleviate the sufferings of their wives and children.' 'Food,' say these musicians, 'cannot be obtained for love or money,' and they continue: 'This is not an appeal for alms, but for food against payment—reasonable payment—because here at Vienna the cost of foodstuffs sent through the generosity of your country are bordering on the fantastic, and consequently are prohibitive so far as our class is concerned. The food rations distributed by our Government are sufficient only to sustain body and soul for a few hours, and not for a week as intended. Our childen are without milk, rice, cocoa. . . . and we are old, tired, shivering, and hungry. Trusting in your help. . .' The Federation has responded to the call with the generous spontaneity of the Italian character where the question concerns charitable effort. Funds and foodstuffs are being expeditiously collected, in spite of the food shortage throughout the country, and when Italy will soon be called upon to harbour some twenty thousand Viennese children of all classes.

E. Herbert Cesari.

ROME

Is it proper for a great master to write operetta? This is the question which has deeply agitated the followers and admirers of Pietro Mascagni during the last month. From the moment that the Quirino Theatre announced an operetta, 'Si,' in three Acts, from the pen of the famous Maestro, a lively polemical battle raged, as was to be expected, between the supporters who shouted 'Si,' "Si,"' and the objectors who yelled 'No "Si"' (*Si* means 'yes'). The arguments used on both sides may easily be imagined—the one objecting that it was a subversion of genius and a lowering of art for Mascagni to write an operetta, the other contemptuously retorting 'Rubbish—as if Benvenuto Cellini didn't model saltcellars as well as the Perseus, or as if Leonardo, having painted the Cena, disdained to turn his hand to caricature, or as if Muratori scorned to write pretty little sonnets for the Arcady Club just because he wrote immortal volumes of Annals.'

The controversy would have continued to rage, with the usual result of such discussions, but for a new excitement that was added to the affair in the prohibition of the opera by Mascagni himself, and the immediate decision of the Lombardo Company to ignore the composer's interdict. The day announced for the first representation witnessed a stream of anxious inquirers at the box office of the Quirino, and up to the last moment great uncertainty reigned as to who would win—the composer or the advisers of the Company. The Company did not budge—and 'Si' was produced.

In the event the Lombardo Company won, but would have gained in honour had it lost. The *casus belli* between composer and Company was the libretto, written by Carlo Lombardo (who wrote also the 'Duchessa del Bal Tabarin,' an operetta that is exceedingly popular). It seems, however, that Mascagni composed the music, having before him only the verses assigned to him, and the complete text of the operetta he did not see until a few days before its production. Whether the text was purposely withheld from Mascagni we cannot say; but the scurrility, the ambiguities, and equivocations abounding in the libretto support the idea that the composer was misled as to the nature of the production with which he had associated his name.

So much, then, for the literary (!) part of the new work, which naturally has rendered it impossible that the music should have that success which it deserves. Mascagni has done his part splendidly and successfully, especially in the first and second Acts, where the music is graceful and spontaneous, and one cannot doubt that it will be eagerly added to the repertory of the composer's admirers, separated from the unlovely element with which it is unfortunately associated.

The reception accorded the new work was unequal. The first and second Acts were enthusiastically applauded; but the third Act, in which the stupidity, banality, and grossness of the libretto reach their culminating point, was but coldly received.

Leonard Peyton.

Miscellaneous

Londonderry.—A series of three afternoon Subscription Chamber Concerts, given by Mr. Henry Coleman, was concluded on December 10. The chief works given were: Pianoforte Trios of Mozart in G, and Beethoven in E flat, Grieg's Sonata in C minor for Pianoforte and Violin, and Mendelssohn's Violin Concerto. At the third concert Mr. Percy Whitehead sang thirteen songs, including six traditional airs. The first Philharmonic Concert took place on December 18, when 'St. Paul' was given, with Miss Laura Evans-Williams, Miss Winifred Thompson, Mr. John Vine, and Capt. Horace Stevens as principals, and Mr. Henry Coleman as conductor. On December 21 the annual performance of 'Messiah' (Part 1) took place in the Cathedral, with a chorus of a hundred voices, the choir being augmented by picked voices from the Philharmonic Society. On December 22 the first Annual Carol Concert was held in the Guildhall. A number of traditional carols were sung by a choir of three hundred and fifty voices, Church choirs of all denominations taking part, conducted by Mr. Henry Coleman.

The Stock Exchange Orchestral and Choral Society has re-commenced its activities. Mr. Arthur W. Payne is again the conductor of the orchestra, and Mr. Stanley Roper is in charge of the male-voice choir. Owing to losses through the war, there are vacancies in the ranks of both orchestra and choir. Membership is not confined to members of the Stock Exchange. Those desirous of joining should write to the hon. secretary, Stock Exchange Orchestral and Choral Society, Stock Exchange, E.C., stating their instrument, voice, and experience. Founded in the year 1883, the Society has done excellent service in the cause of music, and for many years its concerts at Queen's Hall were among the most popular events of the season. We are glad to hear that the prospects of this Society's revival are bright.

The Y.M.C.A. Music Section acknowledges with thanks 'Omega's' subscription of 10*s*. in answer to appeal.

It is announced that the copyrights of the majority of the late Alfred R. Gaul's works will be sold by auction at Messrs. Puttick & Simpson's on February 6. The copyrights offered include those of 'The Holy City,' 'Ruth,' the Passion Service, and 'The Silent Land.'

A 'howler' from America: 'Schubert was born in 1692 and died in 1868; he had his musical vision from some book, and wrote forty feuds in all kinds of keys.' 'Feuds' is especially good.

CONTENTS

	Page
Musical Times Prizes	81
The English Folk-Dance Society *(Illustrated)* ...	81
Elgar's Violoncello Concerto. By H. C. Colles ...	84
Modern British Composers—VIII. Herbert Howells. By Edwin Evans	87
The Organ Works of Bach. I.—Early Works (*continued*). By Harvey Grace	91
Hopkin Evans. By 'Feste' *(with Portrait)* ...	94
New Light on Early Tudor Composers. V.—Hugh Aston. By W. H. Grattan Flood	96
Occasional Notes	97
British Music in America. By Norman Peterkin ...	100
London Concerts. By Alfred Kalisch	101
Opera in London. By Francis E. Barrett	103
Choral Notes and News. By W. McNaught ...	104
Chamber Music for Amateurs	106
Music and Letters: A New Quarterly...	106
Church and Organ Music	107
The Evolution of the Modern Organ. By George Dixon (Lieut.-Col.)	107
New Music. By William Child	114
Letters to the Editor	116
Obituary	119
Sixty Years Ago	120
Cleofante Campanini *(with Portrait)*. By F. Bonavia	120
Luigi Illica. By F. Bonavia	120
Musical Cries of London in Shakespeare's Time ...	121
Dalcroze Eurhythmics	121
Musical Appreciation: A Theory. By Leonard G. Gabriel	121
Tradition and the Opera. By William Beeson ...	122
How to Cut a Piano-Player Record. By Edward W. Gregory	122
British Music Society	123
Music in the Provinces	123
Musical Notes from Abroad	132
Miscellaneous	133
MUSIC:	
'Sing we and chaunt it.' Ballet for Five Voices. By THOMAS MORLEY. (*First Booke* of Ballets, 1595)	109

THREE EXTRA SUPPLEMENTS are given with this number:—

1. *Portrait of Cecil J. Sharp.*
2. *'The Lord is my Strength.' Short Anthem for Easter. By S. Coleridge-Taylor.*
3. *Competition Festival Record.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

GERMAN, EDWARD.—"Shepherds' Dance." From "Henry VIII." The words by W. G. Rothery. Arranged as a Two-part Song. (No. 189, Novello's Two-part Songs.) 3d.

MACMILLAN, E. C.—"England." Ode for Soprano and Baritone Soli, Chorus, and Orchestra. 2s. 6d.

MALONEY, C. E.—"Let not your heart be troubled." Motet for Soprano Solo, Chorus, Orchestra and Organ. 1s.

MORLEY, T.—"Sing we and chaunt it." Ballet for Five Voices. (No. 924, *The Musical Times.*) 1½d.

PENNINGTON-BICKFORD, REV. W.—Benediction Hymn. No. 4 ("Saviour most dear"). 1d, or 2s. 6d. per 50.

SCEATS, GODFREY, AND FRANCIS BURGESS.—The Fa-Burden Chant Book. For use with the Gregorian Tones. 1s. 6d. net.

SCHOOL MUSIC REVIEW (No. 332) contains the following music in both notations:—"Dearest little maiden." Russian Folk-Song. Unison Song. A. DARGOMIJSKY. "Dalebu Jonson." (Norwegian). Unison Song. Arranged by EDMONDSTOUNE DUNCAN. 1½d.

SCHOOL SONGS. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). *B.* Voice parts only, in Tonic Sol-fa Notation.

		A.	*B.*
No. 1161.	"Prepare Thyself, Zion." Air from the "Christmas Oratorio." J. S. BACH ...	2d.	—
No. 1162.	"Come, let us all this day." Unison Song. J. S. BACH.	1½d.	—
No. 1292.	"Shepherds' Dance." ("Henry VIII"). Arranged as a Two-part or Unison Song. EDWARD GERMAN ...	3d.	—
No. 1295.	"A Highland Lad my love was born," and "The boatie rows." Scotch Songs. Arranged by DAVID STEPHEN.	1½d.	—
Book 261.	"Ballads." Collected and Arranged by CECIL J. SHARP. Vocal Part only	3d.	—
Book 262.	"Pulling Chanteys." Collected and Arranged by CECIL J. SHARP. Vocal Part only ...	3d.	—
Book 263.	"Capstan Chanteys." Collected and Arranged by CECIL J. SHARP. Vocal Part only ...	3d.	—

SHARP, CECIL J., AND H. C. MACILWAINE.—"The Morris Book." Part II. Second Edition. Revised and entirely re-written. 2s. 6d.

TAYLOR, CARDINAL.—"I thank Thee, gracious Lord." A Hymn of Thanksgiving. 1½d.

TONIC SOL-FA SERIES:
No. 2312. "A Lullaby." Four-part Song. C. LEE WILLIAMS. 1½d.

WEELKES, T.—"The cryes of London." Humorous Fancy. Edited by SIR FREDERICK BRIDGE. (No. 1343, Novello's Part-Song Book.) 4d.

WIGHTMAN, J. N.—"Be thou my friend." Song. 2s.

—— "Kinky Head." A Lullaby. Song. 2s.

—— "The call of Spring." Valse Song. 2s.

WOOLMER, R. H.—"When winds breathe soft." Four-part Song. 4d.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

CANDLYN, T. F. H.—"Sleep, little Son." Christmas Carol. 12 cents (6d.).

DOERSAM, C. H.—"Fight the good fight." Anthem. 12 cents (6d.).

HAILING, R. G.—Triumphal March. For Organ. 50 cents (2s. 6d.).

LANSING, A.—March Fantastique. For Organ. 50 cents (2s. 6d.).

LEFEBRE, C.—"Christmas Eve." Christmas Carol. 12 cents (6d.).

LEMARE, E. H.—Victory March. For Organ. 50 cents (2s. 6d.).

LUTKIN, P. C.—"Gates and Doors." A Ballad of Christmas Eve. For S.A.T.B. 12 cents (6d.).

MATTHEWS, J. S.—"The Twilight." Carol. For Chorus of Mixed Voices. 15 cents (8d.).

STEERE, C. E.—March Scherzo. For Organ. 50 cents (2s. 6d.).

YOUNG, F. H.—Jubilate Deo. In E. 12 cents (6d.).

LONDON.

"A panegyric on our great city and her institutions. The music is stirring and martial in character, and the repetition of the refrain as a chorus will render it most popular."—*The Architect.*

COMPOSED BY ALFRED BEN ALLEN.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

ENGLAND

AN ODE

BY

ALGERNON CHARLES SWINBURNE.

SET TO MUSIC FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

BY

ERNEST CAMPBELL MACMILLAN.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

SHEPHERDS' DANCE

From "HENRY VIII."

THE WORDS WRITTEN BY

W. G. ROTHERY.

THE MUSIC BY

EDWARD GERMAN.

ARRANGED AS A TWO-PART SONG BY THE COMPOSER.

PRICE THREEPENCE.

Also Published with Staff Notation and Tonic Sol-fa combined.

London: NOVELLO AND COMPANY, Limited.

Compositions by PERCY J. FRY.

BENEDICITE, OMNIA OPERA

(A SHORTENED FORM).

PRICE TWOPENCE.

THREE QUADRUPLE CHANTS.

PRICE TWOPENCE.

London: NOVELLO AND COMPANY, LIMITED.

CHRIST CHURCH CATHEDRAL, OXFORD.

There is a VACANCY in the Choir for a BASS Voice. Salary to commence at £105, plus premium for Pension. Applications to be sent to the Organist, Christ Church, Oxford, not later than February 28.

ORGANIST.—City gentleman offers his services as DEPUTY or ASSISTANT in return for occasional Practice. Good Organ essential. Write, "C. H.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

WANTED.—ORGANIST, St. Michael's Parish Church, Wood Green. Full Choral Service. Communicant. Salary, £40. Apply, by letter only, Rev. C. Midwinter, St. Michael's Vicarage, Wood Green, N. 22.

ORGANIST-CHOIRMASTER Wanted for Non-conformist Church in S.E. London. Salary, £20. Apply, by letter, giving testimonials and past experience, to R. W. Pitt, 61, Pepys Road, New Cross, S.E. 14.

WANTED.—ST. LUKE'S, TUNBRIDGE WELLS, ORGANIST AND CHOIRMASTER. Good Choir-Trainer and Interpreter of Service essential. At present, weekly Recital given; but this optional. Fine organ. Chiefly Sunday Services. Salary, £70, commencing. Apply, Vicar.

ST. BEES SCHOOL, CUMBERLAND.—Wanted, for this Public School of 300 Boarders, an ASSISTANT MUSIC-MASTER. Must be fully qualified to Teach and Train a School Orchestra. Must be unmarried, and experience as Boy or Master in a Public School much preferred. Would suit a University man taking up Teaching of Music as his profession. Apply, The Head-master.

TO MUSIC PUBLISHERS AND CHOIR-MASTERS.—My admiration of the 95th Psalm has "inspired" me to set it to music, with Organ or Orchestral Accompaniment. It can be submitted on approval. Also a stirring "Air March." Write, "Composer," Box 791, Willings, 125, Strand, W.C. 2.

BACH'S PASSION (ST. JOHN) will be given each Saturday during Lent, at 3.30 p.m., and Good Friday, at 4 p.m., at St. Anne's Church, Soho, with full Orchestra and Organ For tickets, send stamped addressed envelope to Rector, 28, Soho Square, W.1. North and South Galleries are free and unappropriated.

MESSRS. ELKIN & CO.

Have pleasure in announcing that they have made an arrangement with the distinguished Conductor-Composer,

ALBERT COATES

under which they will be the Sole Publishers of his Pianoforte Music and Songs.

The following are now ready:

PIANO SOLO.

	s.	d.
Idyll	2	0
In Memoriam	2	0

(1. ANGELUS. 2. LACRYMOSA.)

Four Old English Dances

Complete - - - 3s. 0d.

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET, LONDON, W.1.

AND OF ALL MUSIC DEALERS.

JUST PUBLISHED

COMPOSITIONS

BY

HAROLD RHODES.

	s.	d.
AN EVENING CONFESSION	2	0
SONG. FOR BASS OR BARITONE. THE WORDS BY J. H. NEWMAN		
A WOMAN'S LOVE	2	0
SONG. FOR SOPRANO. THE WORDS BY ELIZABETH BARRETT BROWNING.		
I WOULD I WERE THE GLOW-WORM	0	3
PART-SONG. FOR T.T.B.B.		
THE VOICE OF SPRING	0	3
TWO-PART SONG. FOR TREBLE VOICES.		
COMMUNION SERVICE IN A	1	0
GRANT, WE BESEECH THEE, MERCIFUL LORD	0	1½
ANTHEM. FOR SOPRANO SOLO AND CHORUS.		
THE NATIVITY. CHRISTMAS CAROL ...	0	1

London NOVELLO AND COMPANY, Limited.

NOVELLO'S MUSIC FOR SMAL

	Full Orchestra.	Small Orchestra.	Full Score.	Piano. Conductor.	Violin Conductor.	Piano. Solo.	Piano. and Violin.	Violin 1mo.	Violin 2do.	Viola.	Cello and Basso.	Cello.	Basso.
Bennett, "Eventide"	...	3/-	...	...	...	1/6	...	6d.	6d.	6d.	...	6d.	3d.
Carse, "Gavotte"	...	4/-	...	...	...	1/6	...	6d.	3d.	3d.	6d.	...	...
Coleridge-Taylor, "Four Characteristic Waltzes"	...	13/-	...	...	...	2/6	...	1/6	1/6	1/6	1/6	...	...
,, "Prelude" ... ... } ,, 2nd Entr'acte, "Nero" }	12/-	...	...	2 -	...	2 -	...	6d.	6d.	6d.	...	6d.	6d.
,, "Intermezzo," "Nero" } ,, "Singing Girls' Chorus" }	5/6	...	...	6d.	...	1 6	...	6d.	6d.	6d.	...	6d.	3d.
,, Finale ... ... } ,, 1st Entr'acte, "Nero" }	12/9	...	...	1/6	...	2/-	...	1/-	6d.	6d.	...	6d.	6d.
,, "Eastern Dance," "Nero"	8/9	...	...	1/-	...	2/-	...	6d.	6d.	6d.	...	6d.	6d.
,, "Novelletten," No. 1 ...	...	2/9	2/6	...	...	...	2/-	6d.	6d.	6d.	...	6d.	6d.
,, ,, ,, 2 ...	...	2/9	2/6	...	...	...	2/-	6d.	6d.	6d.	...	6d.	6d.
,, ,, ,, 3 ..	...	2/9	2/6	...	...	...	2/-	6d.	6d.	6d.	...	6d.	6d.
,, ,, ,, 4 ...	...	4/3	2/6	...	...	...	2/-	1/-	1/-	1/-	...	6d.	6d.
Cowen, "Four English Dances" ...	...	15/-	...	...	...	2 6	...	1 6	1/6	1/6	1/6	...	...
,, ,, ...	18/-	...	...	...	...	2/6	...	1/6	1/6	1/6	1/6	...	...
,, "May" ("Months," No. 5)	3/-	...	...	...	...	2 -	...	3d.	3d.	3d.	...	6d.	3d.
,, "June" (,, ,, 6)	3/6	...	...	...	...	2 -	...	3d.	3d.	3d.	...	3d.	...
,, "September" (,, ,, 9)	7/6	...	...	...	...	2/-	...	6d.	6d.	6d.	...	6d.	6d.
,, "December" (,, ,, 12)	5/9	...	...	...	...	2 -	...	3d.	3d.	3d.	...	3d.	3d.
,, "Menuet d'Amour"	4/3	...	3/6	...	...	1/6	...	6d.	3d.	3d.	6d.	...	...
Davies, "Solemn Melody" (strings and organ)	...	1/9	2/-	...	...	1/6	...	3d.	3d.	3d.	...	3d.	3d.
,, ,, (full orchestra)	5/-	...	3 -	...	...	1 6	...	3d.	3d.	3d.	...	3d.	3d.
Elgar, "Chanson de Matin"	...	3/-	2 6	6d.	...	1 6	...	3d.	3d.	6d.	...	3d.	3d.
,, "Chanson de Nuit"	...	2/9	2/6	6d.	...	1/6	...	3d.	3d.	3d.	...	3d.	3d.
,, "Pleading" (Song), in G ...	...	3/-	...	...	3d.	...	...	3d.	3d.	3d.	3d.	...	...
,, "Serenade" ("Wand of Youth")	...	1/9	...	1/- A	...	1 6	...	3d.	3d.	3d.	6d.	...	...
,, "Romance"*	7/-	...	...	...	...	...	...	6d.	6d.	6d.	...	6d.	6d.
,, "Canto Popolare"	...	4/9	3/-	...	...	...	2/-	3d.	6d.	6d.	6d.	...	...
Fletcher, "Bagatelles" (strings only)	...	2/6	...	...	...	2 -	...	6d.	6d.	6d.	1/-	...	...
Gounod, "Green Hill," in E flat ...	...	3/6	...	6d.	...	...	...	3d.	3d.	3d.	3d.	...	...
Haynes, "Westwood Gavotte" ...	4/9	...	...	...	...	...	2/-	6d.	6d.	6d.	6d.	...	...
Holbrooke, "Souvenir de Printemps"	...	3/3	...	...	...	2/-	...	3d.	3d.	3d.	6d.	...	...
Holst, "Greeting"	...	3/3	...	...	...	...	2/-	3d.	3d.	3d.	6d.	...	...
Ireland, "Bagatelle"	...	5/9	...	...	...	...	2/-	6d.	6d.	6d.	6d.	...	...
Johnson, "Elves," "Faerie Suite" No. 1	...	6/-	...	1/-	...	...	...	6d.	6d.	6d.	...	6d.	6d.
,, "Pavane"	...	5/-	...	6d.	...	1/6	...	6d.	6d.	6d.	6d.	...	...
Kreuz, "Conversation Amoureuse" ...	...	5/-	...	1/-	...	2/-	...	6d.	6d.	6d.	1/-	...	...
Lemare, "Andantino"	...	4/3	...	1/-	...	1/6	...	6d.	6d.	6d.	6d.	...	...
,, "Chant sans Paroles" ...	...	3/9	...	...	6d.	1/6	...	3d.	6d.	6d.	...	3d.	3d.
,, "Menuet Nuptiale"	...	3/3	...	6d.	...	...	...	3d.	3d.	3d.	6d.	...	...
Mackenzie, "Benedictus"	3/6	...	...	...	...	...	2/-	6d. A	A	6d.	6d.	...	...
Rameau, "Gavotte"	4/6	...	...	...	...	1 6	...	3d.	3d.	3d.	6d.	...	...
Reed, "Serenade" ("Suite Venitienne")	...	3/6	...	6d.	...	3 -	...	3d.	3d.	3d.	6d.	...	...
Roëckel, "Graceful Dance"	5/-	...	...	...	...	2 -	...	6d.	6d.	6d.	6d.	...	...
Wareing, "Summergold Gavotte" ...	5/6	...	...	...	...	2 -	...	6d.	6d.	6d.	6d.	...	...
Wendt, "Air de Ballet"	5/6	...	...	1 -	...	2/-	...	6d.	6d.	6d.	...	6d.	6d.
West, "Intermezzo"	...	3/9	...	6d.	...	...	1/6	6d.	6d.	6d.	6d.	...	...
,, "Marjorie Gavotte"	4/3	...	...	...	...	2/-	...	6d.	6d.	6d.	6d.	...	...
,, "Maypole Dance"	10/-	...	...	1/6	...	2/-	...	6d.	6d.	6d.	...	6d.	6d.
Wolstenholme, "Allegretto"	4 6	...	...	...	...	1 6	...	6d.	6d.	6d.	6d.	...	...

N.B.—Parts marked A are printed together. Parts marked B are printed together. Parts marked C are pri

‡ Transposed f

RCHESTRAS. Suitable for Cinemas, &c.

Oboi.	Clarinetti.	Fagotti.	Corni 1 & 2.	Corni 3 & 4.	Trombe.	Cornetti.	Tromboni 1 & 2.	Trombone 3.	Euphonium.	Tuba.	Timpani.	Cassa.	Piatti.	Side Drum.	Triangle.	Tambourine.	Harp.	Solo-Cornet.	Organ.	Harp or Piano.	Bells.
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	6d.	...	3d.	...	...
3d.	6d.	3d.	6d.	...	...	3d.	...	3d.	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
1/-	1/6	1/-	1/-	...	1/-	...	...	...	...	...	6d.	...	...	...	...	...	...	...	...	...	...
1/-	1/-	1/-	1/-	1/-	6d.	...	6d.	6d.	...	6d.	6d.	6d.A	A	A	A	...	6d.	...	...	...	...
6d.	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	...	3d.	...	6d.	...	...	...	...
1/-	1/-	1/-	1/-	1/-	6d.	...	6d.	6d.	...	6d.	6d.	6d.B	B	3d.	B	...	6d.	...	...	...	...
6d.	6d.	6d.	6d.	6d.	6d.	...	6d.	3d.	...	3d.	6d.A	6d.B	B	A	3d.C	...	6d.	...	...	...	C
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.A	A	...	...	...	...	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.A	A	...	...	...	...	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.A	A	...	...	...	...	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.A	A	...	...	...	...	...
1/-	2/-	1/-	1/-	...	...	...	6d.	6d.	...	...	6d.	6d.A	...	...	A	...	...	...	...	...	...
1/6	1/6	1/6	1/6	1/-	1/-	‡1/-	6d.	6d.	...	...	6d.	6d.A	...	...	A	...	...	...	...	...	...
3d.	3d.	3d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
6d.	6d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.
6d.	6d.	6d.	6d.	6d.	6d.	...	6d.	3d.	...	3d.	3d.	...	...	3d.A	A	...	...	...	...	...	...
3d.	6d.	6d.	6d.	6d.	3d.	...	3d.	3d.	...	3d.	3d.	...	...	...	...	...	3d.	...	3d.	...	3d.
3d.	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	6d.	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	6d.	...	...
3d.	6d.	6d.	3d.	3d.	...	...	3d.	3d.	...	3d.	3d.	3d.	...	...	...	...	...	...	6d.	...	...
3d.	3d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.	...
3d.	3d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.	...
...	3d.	3d.	3d.	...	...	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	6d.	...
...	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	A	...	...	...	...
6d.	6d.	6d.	6d.	6d.	...	...	6d.	6d.	...	...	6d.	...	...	...	...	...	...	...	...	...	...
3d.	6d.	6d.	6d.	...	...	...	...	...	...	...	3d.	...	...	...	...	...	6d.	...	...	...	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
A	3d.	3d.	3d.	3d.B	...	B	3d.C	C	...	...	C	...	...	...	...	...	6d.	6d.	...	...	...
6d.	6d.	3d.	6d.	...	...	3d.	...	...	...	...	3d.	...	...	...	...	...	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	...	...	...	...	...	...	...	...	...	3d.	...	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
6d.	6d.	6d.	6d.	...	...	6d.	3d.	...	...	...	6d.	...	...	...	...	...	...	...	...	...	...
3d.	6d.	6d.	6d.	...	...	6d.	3d.	...	...	...	3d.	...	...	...	3d.A	A	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	6d.	...	3d.	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
...	6d.	...	...	...	...	6d.	...	6d.	...	...	6d.A	...	...	...	A	...	...	...	...	...	...
3d.	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
3d.	3d.	3d.	6d.	...	...	...	3d.	...	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
...	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
6d.	6d.	6d.	6d.	...	...	3d.	...	...	3d.	...	3d.	...	...	...	...	...	...	...	...	...	...
6d.	6d.	3d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
...	6d.	6d.	6d.	...	...	6d.	...	...	...	...	6d.A	...	...	...	A	...	...	...	...	...	...
6d.	6d.	6d.	6d.	...	...	6d.	3d.	...	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
6d.	6d.	3d.	6d.	...	...	6d.	...	...	...	...	3d.	...	...	...	...	...	...	...	...	...	...
3d.	3d.	3d.	3d.	...	...	3d.	...	...	...	...	3d.	...	...	...	...	...	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	3d.	...	...	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
1/-	1/-	1/-	6d.	...	...	6d.	6d.	6d.	...	6d.	6d.A	...	...	...	A	6d.	...	...	...	...	...
6d.	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	..	...	...	...	...	...	...	...

her. † Oboe has the Melody. X Flute has the Melody. * For Solo part, *see* Pianoforte and Bassoon Copy, 2/6.
pet Part.

PENITENCE PARDON AND PEACE

J. H. MAUNDER.

The Musical Times, 1-1-99: "An admirable example of a commendable class of Church music. Consists of writing of that melodious and effective nature for which the composer is so widely famed."
Musical Opinion, 1-2-98: "A fine Church composition."
Musical News, 15-1-98: "We have no hesitation in cordially recommending it."
Musical Standard, 5-3-98: "Deserves considerable popularity."
Organist and Choirmaster, 15-2-98: "For the music we have nothing but praise."
Birmingham Post, 5-3-98: "The music is of a high artistic value."
Liverpool Courier, 2-8-98: "A work of great merit in every respect."
Manchester Courier, 9-3-98: "It will doubtless be used in many quires and places where they sing."
Newcastle Leader, 23-2 98: "A well-written work."
Western Morning News, 25-3-98: "A good composition. Striking and original."
Chester Chronicle, 16-4-98: "A beautiful work, very tuneful, and exceedingly effective."
Lichfield Mercury, 4-2-98: "Extremely effective, containing some really beautiful music."
Journal of the Incorporated Society of Musicians, 1-2-98 "A well-written work. We can strongly recommend it."

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; Tonic Sol-fa, 1s.; Words, 2s. per 100.

Band parts may be hired or purchased from Messrs. Goodwin & Tabb, 34, Percy Street, W. 1.

London: NOVELLO AND COMPANY, Limited.

MUSIC for LENT and OTHER SEASONS

BY

EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

TE DEUM, IN E—CHANT FORM	3d.
BENEDICITE, IN E	2d.
BENEDICTUS AND JUBILATE, IN E	3d.
MAGNIFICAT AND NUNC DIMITTIS, IN E	3d.
CANTATE AND DEUS, IN E	4d.
COMMUNION SERVICE, IN E	6d.

ANTHEMS.

LEAD ME IN THY TRUTH—LENT	3d.
THE LORD IS MY SHEPHERD	3d.
THE LORD HATH PREPARED	3d.
130TH PSALM, "OUT OF THE DEEP"	6d.
AVE MARIA—FOR FOUR VOICES, AND SOPRANO AND TENOR SOLO	6d.

ORGAN MUSIC.

TWELVE SHORT AND EASY PIECES, (SET I.)	2s.
" " " (SET II.)	2s. 6d.
LARGO, IN E FLAT	1s.
THREE SHORT PIECES	2s.
INTRODUCTION, AIR WITH VARIATIONS, AND FINALE FUGATO, IN B FLAT	3s.

London: NOVLLO AND COMPANY, Limited.

JUST PUBLISHED.

THREE CHORALE PRELUDES

FOR THE ORGAN.

1. ST. PETER.
2. DARWELL'S 148TH.
3. THEME BY TALLIS.

COMPOSED BY

HAROLD E. DARKE

(OP. 20).

PRICE 2s. 6d.

London: NOVELLO AND COMPANY, Limited.

SUCCESSFUL PERFORMANCES of this Devotional work have taken place at the University Church, Oxford; SS. Philip and James, Oxford; the Abbey Church, Bath; St. Mary's, Liverpool; the Parish Church, Bradford, Nuneaton, Southsea, Banbury, Chipping Norton, Kidderminster, Biggleswade, Kettering, Oldham, Tackley, Blackburn, Adderbury; St. Paul's, Weston-super-Mare, Bideford, Oldham (Australia), &c.

VIA CRUCIS

(THE WAY OF THE CROSS)

A SACRED CANTATA

DEPICTING THE THREE LAST SCENES OF

THE SAVIOUR'S LIFE ON EARTH.

FOR

TWO SOLO VOICES (TENOR AND BASS) AND CHORUS,
Interspersed with Hymns to be sung by the Choir and Congregation.

THE WORDS SELECTED FROM THE HOLY SCRIPTURES AND THE MUSIC COMPOSED BY

FREDERICK ILIFFE, M.A.,

Mus. Doc., Oxon.; Organist to the University of Oxford.

PRICE:

Vocal Score, 2s. net. Tonic Sol-fa Edition, 1s. 4d. net.

Words only, complete, for the use of Congregation, 1½d. each, or 11s. 3d. per 100.

Words complete, with addition of Hymn Tunes, 3d. each, or 22s. 6d. per 100.

Orchestral Parts, for Strings, Two Horns, Two Trumpets, and Drums may be hired of the Publishers.

London: WEEKES & CO., 14, Hanover Street, Regent Street, W. 1.
Chicago, U.S.A.: F. CLAYTON SUMMY CO., 64, E. Van Buren St.

S. COLERIDGE-TAYLOR'S

INCIDENTAL MUSIC

TO

STEPHEN PHILLIPS'S DRAMA

NERO.

	s.	d.
PRELUDE:		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
String Parts	3	0
Wind Parts MS.		
PROCESSIONAL MARCH:		
Pianoforte Solo	2	0
String Parts	2	6
FIRST ENTR'ACTE ("NERO"):		
Pianoforte Solo	2	6
Violin and Pianoforte	2	0
Pianoforte Conductor	1	6
String Parts	3	0
Wind Parts	9	9
SECOND ENTR'ACTE ("POPPÆA"):		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
Pianoforte Conductor	2	0
String Parts	2	6
Wind Parts	9	6
INTERMEZZO ("Singing Girls' Chorus"):		
Pianoforte Solo	1	6
Violin and Pianoforte	2	0
Pianoforte Conductor	0	6
String Parts	2	3
Wind Parts	3	3
EASTERN DANCE:		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
Pianoforte Conductor	1	0
String Parts	2	6
Wind Parts	6	3
SUITE OF FOUR PIECES:		
Pianoforte Solo	4	0
String Parts	8	0
Wind Parts	28	9

London: NOVELLO AND COMPANY, Limited.

CANTATAS FOR LENT.

LAST NIGHT AT BETHANY

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 1s.
String Parts, 8s. 6d. Wind Parts, 15s. 6d. Full Score, MS.
Words only, 7s. 6d. per 100.

GETHSEMANE

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. String Parts, 10s. 6d.
Wind Parts and Full Score, MS. Words only, 7s. 6d. per 100.

IN THE DESERT AND IN THE GARDEN

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

THE WORDS WRITTEN AND SELECTED BY

VIOLET CRAIGIE HALKETT

THE MUSIC COMPOSED BY

FERRIS TOZER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.
Tonic Sol-fa, 1s. Words only, 7s. 6d. per 100.
Parts for Strings and Timpani may be had on hire.

THE CRUCIFIXION

A MEDITATION

ON THE

SACRED PASSION OF THE HOLY REDEEMER

THE WORDS SELECTED AND WRITTEN BY

W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

Vocal Score, paper cover, One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, with Hymn Tunes, 2d. Tonic Sol-fa, 2d.
Words, complete, 10s. per 100; Words of Hymns, 5s. per 100.

THE DARKEST HOUR

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS.

WITH

HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED, AND THE MUSIC COMPOSED, BY

HAROLD MOORE.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; Tonic Sol-fa 9d.
Words only, 7s. 6d. per 100. Strings parts, 6s. 6d.
Wind parts and Full Score, MS.

THE CROSS OF CHRIST

WORDS SELECTED FROM THE HOLY SCRIPTURES, INTERSPERSED WITH APPROPRIATE HYMNS, BY

W. MAURICE ADAMS

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling.
Tonic Sol-fa Edition, 6d. Words only, 7s. 6d. per 100.

THE STORY OF CALVARY

FOR TENOR AND BASS SOLI AND CHORUS

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling and Sixpence. Paper boards, 2s. 6d.
Tonic Sol-fa, 9d. Words only, 10s. per 100.

IS IT NOTHING TO YOU?

AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially adapted for Country Choirs.

BY

E. V. HALL, M.A.

Price Eightpence.
Tonic Sol-fa, 3d. Words, with Music to the Hymns, price 2d

VIA DOLOROSA

A DEVOTION

FOR BARITONE SOLO AND CHORUS

Suitable for the Seasons of Lent and Passiontide.

THE WORDS DERIVED MAINLY FROM ANCIENT SOURCES

THE MUSIC COMPOSED BY

E. CUTHBERT NUNN.

Price One Shilling and Sixpence. Paper boards, 2s. 6d
Words only, 7s. 6d. per 100.

OLIVET TO CALVARY

FOR

TENOR AND BARITONE SOLI AND CHORUS INTERSPERSED WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED AND WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d. Words only, 10s. per 100.
String Parts, 11s. Wind Parts, 13s 6d. Full Score, MS.

AT THE FOOT OF THE CROSS

(STABAT MATER)

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

ANTON DVORÁK.

(Op. 58.)

THE ENGLISH ADAPTATION BY FRED. J. W. CROWE.

Price Two Shillings and Sixpence.
Tonic Sol-fa, 1s. 6d. Words only, 5s. per 100. Vocal parts, 9d. each
String parts, 10s. Wind parts, &c., 20s. Full Score (Latin words), 45s.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

EDITED BY SIR FREDERICK BRIDGE, C.V.O.

THE CRYES OF LONDON

HUMOROUS FANCY

THREE SETTINGS FOR S.A.T.B. BY

(1) RICHARD DEERING, (2) ORLANDO GIBBONS,

AND

(3) THOMAS WEELKES.

Nos. 1 and 2, Price 6d. each; No. 3, Price 4d.

The old Cryes of London have formed the subject of interesting articles, poems, and pictures, ever since old John Lydgate (1370-1450), a Benedictine of Bury St. Edmund's Abbey, wrote his "London Lackpenny."

Hindley, in his interesting but rather discursive book on "The Cries of London," says: "From the time of Elizabeth to that of Queen Victoria, authors, artists, and printers combined, have presented the cries of Itinerant Traders of London in almost similar form and in various degrees of quality, from the roughest and worst wood-cut blocks to the finest copper and steel-plate engravings or skilfully-wrought etchings. While many of the early English dramatists often introduced the subject, eminent composers were wont to set to music, as a Catch, Glee, or Roundelaye, all the London Cries then most in vogue. They were, I hear, 'ryhte merrie songs,' and the music was well engraved."—(J. F. B.)

London: NOVELLO AND COMPANY, Limited.

TWENTY SHORT AND EASY PIECES

FOR THE ORGAN

BY

VARIOUS COMPOSERS.

SET III.

Price, Paper Cover, Two Shillings and Sixpence. Cloth, Four Shillings.

CONTENTS.

1. MELODY ... A. Herbert Brewer
2. MAESTOSO ... George Calkin
3. AVE MARIA ... Edward T. Chipp
4. INTERLUDE ... Percy E. Fletcher
5. INTERMEZZO ... Alan Gray
6. POSTLUDE ... Alex. Guilmant
7. SURSUM CORDA ... John Ireland
8. LIEDER OHNE WORTE No. 22 ... F. Mendelssohn-Bartholdy
9. ANDANTE ... Gustav Merkel
10. DUETTINO IN G ... Ernest Newton
11. CAVATINA ... Joachim Raff
12. MONOLOGUE No. 5 ... J. Rheinberger
13. MELODY IN F ... Anton Rubinstein
14. DREAMING ... Schumann
15. THE POET SPEAKS ... Schumann
16. SOFT VOLUNTARY ... B. Luard-Selby
17. MENUETTO ... Berthold Tours
18. ASPIRATION ... John E. West
19. SKETCH IN C MINOR ... John E. West
20. ANDANTE CON MOTO ... W. G. Wood

London: NOVELLO AND COMPANY, Limited.

FOUR ENGLISH DANCES

SET 1.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	10	6
String Parts	6	0
Wind Parts	12	0
Ditto (small orchestra)	9	0
Military Band	15	0
Pianoforte Solo	2	6
Violin and Pianoforte	3	0
Quintet (Pianoforte and Strings)	2	6

Extra Strings, 6d. each.

OLD ENGLISH DANCES

SET 2.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	25	0
String Parts	9	6
Wind Parts	21	0
Pianoforte Solo	2	6

From the above: "MINUET D'AMOUR."
Pianoforte Solo, 1s. 6d.; Violin and Pianoforte, 2s.;
Quintet for Pianoforte and Strings, 2s. 6d.
Extra Strings, 6d. each.

Full Score	3	6
String Parts	1	6
Wind Parts	2	9
Military Band	5	0

LONDON: NOVELLO AND COMPANY, LIMITED.

FOUR CHARACTERISTIC WALTZES

1. VALSE BOHÉMIENNE.
2. VALSE RUSTIQUE.
3. VALSE DE LA REINE.
4. VALSE MAURESQUE.

COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 22).

PIANOFORTE SOLO.

PRICE, COMPLETE, TWO SHILLINGS AND SIXPENCE; SEPARATELY, 1s. 6d. EACH.

		s.	d.
Violin and Pianoforte	complete	3	0
Violin and Pianoforte	separately, each	1	6
String parts for Full or Small Orchestra		6	0
Wind parts for Small Orchestra		7	0
Ditto, for Full Orchestra		12	0

	s.	d.
Full Score (Full Orchestra)	5	0
Full Score (Small Orchestra), MS.		
Arrangements, as Quintets, for Pianoforte and Strings, each Number	2	0
Separate String Parts, 6d. each.		
Military Band Arrangement	15	0

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW CHAMBER MUSIC

BY

EDWARD ELGAR.

QUINTET

IN A MINOR

FOR PIANOFORTE AND STRINGS

(Op. 84).

PRICE SIXTEEN SHILLINGS.

QUARTET

FOR STRINGS

(Op. 83)

SCORE ... ... PRICE FIVE SHILLINGS.
PARTS ... ... " EIGHT SHILLINGS.

SONATA

FOR VIOLIN AND PIANOFORTE

(Op. 82).

PRICE SIX SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CONCERTO

IN E MINOR

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

PRICE SIX SHILLINGS.

Full Score and Orchestral Parts on hire only.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings

London: NOVELLO AND COMPANY, Limited.

THEME AND SIX DIVERSIONS

FOR FULL ORCHESTRA.

COMPOSED BY

EDWARD GERMAN.

String Parts, 9s.; Wind Parts, 23s.; Full Score, *In the Press.*

JUST PUBLISHED.

Arrangement for Pianoforte Solo ... 3s. 6d.
" " Pianoforte Duet ... 5s. 0d.

"A brilliant and genial new work—always very melodious, richly scored, and invariably distinguished by an atmosphere of romantic charm."—*Daily Chronicle.*

"The Diversions increase in interest. The Fourth and Sixth may be specially mentioned as being the perfection of musical light music."—*Morning Post.*

"Contrast is one of the leading features of the work, specially marked in the Third Diversion, which might illustrate a rural fête of bucolic frolic."—*Referee.*

"The delicate Second Diversion is a gem of joyous animation."—*Globe.*

"It is brilliant and cheerful, extremely clever, and has the spontaneity which can only be achieved by complete mastery of resource."—*Star.*

"It was full of grace, melodious, and, above all, lucidly expressed. The Fifth Diversion is a fine exposition of a valse theme."—*Weekly Dispatch.*

"The composer has lost none of his virility and joyousness—it is fresh open-air music."—*Observer.*

"Edward German's Theme and Six Diversions provide us with a whiff of sweet English briar-rose—very refreshing."—*World*

"It is a singularly smooth, and even delightful piece of work."—*Manchester Guardian.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FOUR

SHAKESPEARE SONGS

1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY

REGINALD STEGGALL.

Op. 28.

PRICE, TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

AN INTRODUCTION

TO THE

ENGLISH COUNTRY DANCE

Containing the Descriptions together with the Tunes

OF

TWELVE DANCES

BY

CECIL J. SHARP.

PRICE, THREE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

Says one of our Craftsmen:

"SUPER-EXCELLENT STRINGS NEED SUPER-EXCELLENT PACKING."

"I never take one of our strings from its envelope but I think how fine is the packing. And then just as quickly I realise that such grand strings need to be packed in distinctive style. But, of course, clothes don't make the man, do they? It is PERFORMANCE that tells the tale. So, I would say to all you musicians, try our strings. Write for a Sample String—put it on your instrument—note the fine tone. I tell you that British Strings ("Cathedral" and "Summit)" are as near perfection as man can make them. But try the Strings—recommend them to your friends—and you will never want strings of a foreign make again."

OF ALL MUSIC DEALERS.

CATHEDRAL STRINGS.—Beautifully packed in boxes of a dozen. Every string in its transparent, dust- and damp-proof envelope, and each string tissue-wrapped in addition. A delight to the eye when taken from the envelope, and a revelation in tonal-quality when first tried on the instrument.

SUMMIT STRINGS.—Also packed in dozen boxes, and made in the same careful way. A popular string at a popular price. Each string is enclosed in a black, gilt-lettered, damp- and dust-proof envelope. A strikingly fine-toned string. All British Strings ("Cathedral" and "Summit") are best tried on your instrument.

Send for FREE Sample String.

This offer of a Sample String applies to Violin, Mandoline, and Banjo. State exact String required.

BRITISH MUSIC STRINGS, LTD.,

SOLE MANUFACTURERS OF BRITISH MUSIC STRINGS.

MONSELL ROAD, FINSBURY PARK, LONDON, N. 4.

Telegrams: "CELLO, FINSPARK, LONDON." *Telephone: NORTH 2594.*

THE MONTHS

TWELVE SKETCHES FOR THE PIANOFORTE

BY

FREDERIC H. COWEN

IN FOUR BOOKS.

PRICE TWO SHILLINGS EACH.

CONTENTS:

	BOOK 1.		BOOK 3.
JANUARY.	Lullaby for the New Year.	JULY.	Butterflies.
FEBRUARY.	(St. Valentine) Flirtations.	AUGUST.	Mid-day Rêverie.
MARCH.	Boreas.	SEPTEMBER.	Harvest Hymn.
	BOOK 2.		BOOK 4.
APRIL.	In Springtime.	OCTOBER.	Autumn Evening Song.
MAY.	Italian Serenade.	NOVEMBER.	Civic Procession in the Olden Time.
JUNE.	Birds.	DECEMBER.	Christmas Morn.

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

			s. d.		s. d.
No. 2.	FEBRUARY.	String Parts (5) ...	4 0	Wind Parts, &c.	2 9
No. 5.	MAY.	String Parts (5) ...	1 6	Wind Parts, &c.	1 6
No. 6.	JUNE.	String Parts (4) ...	1 0	Wind Parts, &c.	2 6
No. 9.	SEPTEMBER.	String Parts (5) ...	2 6	Wind Parts, &c.	5 0
No. 12.	DECEMBER.	String Parts (5) ...	2 3	Wind Parts, &c.	4 6

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW AND SUCCESSFUL SONG ALBUMS.

SONGS OF ITALY
BY
HERMANN LÖHR.

Contents :—
1. ITALIAN BOAT SONG (Barcarolle).
2. THE HILLS AT ASOLO.
3. GOLDEN STARS THAT SHONE IN LOMBARDY.
4. FESTAL SONG.

For Low, Medium, and High Voices.
Price 4s. net cash.

THREE SONGS OF JUNE
BY
HAYDN WOOD.

Contents :—
1. JUNE IS HERE.
2. JUNE 'S A GIPSY PEDLAR.
3. BUTTERFLY.

Complete, Price 3s. 6d. net cash.

THE MILL O' DREAMS
BY
ERIC COATES.

Contents :—
1. BACK O' THE MOON.
2. DREAM O' NIGHTS.
3. THE MAN IN THE MOON.
4. BLUE BELLS.

For Low and High Voices.
Complete, Price 3s. 6d. net cash.

SONGS OF A ROVER
BY
R. CONINGSBY CLARKE.

Contents :—
1. SEA FEVER.
2. VAGABOND.
3. THE GOLDEN CITY OF ST. MARY.

For Low and High Voices.
Price 3s. 6d. net cash.

FLOWERING TREES
BY
MONTAGUE F. PHILLIPS.

Contents :—
1. LILAC.
2. LABURNUM.
3. HAWTHORN.
4. CRAB APPLE.

Complete, Price 3s. 6d. net cash.

FOUR LOVE SONGS
BY
GRAHAM PEEL.

Contents :—
1. O LIKE A QUEEN'S HER HAPPY TREAD.
2. ALL IN A GARDEN GREEN.
3. HER LOVELINESS.
4. JENNY KISSED ME.

For Low and High Voices.
Complete, Price 3s. 6d. net cash.

CHAPPELL & CO., LTD., 50, New Bond Street, London, W. 1.
AND MAY BE HAD OF ALL MUSIC SELLERS. NEW YORK, TORONTO, AND MELBOURNE.

THE GREATEST SONG INSPIRED BY THE WAR.

"THE MARCH" BY GRANVILLE BANTOCK
POEM BY J. C. SQUIRE.

With a Cover Design from a Drawing by C. R. W. NEVINSON.

MEDIUM VOICE. PRICE 2s. NET CASH.

Among the many poems called forth by the War, "The March," by Mr. J. C. Squire, is certainly one of the finest and most poignant, and this musical setting of it, by one of our foremost composers, is entirely worthy of it. It reflects, in a wonderfully simple and impressive way, the lofty pathos of the poem with its feeling of intense tragedy, softened only by the nobility of its conception.

GRANVILLE BANTOCK
SONGS FROM THE CHINESE POETS

Set I.
1. The Old Fisherman of the Mists and Waters.
2. The Ghost Road.
3. Under the Moon.
4. The Celestial Weaver.
5. The Return of Spring.

Set II.
1. The Tomb of Chao-Chun.
2. A Dream of Spring.
3. Desolation.
4. The Island of Pines.
5. The Pavilion of Abounding Joy.

Price each, 2s. net cash. Set I. in Vol., 7s. 6d. net cash.

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W. 1.

London: Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1.
Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row, E.C. 4.—Monday, February 2, 1920.

THE

ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE, MUS.D., LL.D., D.C.L., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly Lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors, Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M. The syllabus is issued annually at Easter.

A Special Teachers' Training Course, to meet the requirements of the Teachers' Registration Council, has been instituted, prospectus of which is now ready.

A JUNIOR DEPARTMENT is now open.

Prospectus, entry form, and all further information may be obtained on application.

J. A. CREIGHTON,
Secretary.

THE ASSOCIATED BOARD

OF

THE ROYAL ACADEMY of MUSIC & THE ROYAL COLLEGE of MUSIC

FOR

LOCAL EXAMINATIONS IN MUSIC.

Patron—HIS MAJESTY THE KING.
President—H.R.H. THE PRINCE OF WALES, K.G.

ASSOCIATED BOARD:

ERNEST MATHEWS, ESQ., *Chairman.*

SIR ALEXANDER C. MACKENZIE, MUS. DOC., ST. AND., CANTAB., ET EDIN., LL.D., D.C.L., *Principal of The R.A.M.*
PROFESSOR HUGH P. ALLEN, M.A., MUS. DOC., OXON., *Director of The R.C.M.*

OSCAR BERINGER, ESQ.
PROFESSOR PERCY C. BUCK, M.A., MUS. DOC.
EATON FANING, ESQ., MUS. DOC., CANTAB.
FREDERIC KING, ESQ.
SAXTON W. A. NOBLE, ESQ.
SIR WALTER PARRATT, C.V.O., M.A., MUS. DOC., OXON., CANTAB. ET DUNELM.
H. W. RICHARDS, ESQ., MUS. DOC., DUNELM.
PROFESSOR SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., MUS. DOC., CANTAB. ET OXON.
S. P. WADDINGTON, ESQ.
H. WESSELY, ESQ.

Secretary: JAMES MUIR, ESQ.
Bankers: BANK OF ENGLAND, WESTERN BRANCH, BURLINGTON GARDENS, LONDON, W. 1.

THE Board holds Examinations throughout the United Kingdom and in the Colonies in both Theoretical and Practical Music. The Examinations are of two kinds, "Local Centre" and "School." The Local Centre Examinations are carried out by two Examiners chosen almost exclusively from the Staffs of The Royal Academy of Music and of The Royal College of Music. The School Examinations are conducted by one Examiner.

The Subjects for Examination are comprised in the following list:—

GRAMMAR OF MUSIC.	**ORGAN.**	**DOUBLE BASS.**
RUDIMENTS OF MUSIC.	**VIOLIN.**	**HARP.**
HARMONY.	**VIOLA.**	**WIND INSTRUMENTS.**
COUNTERPOINT.	**VIOLONCELLO.**	**SINGING.**
PIANOFORTE.		

Local Centre Examinations (Syllabus **A**). Examinations in Theory held in March and November at all Centres. In Practical Subjects in March—April at all Centres; and in the London district and certain Provincial Centres in November—December also. **Entries** for the March—April Examinations **close Wednesday, February 11th** (or, with extra fee, **February 19th**), **1920.**

School Examinations (Syllabus B) held three times a year: viz., March—April, June—July, and October—November. **Entries** for the March—April Examinations **close Wednesday, February 4th** (or, with extra fee, **February 12th**), **1920.**

Theory Papers set in past years (Local Centre *or* School) may be obtained from the Central Office, price 6d. per set, per year, post-free.

The Board offers annually **Six Exhibitions** tenable at The Royal Academy of Music or The Royal College of Music **for two or three years.** These Exhibitions are limited to Candidates under twenty years of age who fulfil certain conditions set forth in each Syllabus.

Syllabuses **A** and **B**, Forms of Entry, and any further information, may be obtained, post-free, from the Secretary—

JAMES MUIR,

TELEGRAMS:—"ASSOCIA, LONDON."
TELEPHONE:—MUSEUM 1710.

CENTRAL OFFICE: 14 & 15, BEDFORD SQUARE, LONDON, W.C. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., LTD., Paternoster Row, E.C. 4.—Monday, February 2, 1920.

MADE IN ENGLAND.

THE POSTAGE OF THIS NUMBER IS TWOPENCE

No 925

Price 4d.

THE MUSICAL TIMES

FOUNDED 1844

MARCH 1, 1920

SPENCER PIANOS

GRANDS ✓ UPRIGHTS ✓ PLAYERS

Sole Agents

MURDOCH·MURDOCH & CO

Piano & Player-Piano Experts

461 & 463 OXFORD STREET W

And at BRIGHTON · PORTSMOUTH · SOUTHAMPTON
FOLKESTONE · DOVER · CHATHAM
BIRMINGHAM · CAMBRIDGE

WIGMORE STREET,
LONDON.

"The World's Piano Centre."

ARCHIBALD RAMSDEN LTD.

PIANOS

CECILIAN HOUSE.

· 65 · Wigmore Street ·
· LONDON · W.1.

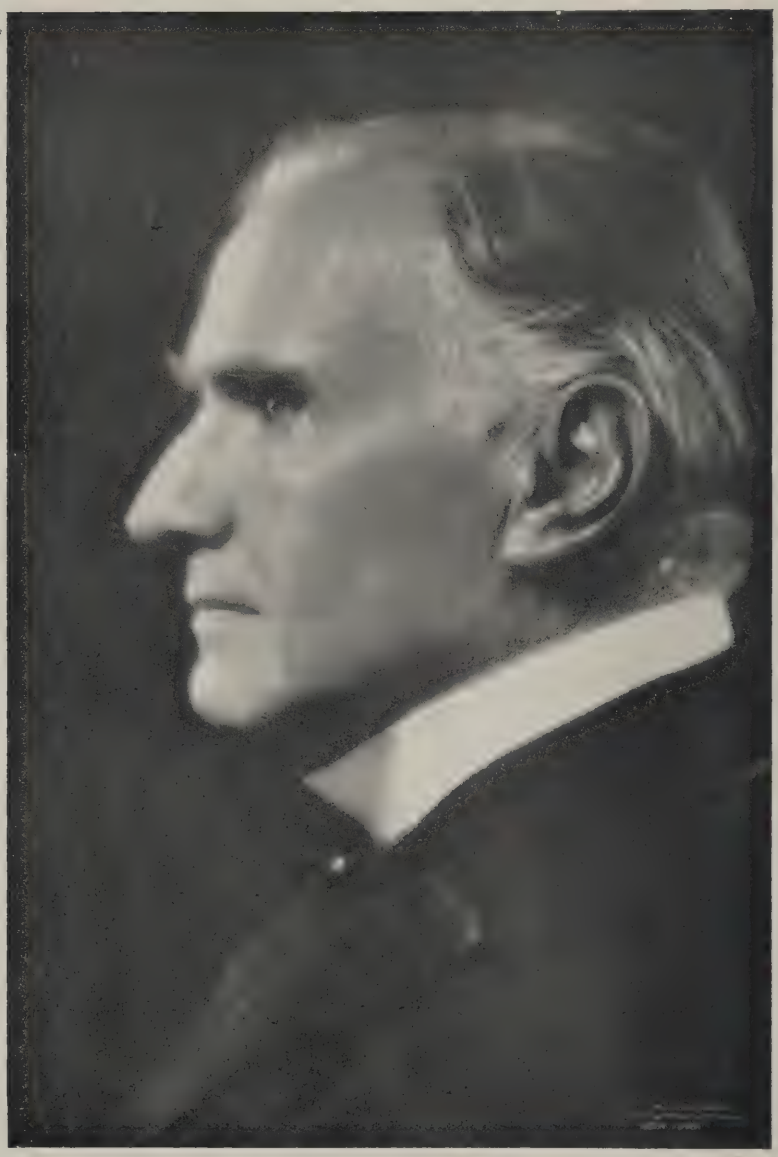
ALSO
12, Park Row,
LEEDS.

"NEW PATENT THREE COMPARTMENT TOP LID" FOR GRAND PIANOS.

We have already converted over 600 Grand Pianos with this New Device.

Kindly send for Booklet giving particulars.

From a Photograph by Pirie MacDonald, New York



Walter Damrosch

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 925.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

MARCH 1 1920

Price 4*d.*; *Postage* 2*d.*
Annual Subscription, Post-free, 5*s.*

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

SATURDAY, MARCH 13, AT 2.30 P.M.

THE DREAM OF GERONTIUS
ELGAR.

MADAME KIRKBY LUNN.
MR. GERVASE ELWES.
CAPTAIN HERBERT HEYNER.

GOOD FRIDAY, APRIL 2, AT 2.30 P.M.

MESSIAH - - - HANDEL

MISS RUTH VINCENT.
MISS ASTRA DESMOND.
MR. JOHN COATES.
MR. NORMAN ALLIN.

FULL CHORUS AND ORCHESTRA.

At the Organ - - MR. H. L. BALFOUR.

Prices: Stalls, 8s. 6d.; Arena, 7s.; Balcony, 4s. 9d. and 3s.; Gallery, 1s. 3d.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, MUS. Doc., LL.D., F.R.A.M.

FORTNIGHTLY CONCERTS, Saturdays, March 6 and 20, at 3.
CHAMBER CONCERT, Wednesday, March 10, at 3.
ORCHESTRAL CONCERT, Queen's Hall, Tuesday, March 23, at 3.
SCHOLARSHIPS will be competed for at Easter. Vocalists (Female), Piano (Male), Organ Playing, Composition, and Sterndale Bennett Scholarship in any branch of Music. Last day for entry, March 31.
A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted, prospectus of which is now ready.
L.R.A.M. EXAMINATION SYLLABUS will be ready at Easter.
A JUNIOR DEPARTMENT is now open.
J. A. CREIGHTON, Secretary.

THE INCORPORATED SOCIETY OF MUSICIANS.

Founded 1882. Incorporated 1892.

OBJECTS OF THE SOCIETY.

The objects for which the Society is established are the promotion of whatever may tend to the elevation of the status, and the improvement of the qualifications, of all members of the Musical Profession, or may aid the musical education of the people

ADVANTAGE OF MEMBERSHIP.

A Benevolent Fund for Members, the Regulations for which have purposely been made as wide as possible in order to meet the many and very varying contingencies which arise from time to time.

An Orphan Fund for the children of musicians, which is open to the dependents of all musicians, whether their parents were members of the Society or not.

Legal advice on all professional matters; Income Tax Claims; Copyright; The Recovery of Fees, &c.

Registers open to members of "Vacant Appointments" and "Engagements," and for the transfer from member to member of pupils moving to new districts.

Full particulars may be obtained upon application to the GENERAL SECRETARY, 19, BERNERS STREET, W. 1.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.
(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: PROFESSOR HUGH P. ALLEN, M.A., Mus. Doc.
Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

The MIDSUMMER TERM will commence on Monday, April 26, 1920.
ENTRANCE EXAMINATION, Thursday, April 22, 1920.
A Junior Department is established for Pupils under 16 years of age.
Syllabus and Official Entry Forms may be obtained from the Registrar.
THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.
Particulars may be obtained from the Registrar of the College.
CLAUDE AVELING, Registrar.

THE ASSOCIATED BOARD
OF THE R.A.M. AND THE R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 13th, 1920.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., June-July, October-November, and March-April. Entries for the June-July, Examinations close Wednesday, May 12th (Irish Entries, May 5th), 1920.
Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 6d. per set, per year, post-free.
The Board offers annually SIX EXHIBITIONS tenable at The R.A.M. or The R.C.M. for Two or Three Years.
Syllabuses A and B, Entry Forms, and any further information, may be obtained post-free from—
JAMES MUIR, Secretary,
14 & 15, Bedford Square, London, W.C. 1.
Telegrams: "Associa, London."

GUILDHALL SCHOOL OF MUSIC.

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

NEW TERM COMMENCED MONDAY, JANUARY 12TH.
PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.
Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s. per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.
Weekly Orchestral Practices.
Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.
Telephone: Cent. 4459.
H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.
H. A. HARDING, Hon. Sec.
Kensington Gore, S.W. 7.

ADVANCE IN PRICES.

The prices of certain of the Novello publications were again advanced on April 1, 1919, but the charges are still unaltered in the advertisement columns.

MANCHESTER SCHOOL OF MUSIC.

Founded 1892.

Principal: Albert J. Cross, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.

All Branches of Music taught. Day and Evening Private Lessons.

Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.

Opera Class, "The Golden Web," by Goring Thomas.

Single Subjects taught. Prospectus from 16, Albert Square.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir Edward Elgar, O.M., Mus. Doc., LL.D.
Director ... ... Granville Bantock, M.A.

Session 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

THE INCORPORATED

LONDON ACADEMY OF MUSIC,

22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3, and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.)

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ORCHESTRAL AND CHAMBER MUSIC CLASSES WEEKLY.

Frequent Students' Concerts. Examination in Music and Elocution, July and December. Spong Rhythmic Dancing. For Prospectus and Examination Syllabus apply to the

Central Academy, 22, Princes Street, Cavendish Square, W. 1.

THE BRITISH MUSIC SOCIETY

For BRITISH Music and Music in BRITAIN.

Patron: THE RT. HON. A. J. BALFOUR.

President: THE LORD HOWARD DE WALDEN.

Hon. Director: Dr. A. EAGLEFIELD HULL.

MEMBERS (Full national, international, and local benefits, with full voting powers)—One Guinea a year, professionals and amateurs alike.

JUNIOR MEMBERS (up to the age of 21), (Full benefits but no voting powers. Monthly Bulletins, but no Year-Book)—Five Shillings a year.

SCHOOL MEMBERS—Five Shillings a year. One free lecture with grant of music, books on music, and Bulletins for School Library. Schools may even adopt Half-a-Crown or smaller subscription, but the total *minimum* subscription from a School Branch must be Seven Guineas a year.

In certain Branches there are:—

ASSOCIATES (Local benefits only, but no voting powers, and no Bulletins)—Five Shillings a year.

BULLETIN ASSOCIATES—Half-a-Guinea a year. Same advantages as Associates, with addition of Monthly Bulletins.

For further particulars regarding formation of Centres, Branches, &c., write to the Local Representative or Local Secretary, or to

THE GENERAL SECRETARY,

19, Berners Street, London, W. 1.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, Blomfield Crescent, Paddington, W. 2.

Founder: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., Arthur G. Bates.

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: His Grace The Duke of Leeds.

Board of Examination.

Dr. Horton Allison, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
Dr. F. J. Karn, Mus. Bac. Cantab., Principal.
G. Augustus Holmes, Esq., Director of Examinations.
(For a full list of the Examiners *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at the various Local Centres in the Provinces in APRIL. Last day of entry, Monday, March 15th.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date. The Half-Term begins Monday, February 16th. For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: The Rt. Rev. Bishop J. E. C. WELLDON, D.D., Dean of Durham.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best Introductory Voluntary for the Organ, and Evening Service.

BRONZE MEDALS for the best Hymn-Tune, Te Deum (Chantwise), Harmonized Setting of the Guild Office.

Organists (Members) have the free use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

VICTORIA COLLEGE OF MUSIC.

LONDON.

(Under the direction of the Victoria College Corporation, Ltd.)

INCORPORATED 1891.

158, Holland Park Avenue, Kensington, W. 11.

President: The Most Hon. The Marquis of Anglesey.

Board of Examination:

Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.
Registrar: J. G. Cooper, Mus. Doc. Dunelm., F.R.C.O.
Robert Fox Frew, Mus. Doc. Dunelm.
Rev. Noel Bonavia-Hunt, M.A. Oxon.
Secretary: H. Portman Lewis.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music

SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.

All communications to be addressed to The Secretary, Registered Office, 11, Burleigh Street, Strand, W.C. 2.

ROYAL COLLEGE OF MUSIC.

ASSOCIATESHIP EXAMINATION (A.R.C.M.).

Specimen AURAL TESTS can be had on application to the Registrar, Royal College of Music, Prince Consort Road, South Kensington, S.W. 7.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £36. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.
The Prospectus, with Scholarship information, Diploma Regulations and Entry Forms, on application.
Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

LONDON SOCIETY OF ORGANISTS.

President, 1920: SYDNEY H. NICHOLSON, M.A., Mus. B.
Hon. Treas.: J. Percy Baker, Mus.B. Hon. Sec.: J. Warriner, Mus.D.
All particulars as to membership from Hon. Sec., on application.
de Crespigny House, Denmark Hill, S.E. 5.

GLASGOW MUSICAL (COMPETITION) FESTIVAL

TENTH (ANNIVERSARY) FESTIVAL.

APRIL 30 to MAY 8.

73 CLASSES.

School Choirs, Junior Choirs, Singing Games, Action-Songs, Mixed Voice, Male Voice, and Female Voice Choirs, Church Choirs, Vocal Solos, Duets, and Quartets, Operatic Quartets, Chamber Music, Instrumental Solos and Duets, Brass Quartets, Elocution and Dramatic Classes.

Adjudicators:

GRANVILLE BANTOCK. H. WALFORD DAVIES.
ERNEST NEWMAN. Sir J. FORBES-ROBERTSON.

SYLLABUS (48 pages), 6d., post-free, from
FESTIVAL OFFICE, 187, ST. VINCENT STREET, GLASGOW.

EDINBURGH MUSICAL (COMPETITION) FESTIVAL

USHER HALL.

FIRST FESTIVAL.

MAY 20, 21, and 22.

62 CLASSES.

Mixed Voice, Male Voice, and Female Voice Choirs, Church Choirs, Junior Choirs, School Choirs, Action-Songs, Singing Games, Operatic Quartets, Vocal Solos, Duets, and Quartets, Brass Quartets, Instrumental Solos and Duets, Chamber Music.

Adjudicators:

H. PLUNKET GREENE. H. S. ROBERTON.
Dr. R. VAUGHAN WILLIAMS.

Entries must be sent to the Hon. Sec. not later than March 20.

SYLLABUS and ENTRY FORMS from Secretary,
27, GEORGE STREET, EDINBURGH.

BACH'S PASSION (ST. JOHN) will be given each Saturday during Lent, at 3.30 p.m., and Good Friday, at 4 p.m., at St. Anne's Church, Soho, with full Orchestra and Organ For tickets, send stamped addressed envelope to Rector, 28, Soho Square, W.1. North and South Galleries are free and unappropriated.

WIGMORE HALL

WIGMORE STREET, W.

Under the Gracious Patronage of
HER MAJESTY QUEEN ALEXANDRA.

MR. HERMAN KLEIN ANNOUNCES THE
FIRST CONCERT OF VOCAL TRIOS
BY THE
CECILIA LADIES' CHOIR
ON
SATURDAY EVENING, MARCH 20, 1920,
AT EIGHT O'CLOCK.

THE PROGRAMME WILL INCLUDE THE FOLLOWING CHORAL TRIOS:—
"My Love dwelt in a Northern Land" ... ... *Elgar.*
"A Song of Morning" ... ... *A. C. Mackenzie.*
"June Roses" ... ... *Schumann.*
"Dream-Pedlary" ... ... *Colin Taylor.*
"Sound Sleep" ... ... *R. Vaughan Williams.*
"The Ballad of Sir Humphrey Gilbert" *W. Wolstenholme.*
"Sir Eglamore" ... ... *H. Balfour Gardiner.*

ALSO A
Cantata, "As the Leaves fall," by HAROLD E. DARKE, Mus. Doc.; and Trio, "The Quest," by CYRIL B. ROOTHAM, Mus. Doc., with Accompaniments for Pianoforte and Small Orchestra.

Soloists:
MISS HELEN BLAIN. MRS. FOSTER SALMOND.
MISS ALISON KING. MISS LÉONIE ZIFADO

At the Piano - - MISS MABEL RUTLAND.
Conductor - - - MR. HERMAN KLEIN.

TICKETS (including Tax): 10s. 6d., 8s. 6d., 5s. 9d., and 3s.
To be obtained of the the usual Agents; of Messrs. Keith, Prowse & Co., 162, New Bond Street, and all Branches; at the Box Office, Wigmore Hall; and of Mr. HERMAN KLEIN, 40, Avenue Road, N.W. 8.

WIGMORE HALL STUDIOS,

32-34, WIGMORE ST., AND 110, HIGH ST., MARYLEBONE.

Owing to the growing demand for more Studio accommodation,
NEW ADDITIONAL STUDIOS
have been opened at 110, HIGH STREET, MARYLEBONE (opposite New Cavendish Street), where every comfort and convenience is provided, as at the Wigmore Street Studios.
GRAND PIANO IN EVERY ROOM.
ELECTRIC LIFT, CENTRAL HEATING, AND WAITING LOUNGE.
Early application necessary.
Apply, THE WIGMORE HALL AND PIANO GALLERIES, LTD., 52, WIGMORE STREET, W. 1.

MIDLAND
Musical Competition Festival.

ENTRIES CLOSE MONDAY, MARCH 22, 1920.

Gen. Hon. Secretaries, Queen's College, Birmingham.

THE TECHNIQUER

For all Instrumentalists. Patented in Great Britain and U.S.A.
Invented by Mr. R. J. PITCHER, Mus. Bac.

Extract from a letter:—
"Peterhead, Scotland.
"I have been in the Army five years. After three years without an instrument I obtained this appointment in open competition, and the only practice I had was on a TECHNIQUER. This week my piano arrived. I do not find myself nearly as 'rusty' as I was afraid I should be, and I put it down to my few minutes' daily use of your wonderful little apparatus "ERNEST C. EDWARDS."

Send for particulars and testimonials. "Hand Development," 7d.
The Secretary, 33, Orchard Street, W. 1.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1s. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, N.W.-1

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. The Duke of Connaught, K.G.

Principal: Sir Alexander C. Mackenzie, Mus. Doc., LL.D.

METROPOLITAN EXAMINATION, Christmas, 1919.

The following CANDIDATES have been successful:—

HARMONY, COUNTERPOINT and COMPOSITION.

As Teacher.—Albert Edwin Tucker.

Examiners.—F. Corder, A. J. Greenish, Mus. Doc. Cantab., Sir A. C. Mackenzie, Mus. Doc., LL.D., D.C.L.

SINGING.

As Performer and Teacher.—Nellie Alice Gordon.

As Teachers.—James Boulden, Frederick William Clarke, Ethel Collar, Nellie M. Cox, Henry Tyas Gilberthorpe, Anne Hessman Goodenough, Charlotte Wylie Miller, Albert Henry Radcliffe, Wynne Runting, Florence Adelaide Tatton, Edward Wakefield, Arthur Yould.

As Performers.—Jennie Wardhaugh Bell, Winifred Brady, Elsie G. Cantell, Vera Cree, Doris Queenie Dean, Theodora McNab Deane, Margery Edwards, Ina Farnell, Anne Fidler, Margaret Amelia Francis, Elsie Hadfield, Ruby May Holding, Myfanwy Margaret James, Dilys Mary Jones, Mabel Linwood, Matthew Morton, Audrey Beilby Noel Noel, Ernest Platts, Arthur Robert Poole, Dorothé Marion Bowers Silk, Pétronella Martina Eugenie Tresfon, Marjorie Thompson, Adela Gertrude Wallis, Marie E. Williams.

Examiners.—F. Percival Driver, Edward Iles, Frederic King, Charles Phillips, Selina Pitt Soper.

PIANOFORTE.

As Performers and Teachers.—Nancy Beatrice Aiken, Kathleen Ruth Wilson.

As Teachers.—Hilda Doris Alvey, Mary Grace Anderson, William Robert Anderson, Doris Annie Andrew, Eileen Walsh Archer, Theresa May Babbage, Phyllis Norma Bambury, Frances Mary Barnett, Sybil Mary Beer, Ebba Bergström, Florence Ella Beaver, Florence Amelia Bettle, Jessie Margaret Blatch, Jessie Caroline Bloomfield, Marjorie Katharine Boden, Marion Augusta Bolander, Helen Bolton, Eleanor Bool, Millicent Bool, Marjorie Ada Brotherton, Victoria Marie Bryant, Elsie Mabel Burch, Emily Madeleine Gertrude Burke, Gertrude Buxbaum, John Edmund Byron, Edith Agnes Cairney, Catherine Campbell, Gladys E. Capon, Winifred Mary Chapman, Beatrice Mary Chalkley, Rita Olive Cobby, Rachael Cole, Edith Colling, May Collinge, Florence Charlotte Cook, Katharine Ranee Corlett, Flossie Helen Cornfoot, Mary Kathleen Cullen, Moray Maxwell Cunningham, Nellie Cunningham, Dorothy May Curtis, Ida B. H. Davies, Irene Davis, Isabel Doak, Jessie Mary Edwards, Emily Ellis, Margaret Alice Evans, Gertrude Emma Fairclough, Grace Fazackerley, Doris Fisher, Beulah Forster, Nellie L. Fowler, Violet Kate Fowler, Daniel Lewis Francis, Evelyn Doris Gandy, Catharine Mary Linda Gates, Bertha Gill, Gladys Langhorn Gillard, P. Alice Goodman, Gertrude Annie Gore, Margery Gower, Ivy Unsworth Green, Thelma Collingridge Green, Annie Griffiths, Louise Gros, Marion Alice Hainsworth, Gladys Catherine Hall, Grace Hall, Henrietta Myrtle Halsey, Beatrice Hargreaves, Edith Augusta Harley, Florence Melba Harper, Violet Belle Harris, Irene Hartley, Jean Frances Harverson, George Lewis Hatton, Irene Ann Hewett, Clare Hickey, Mary Austin Hicks, Ethel Alice Hirst, Alan Hitchon, Nora Hodges, Ena Holland, Jane Catherine Holt, Vera Holt, Dorothy Holttum, Olive Mary Huddart, Doris Winifred Hughes, Margaret Elsie Hughes, Margaret G. Humphries, Lilian Hyams, Clarice M. Iles, Lillian Mary Jeffcoat, John Handel Jones, Olive Mary Kemp, Sheelah King, Isobel Searle Knowles, Marjorie Mary Langley-Naylor, Lucy Asquith Leek, May Lewis, Mildred Spettigue Lillecrapp, Gertrude Mary Littlewood, Florence Margaret Livermore, Vera Louisa Lount, Eileen Maddock-Brew, Beatrice Maguire, Doris May Marshall, Grace Muriel Martin, Isabel Martin, Matilda Lawson McCaw, Margaret Grant McConechy, Flora Daisy McDonald, Barbara W. Miller, Daisy May Mitham, William George Edwin Monday, Gwyneth Morgan, Joseph Morgan, Frances Winifred Mouncestephens, George Kemp Nesbitt, Sheila Mary O'Ferrall, Enid Clare Overend, Violet Mary Pagett, George Parker, Dorothy Eleanor Pattinson, Muriel Rose Poynton, Albert Francis Pearson, Rachel Helena Peterkin, Nancy Gwendolen Petree, Hilda Picton-Jones, Eleänore R. Polwarth, Lilian Ponsford, Barbara Bright Porter, Frederick Albert Poulteney, Guendolen May Purdom, Mary Gladys Pyne, Grace Rawlings, Ruth Annie Norman Reed, Annie Drummond Reid, Audrey Mary Reid, Catherine Webster Renny, Wynnie Richards, Kathleen Richardson, Mary S. H. Richardson, Elizabeth Roberts, Gertrude Estelle Roberts, Mabyn Roberts, Frances E. Rolfe, Theresa Winifred Rolph, Lilian A. Round, Renee Satchwell, Grace Mary Saville, Hettie Esther Sayers, Beatrice Scammell, Ethel Mary Scott, Millicent Shepperd, E. Doris Shipman, Mary Earl Sidgwick, Elizabeth Margaret Simpson, Ethel Mary Sissons, Dora Smith, Elfrida Smith, Ellen Smith, Florrie Smith, Grace Smith, Maude V. Dodder-Smith, Mary Smithies, Phyllis Sole, Annie May Ferguson Spencer, Muriel Franklin Spurr, Marguerite Eleanor Stephens, Mary Stuart, Maud Mary Taylor, Loveday Thomson, Ethel Tuck, Catherine Underwood, Alfreda F. Vaughan, Netta Murray Veitch, Margaret Waites, Audrey Mary Walder, Marjorie Walgate, Alfred Walker, Wilma Ethel Walton, Margaret Pike McCall Wareham, Ethel Warr, Marjorie Warrington, Jennie West, Bertha Amelia White, Florence Whitby, Ethel Mary Whyte, Edith Rose Widdowson, Edna Lilian Willoughby, Edith Wilson, Elsie Wood, Kathleen Marion Willoughby Wood, Cecilia Mary Woods.

As Performers.—Mary Stewart Abbott, Sybil Irene Bagnall, Doris Rena Cocks, William Aston Connell, Lilian Annie Davies, William Lovelock, Christian Gillies McGregor, Lilian Violet Morgan, Helen Dorothy Pickett, Henrietta Ridgeway, Julia Burn Scott, Enid Ruth Wykes.

Examiners.—Carlo Albanesi, Oscar Beringer, Victor Booth, Ambrose Coviello, Harold Craxton, Herbert Lake, Dora Matthay, Tobias Matthay, Hedwig McEwen, Frederick Moore, Claude Pollard, Charles F. Reddie, Felix Swinstead, Percy Waller, Septimus Webbe, Cuthbert Whitemore.

ORGAN.

Charles Bissill Morris, Charles Whittington.

Examiners.—Stanley Marchant, Mus. D. Oxon., Henry W. Richards, Mus. D. Dunelm., Reginald Steggall.

ORCHESTRAL INSTRUMENTS.

VIOLIN.

As Teachers.—Cicely Edith Mary Attwater, Norah Brown, Norah Denness Cooper, James Dalziel, Leslie Oliver Dawson, Eveline Joyce Evans, Agnes R. Ferguson, Julia Gladys Lindars, Evelyn Pain, Nan Rees, Gertrude Rider, Coralie Joan Stephens, Lena Wood.

As Performers.—Margaret Skeen MacLeod, Kathleen Mary Reed, Irene Stubington Spurgeon.

VIOLA.

As Teacher.—Honoria Maud Batchelor.

VIOLONCELLO.

As Performer.—Cecil Edward Phipps.

CORNET.

As Performers.—Francis Greenfield, John Pursglove.

Examiners.—F. Corder, Spencer Dyke, James T. Lockyer, J. Solomon, Herbert Walenn, H. Wessely, Rowsby Woof.

PIANOFORTE ACCOMPANIMENT.

Eleanor England, Jean Mary Pate, Irene Florence Kathleen Rogers.

Examiners.—F. Corder, Welton Hickin, Cuthbert Whitemore.

ELOCUTION.

As Teachers.—Essex Dane, Doris Faulkner-Mayall, E. Madeline Hovenden, Margaret Ann Smith.

As Performer.—Margaretha van Hulsteyn.

Examiners.—A. Acton Bond, F. Corder, Annie M. Child, Katie Thomas.

EXAMINATION IN VOICE CULTURE AND CLASS SINGING.

The following CANDIDATES have been successful:—

Marian Gwendoline James, James Lang, Francis William Poulton, Renee Satchwell.

Examiners.—Stewart Macpherson, Henry W Richards, Mus. Doc. Dunelm.

ASSOCIATESHIP BY EXAMINATION.

Winifred E. Young.

J. A. CREIGHTON, Secretary.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.

Dear Sirs,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.

ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: Cash, or instalments of 20s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to

THE MALKIN PATENT PEDAL CO., Ltd.,

NEWCASTLE-UNDER-LYME.

London Address: 11, Ashlake Road, Streatham, S.W. 16.

Messrs. NOVELLO beg to announce that they have now resumed the

RED LEATHER BINDINGS

FOR THE

CATHEDRAL PSALTER, THE CATHEDRAL PRAYER BOOK, AND CHANT BOOKS;

AND

RUTLAND GRAINED LEATHER

FOR

ORATORIOS AND CANTATAS.

MUSICAL COMPOSITIONS REVISED.

Lyrics Set to Music, Melodies Harmonized, Music Transposed and Copied, Band Parts Written, MSS. Prepared for Publication by a Master Hand, Accompaniments of Distinction Written to Songs.

For terms, write, A. CARRINGTON BRIGGS, Glenholme, The Common, Hessle, E. Yorks.

FOR SALE.—MINIATURE ORCHESTRAL SCORES OF SYMPHONIES: Beethoven, 3 vols.; Schumann, 2 vols.; Schubert; Mendelssohn's Scotch No. 3 and Italian No. 4; Tchaikovsky's "Pathétique." Also Beethoven's Quartets, Brahms's Sextets. Ten volumes, nearly new, bound calf, £1 1s., or would sell separately. C. M. Barran, Wroughton, Swindon.

How to play difficult music with ease. . . .

Pianists who wish to play the music which affords the greatest enjoyment and relaxation—the compositions of the world's greatest musicians—and who are averse to the drudgery of wearisome keyboard practising in order to obtain the necessary technical proficiency, will find the "Brain to Keyboard" method of the greatest possible help.

Practice on this system, much of it away from the keyboard, is never wearisome, and after some weeks of it, spending quite a short time every day, a degree of technical proficiency is obtained which would be otherwise impossible, even after years of keyboard practising for several hours daily.

Sir FREDERICK BRIDGE, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C.1.

CHARLES TREE.

MR. TREE'S RECITAL-LECTURE IS DRAWING PACKED ENTHUSIASTIC HOUSES EVERYWHERE IT IS GIVEN.

SECRETARY, GREENOCK MUSICAL ASSOCIATION, Feb. 16, 1920.—"I have heard so many appreciative references of your last week's Recital-Lecture here, that I cannot refrain from offering congratulations on its undoubted success. The lucid exposition and general treatment of this interesting subject, coupled with the real artistry evidenced in the fifteen song illustrations, mark your lecture as an exceptionally instructive, educative, and entertaining one. It has long been obvious that there is a great field for such a practical exposition of the subtle art of voice-production, and I hope you will be increasingly able to devote a considerable portion of your time to it. My executive are unanimous in the desire that you should give us a repeat performance next session, as they regard your treatment of this subject as being of first importance and eminently useful to all interested in the vocal art."

SOUTHEND, Secretary writes.—"It may interest you to know that everybody, without exception, was absolutely delighted with the evening, and many have expressed the opinion that they have personally benefited by it."

EPSOM, Jan. 22.—"Last evening there were no empty seats. The audience were delighted with the lecture—with its informative nature as regards voice-production and the illustrative singing of Mr. Tree, who lit it up with a humour peculiarly his own."—*Herald.*

Until teachers and students realise that the great "secret" of voice-production is the simple relation between true speech and singing, that herein lies the simple key to correct vocal placement, to vocal ease, to good enunciation, we shall continue to lose 75 per cent. of our fine young voices as we have been doing for very many years. The tragedies of vocal production brought about by the camouflage so persistent in London to-day is appalling. Lucky the student who happens to be a pupil of one of the very few professors who know the art.

"HOW TO ACQUIRE EASE OF VOICE." BY CHARLES TREE.

At any Smith's Bookstall, and from Joseph Williams, Ltd.

Concerts, Lectures, &c. Address, 29, King's Road, Chelsea, S.W.3.

THE WINDSOR CASTLE SINGERS

(Gentlemen of the Choir of St. George's Chapel Royal, Windsor).

Mr. FREDERICK SMITH. Mr. EATON COOTER.
Mr. MALCOLM BOYLE. Mr. LEWIS STAINTON.

For Ballad and Orchestral Concerts, Receptions, Banquets, &c., Address, MALCOLM BOYLE, 22, THE CLOISTERS, WINDSOR. ('Phone: WINDSOR 166).

PROFESSIONAL NOTICES.

JOHN MACLENNAN (TENOR).
185, Loughborough Road, S.W.9. Telephone: Brixton 1702.

CHARLES T. BATCHELOR (BARITONE).
Oratorio, Recitals, Concerts, Receptions, &c.
10, Roche Road, Norbury, S.W.16.

MR. MAURICE VICCARS
BARITONE.
41, Arvon Road, Highbury, N.5.

MR. ALBERT FRISBY.
Bass Soloist, Paddington Parish Church.
70, St. George's Road, Forest Gate, E.7. 'Phone Messages: East 1703.

MISS EILEEN GORDON, L.R.A.M.
Singing and Voice-Production; Preparation for L.R.A.M. and A.R.C.M. Diplomas.
Pianoforte Tuition also given.
Write, c/o Messrs. Weekes & Co., 14, Hanover Street, W.1.

OSWALD PEPPERCORN (VOICE SPECIALIST).
Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W.1.

HUGH WILLIAMS.
Late Solo Tenor, St. Anne's, Soho. 16, Cromwell Road, N.2
Now available for Special Services.

MISS LYDIA JOHN
A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W.6. Tel.: Hampstead 5797.

MR. HOWARD LEWYS
TENOR. CRUCIFIXION, ETC.
181, Ribblesdale Road, Streatham, S.W.16.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

MR. WILLIAM SHEEN
(TENOR).
Oratorio, Concerts, &c.
62, Grosvenor Road, Ilford.

J. HENRY
BASS-BARITONE.
(Ex-Cathedral Soloist.)
"Dream of Gerontius," "Crucifixion," "Passion Music," "Redemption," &c.
For terms and vacant dates, apply, 26, Crossfield Road, N.15.

MR. PERCY JUDD
BARITONE.
Oratorio, Concerts, &c.
2, Chelmsford Avenue, Southend-on-Sea.

HERBERT TRACEY
(BASS-BARITONE).
Address (temporary): 5, Clarence Place, Clapton Square, N.E.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

MR. W. H. BREARE
VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

Musical Reviser to Messrs. Novello for Thirty-Five Years.

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.

*** The late Sir Hubert Parry kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted.—Sir Frederick Bridge, C.V.O.; Sir Edward Elgar, O.M.; Prof. H. Walford Davies, Mus. Doc.

MUS. BAC. DEGREE

Complete Postal Preparation for "FIRST" and "FINAL" MUS. BAC.

Latest Successes: 5 First Mus. Bac.
5 Final Mus. Bac. 2 Final Mus. Doc.

THESE STUDENTS PASSED AT FIRST ATTEMPT.

Dr. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

DR. NORMAN SPRANKLING

Mus. Doc. (Lond.).

Graded Postal Courses:—
(1) L.R.A.M. Course. (3) A. and F.R.C.O. Courses.
(2) A.R.C.M. Course. (4) A. and L. Mus. T.C.L. Courses.
(5) Mus. Bac. and Mus. Doc. Courses.

Numerous Successes.

For Prospectus, Address, 48, Linden Road, Redland, Bristol.

A. R. C. M.
AND
L. R. A. M.
COMPLETE
POSTAL PREPARATION IN ALL PAPER WORK.

(Including the new A.R.C.M. requirements).

Dr. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

MR. TRAVERS ADAMS returns thanks for letters. Vocal Classes shortly resumed. Intending pupils will receive copy, gratis, of latest work, "Physical Development in Relation to Perfect Voice-Production." Apply, 158, Holland Park Avenue, W.11.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS. D. and MUS. B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five.* Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 33 " " "

Mr. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o Forsyth Bros., Deansgate, Manchester.

DR. CROSSLEY.—SINGING, PIANO, COMPOSITION. Special Coach for Degrees, &c. Lessons at Forsyth Bros., Deansgate, Manchester; also by Correspondence. Terms, &c., Radcliffe, Manchester.

ARTHUR ELLARSHAW, L.R.A.M. A.R.C.M., (formerly Mangelsdorff), of the British Expeditionary Force, France. *Pianist and Teacher of Pianoforte,* Cole Bank School of Music, 497, Coventry Road, Birmingham.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 370 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W.3.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 40, Wigmore Street, W.1.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W.11.

DR. LEWIS' TEXT-BOOKS:
Harmony. (2 vols.) 5s. each, net.
Counterpoint. 5s. net.
Double Counterpoint and Canon. 5s. net.
Fugue. 1s. 6d. net.
Elements of Music. 2s. 6d. net.
Development of Anglican Church Music. 2s. net.
Pronouncing Vocabulary of Musical Terms. 6d. net.
Dictionary of Musical Terms. 6d. net.
Material of Melody. 3d. net.
Improvisation. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W.1

L. R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.

RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.

"Tralee," Warwick Road, Cliftonville, Margate.

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher), Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

MEMORY.—Miss Lilias Mackinnon, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

ELY CATHEDRAL.—WANTED, TENOR LAY-CLERK. £110, with additional £50 if qualified to teach in Choir School. Apply, with testimonials and references, Precentor, Ely Cathedral.

YORK MINSTER.—TENOR SONGMAN REQUIRED. Salary, £120. Further particulars and form of application may be obtained from the Chapter Clerk, 1, Minster Gates, York. (Stamped addressed envelope to be sent.)

TENOR AND BASS WANTED for Christ Church, East Greenwich. £15 each. Apply, R. Goodwin, F.R.C.O., L.R.A.M., 103, Manwood Road, Crofton Park, S.E.4.

ORGANIST AND CHOIRMASTER, for a Westminster Church. £60. Apply, giving experience, to "S.," 9, Earl Street, Westminster, S.W.1.

ORGANIST AND CHOIRMASTER REQUIRED for the Quex Road Wesleyan Church, Kilburn. Wesleyan preferred. Applications, by letter, to J. A. Eldridge, 18, Fordwych Road, Brondesbury, N.W.2.

CHOIRMASTER (not Organist) WANTED for Nonconformist Church in South-East London. Sunday Services and Weekly Choir Practices. Applications, stating terms required, to H. de Rusett, 10, Tressillian Crescent, Brockley, S.E.4.

MODERN CORR. COLLEGE.

PRINCIPAL:

MR. A. McALISTER, B.A. (CANTAB.).

A DIPLOMA AND MUS. BAC. IN THREE YEARS.

MUS. BAC.			
	FINAL.	FINAL.	FINAL.
	EXERCISE.	EXERCISE.	EXERCISE.
	1ST MUS.B.	1ST MUS.B.	1ST MUS.B.
	MATRIC.	MATRIC.	MATRIC.
	F.R.C.O.		L.MUS.T.C.L.
	A.R.C.O.	A.R.C.M.	A.MUS.T.C.L.
COURSE	A	B	C

GUARANTEE COURSE—ONE Fee for the whole Series A, B, or C.
(Tuition until Successful.)

ADVANTAGES OF A GUARANTEE COURSE.

(1.) No marking time. Students working for A.R.C.O., A.R.C.M., or A.Mus.T.C.L., receive occasional Lessons in Matric. work.

(2.) Students working for Matric. receive occasional Lessons in Harmony, Counterpoint, and Composition, which enables them to be ready for 1st Mus. Bac. and Exercise at the earliest possible moment.

SINGLE SUBJECTS—

Harmony — Counterpoint — Composition — Art of Teaching.

SEPARATE COURSES—

Matric. — 1st Mus. Bac. — Exercise — Final.
A.R.C.O. — F.R.C.O. — L.R.A.M. — A.R.C.M. — A.Mus.T.C.L.

201, ILKESTON ROAD, NOTTINGHAM.

TRINITY COLLEGE OF MUSIC.

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.
Director of Studies: C. W. PEARCE, Mus. D.
Director of Examinations: E. F. HORNER, Mus. D.

March 3rd, at 3 p.m.—Special Students' Ensemble Concert.
March 17th, at 3 p.m.—Special Students' Recital.
March 22nd, at 3 p.m.—Orchestral Concert at Queen's Hall, Langham Place. W. (Sole Lessees of the Hall: Chappell & Co.)
March 24th, at 3 p.m.—Pianoforte and Violoncello Recital by Messrs. Henry Geehl and L. Lebell.
March 25th, at 3 p.m.—Elocution, Chamber Music, and Choir Concert at Steinway Hall.
March 31st, at 3 p.m.—Pianoforte Recital by Mr. Alec Rowley.
March 15th—Last day of entry for Diploma Examinations to be held in April, and for the next Open Competition for Scholarships.

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

The Orchestral, Choral, the Operatic, and Chamber Music Classes are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.
Mandeville Place, Manchester Square, London, W.1.

Important New Educational Work.

SIX CLASSIC SONGS

EDITED BY
LIZA LEHMANN,
WITH NEW ENGLISH VERSIONS
By R. H. ELKIN.

1. SUN ABOVE ME - Pergolesi
2. LITHUANIAN SONG Chopin
3. ROAM AS I MAY - Salvator Rosa
4. NONE BUT AN ACHING HEART Tchaikovsky
5. PERSIAN LOVE-SONG Rubinstein
6. COME, O MY FAIREST TREASURE Gluck

IN TWO KEYS:—
No. 1 for Low Voice, No. 2 for Medium or High Voice.
Price 3s. 6d. net.
Or each Song may be had separately, price 2s. net.

EXTRACT FROM PREFACE:

"This Edition of Classic Songs being primarily intended for teaching purposes, a few cuts have been made in excessively long symphonies, and some difficult passages in the accompaniments have been simplified.

"The new English versions of Foreign lyrics aim at being essentially vocal and at rendering the general sense of the originals rather than a pedantic translation."

ELKIN & CO., LTD.,
8 & 10, Beak Street, Regent Street, London, W.1.
And of all Music Sellers in the United Kingdom and Colonies.

BROADWOOD PIANOS

CHARACTERISTIC ENGLISH
PIANO MUSIC
Sincere and Melodious.

ASHES OF ROSES
WILFRED ARNOLD.
An English Valse Triste equal to Sibelius.
With a very pretty title-page.

MOON MAGIC
WILFRED ARNOLD.
A delightfully piquant Danse des Fantômes.

Souvenir de Tendresse ... A. W. Ketèlbey.
In the Moonlight ... ... A. W. Ketèlbey.
Poetic Intermezzos of a most attractive type.

For Remembrance - Tender Appeal
Vision d'Amour
FRANCIS BYFORD'S Three most Popular Pieces.
PLAYED AT ALL THE CINEMAS.

2s. net each, of all Music Sellers.

BOSWORTH & CO. LTD
8, Heddon Street, Regent Street, W. 1.

Just Published.

PARSIFAL
A SACRED FESTIVAL DRAMA
In Three Acts
BY
RICHARD WAGNER
ENGLISH TRANSLATION
BY
CLAUDE AVELING.

Price Five Shillings.

Also Published Separately:
PRELUDE, TRANSFORMATION MUSIC
AND
GRAIL SCENE
From Act I.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR

MARCH 1 1920

NEW YORK SYMPHONY ORCHESTRA: EUROPEAN TOUR

In our issue of August, 1919, we announced that an influential committee had been formed for the purpose of inviting the Orchestra of the New York Symphony Society to include this country in its forthcoming European tour. The invitation was most warmly accepted, and good progress is being made with the arrangements.

The Continental tour has assumed proportions undreamt of in April last year, when the French, Italian, and Belgian Governments issued their invitations. A few days ago we had the pleasure of a visit from Mr. George Engles, the Symphony Society's manager, and Mr. Frank M. America, the Director of Information, who had just returned from Paris, where they had been engaged in arranging the itinerary.

'This is a real big thing,' said Mr. Engles, 'bigger than anybody thought it was going to be. We have met with the most cordial of welcomes, and are assured by both private and official circles that every effort will be made to ensure the tour being a tremendous success. The French Minister of Fine Arts, M. Honnorat, has arranged for the Orchestra to receive special facilities on the railways,—for example, the Artists' Tariff, which had been suspended, is to be restored for our benefit. The Minister of Public Works is taking charge of the railway side of the tour, and a very large honorary committee has been formed, with M. Honnorat at its head, and including his entire staff.'

'Have you the practical support of leading French musicians?' we asked.

'Quite,' he replied; 'there is an executive committee of about twenty of the leading conductors and composers; among others, Saint-Saëns, Messager, Chevillard, Rhené-Baton, Georges Hue, Widor, Maurice Ravel, and Roussel.'

'How about the American Colony?'

'They are represented by the American section on the committee of patrons, and are headed by Mr. Hugh Wallace, the American Ambassador.'

'How are the Belgian arrangements progressing?' we inquired.

'In Belgium, as in France,' he said, 'we find the most eager readiness to do everything possible. At Brussels we met the Minister of Fine Arts, who promised to place at our disposal the Théâtre de la Monnaie. He and our Ambassador, Mr. Brand Whitlock, have agreed to act as co-presidents of the Belgian patrons' committee. From Belgium Mr. America and I went on to Antwerp, Liége, and Ghent, finding at each place most thorough arrangements being made. On our return to Paris we met the Count San Martino, President of the Academy of St. Cecilia at Rome, in whose hands the matter had been placed by the Italian Minister of Fine Arts. The Count was most enthusiastic. Hearing what our French friends were doing for us in the way of railway facilities, he is going to do his best to obtain similar concessions in Italy. I am glad to be able to add that a couple of concerts have been arranged for Amsterdam, on the invitation of a committee similar to yours in London. The tour is now fixed up, and here is the complete list of engagements,' and he handed us the following imposing itinerary:

May	4.	Paris, Opera House, 9 p.m.
,,	5.	Rest, Paris.
,,	6.	Paris, Opera House, 9 p.m.
,,	7.	Rest, Paris.
,,	8.	Rest, Paris.
,,	9.	Paris, Opera House, 2.30 p.m.
,,	10.	Travel Paris-Bordeaux.
,,	11.	Bordeaux, Salle du Grand Théâtre (evening).
,,	12.	Travel Bordeaux-Lyons.
,,	13.	Rest, Lyons.
,,	14.	Lyons, Salle Rameau, 8.30 p.m.
,,	15.	Travel Lyons-Marseilles.
,,	15.	Marseilles, 8.30 p.m.
,,	16.	Marseilles (afternoon).
,,	17.	Travel Marseilles-Monte Carlo.
,,	19.	Monte Carlo (afternoon).
,,	19.	Travel Monte Carlo-Genoa.
,,	20.	Genoa.
,,	21.	Travel Genoa-Rome.
,,	22.	Rome, Augusteum (evening).
,,	23.	Rome, Augusteum (afternoon).
,,	24.	Travel Rome-Florence.
,,	25.	Florence (evening).
,,	26.	Travel Florence-Bologna.
,,	26.	Bologna (evening).
,,	27.	Travel Bologna-Milan.
,,	28.	Milan (evening).
,,	29.	Travel Milan-Turin (evening concert).
,,	30.	Travel Turin-Milan (evening concert).
,,	31.	Travel Milan-Strasbourg.
June	1.	Strasbourg, Salle du Palais de Fêtes (evening).
,,	2.	Travel Strasbourg-Metz (evening concert).
,,	3.	Travel Metz-Nancy (evening concert).
,,	4.	Travel Nancy-Paris.
,,	5.	Paris, Trocadero (afternoon).
,,	6.	Travel Paris-Brussels.
,,	6.	Brussels, Théâtre Royal de la Monnaie (afternoon).

(The Orchestra will make its headquarters at Brussels, and travel by special train to Antwerp, Liége, and Ghent.)

June	7.	Antwerp (evening), at 8.30. Théâtre Royal d'Anvers.
,,	8.	Liége (evening), at 8.30. Salle du Conservatoire.
,,	9.	Ghent (evening), at 8.30. Grand Théâtre de Gand.
,,	10.	Travel Brussels-Amsterdam.
,,	11.	Amsterdam, Concert Gebouw (evening).
,,	12.	Travel Amsterdam-London.
,,	13.	Rest, London.
,,	14.	London, Queen's Hall (evening).
,,	15.	London, Queen's Hall (evening).
,,	16.	London, Queen's Hall (evening).
,,	17.	Rest, London.
,,	18.	Rest, London.
,,	19.	London, Queen's Hall (afternoon).
,,	20.	London, Royal Albert Hall (afternoon).

'All this is excellent,' we said. 'Meanwhile, what of your side of the Atlantic? It takes two parties to make a friendly "do," just as it takes two to make a quarrel.'

'I am glad to be able to say that America is very much stirred by the affair, and for several reasons. In the first place, no American orchestra has ever visited Europe. We have had the pleasure of hearing orchestras from England and the Continent, and are naturally pleased to be able to show you what we can do. Then our musical public is especially gratified that the Continental invitations have come from the various Governments. They regard it as a big step forward that music should be recognized in this way. It is to be hoped that this country and America will soon come into line by appointing Government departments to act in cases of this kind. I may tell you that the matter is very much in the air on our side. In saying this, I don't wish to appear to undervalue the British invitation because it came from a group of private individuals. On the contrary, a special value attaches to a movement set on foot unofficially, because of its spontaneous character, and I can assure you that American musicians very warmly appreciate the action of your committee in coming forward to do what your Government has no machinery for doing.

'To get back to the American attitude towards the tour,' he continued, 'when the Continental invitations were received in April, Mr. Schwab called a meeting of the directors of the New York Oratorio Society, and it was at once decided to show appreciation of the honour by giving the Orchestra a musical *bon voyage*—what you call a "send-off"—and it will be a fine send-off, too! There will be a string of six concerts, beginning on Tuesday, April 6. They will take place in the 71st Regiment Armoury—a hall seating about six thousand. It will be the biggest musical Festival ever held in the States. The entire musical direction will be in the hands of Mr. Damrosch, and the Symphony Orchestra will be augmented to a hundred and fifty players. There will be a chorus of fifteen hundred—the Oratorio Society, with the addition of the Bethlehem Bach Choir, of which Mr. Schwab is president. About a couple of dozen of the most prominent soloists will take part. There will be also a children's choir of six hundred, drawn from the New York public schools.'

'What works are down for performance,' we asked.

'I think you will agree that we have a comprehensive programme,' he answered. 'We begin with a work suitable for a big choir and orchestra—"Elijah." The second concert will provide a good contrast, as it will be in honour of Rachmaninoff. We shall give the first American performance of his new Choral Symphony, "The Bells," a setting of Poe's famous poem. We shall give also the first performance of the revised version of his cantata, "Spring-time." Rachmaninoff will play in his second Concerto. At the third concert will be produced a work for chorus and orchestra, "The Pilgrim's Progress," by Edgar Stillman Kelley, one of our representative composers. On the Saturday afternoon there will be a real "star" turn in Brahms's double Concerto for violin and 'cello, with Heifetz and Casals as soloists. We shall include also Berlioz's "Damnation de Faust"—the fortieth anniversary of its first performance in America.

'The festival will end with a choral and orchestral concert, with Tetrazzini as soloist. The last item will be old Haydn's "Farewell" Symphony. The Orchestra will steal out as per programme, until only Mr. Damrosch is left, and the chorus will then sing him a farewell song.'

'Where does the children's choir come in?' we asked.

'They get their show chiefly in the "Pilgrim's Progress," which contains choruses for them. Apropos children's choirs,' he went on, 'you English are so keen on this branch of choralism, that you will be interested to hear that splendid work is now being done among our New York school children. We begin to see the importance of catching our musicians young. But this is only one small part of the tremendous musical activity among us. Music is more popular all round than ever it was. The war has done wonders for it. Thousands of men have come into touch with good music for the first time in their lives. For example, our Orchestra went on a tour among the camps, and met with wonderful appreciation. The word "tour" reminds me that the band has always done its share of travelling. We run round to distant cities every spring and summer, and in this way we have covered 250,000 miles in our forty-five years of existence—nearly 6,000 miles each yearly spell. There are only fourteen big symphony orchestras in America, and those few have to hustle to meet all the demands. Mr. Damrosch looks forward to the day when every city of a hundred thousand inhabitants shall have its own orchestra.'

'Same here,' we said, 'but the day is a long way off.'

'Not so far off as you think,' he replied. 'All this recognition of the value of music as a social force means a good deal. Who would have thought a few years ago that international musical visits would be looked on (as they are) as valuable means of promoting understanding and good feeling between the countries concerned? You hear a lot—too much—about anti-British feeling in America, and no doubt you have people here who don't exactly want to fall on our necks——except with a hatchet! We hope that our visit to London will help to do away with some of this antagonism, which is simply the result of not knowing one another well enough. Anyway, the Symphony Orchestra in looking forward to a bully time playing to you, and the more of you we meet, the better for the music and relations of both countries.'

We add the following particulars of a meeting of the Executive Committee, held at 160, Wardour Street, on February 9. Sir Ernest Palmer presided, and there were present the Right Hon. The Lord Mayor of London, Sir Frederick Bridge, Sir Frederic Cowen, Sir Edward Elgar, Mr. Edward German, and Mr. Charles Sheath. The hon. secretary, Mr. Augustus Littleton, stated that he had received letters of regret at unavoidable absence from Earl Howe, Sir Homewood Crawford, Sir Alexander Mackenzie, Sir Walter Parratt, Sir Charles Stanford, Sir Henry Wood, Dr. H. P. Allen, and Mr. Landon Ronald.

The chairman proposed that 'This Committee ask the Right Hon. The Lord Mayor of London to honour this movement by permitting his name to be announced as President.' This was seconded by Sir Edward Elgar, and carried unanimously.

The Lord Mayor replied that it would give him great pleasure to accept the position, and he would do his utmost to ensure the success of the scheme. He added that it would afford him gratification to entertain Mr. Damrosch and his party at luncheon at the Mansion House during their visit.

The chairman expressed the committee's hearty thanks to the Lord Mayor for accepting office, and for his kindly suggestion in regard to the entertainment of the Orchestra.

Mr. George Engles, the Society's manager, was then introduced to the committee, and reported on the progress in the arrangements so far made.

After some discussion, during which general surprise was expressed at the magnitude of the scheme, the following resolution, proposed by the Lord Mayor and seconded by the chairman, was carried unanimously:

> 'That this meeting, having heard from Mr. Engles full particulars of the proposed visit of the New York Symphony Orchestra in June next, pledges itself to do all in its power to make the suggested concerts a success.'

The meeting then terminated.

THREE STORIES AND A MORAL: A PROBLEM FOR TEACHERS

By Alfred Kalisch

Here are three true stories. Each has its moral, and the three morals seem to be at variance. The problem is to bring them into agreement. It can be done with a little common-sense and a healthy determination to test the value of conventions without fear or favour.

The first story is this: A good many years ago I was asked to look at some compositions by a friend of a composer. I received a bundle of beautifully-written music, with Opus numbers ranging from 100 to 200. It was Weber, Spohr, Mendelssohn, with a touch of 'Lohengrin,' and all in the strictest form. 'An elderly gentleman,' I thought to myself, 'perhaps a country organist who has heard no modern music.' A few days later I saw the composer. To my surprise he was a mere lad. He lived in a country town, and had seen and heard nothing newer than 'Lohengrin.' He was duly trained, and now he is famous and quite modern. Apparent moral: the old music is the only solid foundation for the new.

Story No. 2. Some years ago a girl composer appeared in London, and played some very charming and promising music. It was very like early Scriabin and Tchaikovsky. It was discovered that she did not know much about the classics. Apparent moral: why worry about the classics?

Story No. 3. A friend of mine, himself a composer of modern music, but with a strict classical education, has musical children. They cannot endure anything earlier than the later Wagner. Tonic and dominant are to them as red rags to a bull. Apparent moral: the same as No. 2, only more so.

Here is a pretty problem for teachers. Should they force a pupil to do what he obviously does not like, or should they allow him to follow his inclination? Respectability and tradition say the first is the only way. Common-sense says the second, and warns us that insistence on the first makes many musical children hate music, or gives their teachers the mistaken idea that they are unmusical.

A great many teachers are following the second and wiser plan; but they are often obliged to hide it from anxious parents, who think it subversive of musical morality. They employ subterfuge, and suggest that the modern music is merely by way of 'preparatory exercises.' It is time that the second plan was openly followed, and with a clear understanding why it is right.

It is admitted by authorities on education that the child of to-day is psychologically and physiologically very different from the child of fifty years ago. In other branches of teaching, practice is based on recognition of this truth. Why not in music?

Analogies in such matters are not the safest guides, but a comparison with the teaching of literature may be of some help. We are told by the upholders of the older method that we should not let a child start his literary training on Swinburne or Rupert Brooke, but on Shakespeare. Even admitting—and it is a large admission—that this is inevitably right in all cases, we see that the analogy breaks down. A child starts his specific literary training with a large store of knowledge of contemporary idiom, which helps him to understand the English of three centuries ago. Moreover, the average child of the educated classes from his earliest years hears the English of the Authorized Version and the Prayer Book, and, presumably, listens to it with attention; and therefore the idiom of Shakespeare is not wholly a closed book.

A child with no previous musical knowledge, who is taken straight to the composers of the 18th century, is confronted with something quite unintelligible, which makes him uncomfortable, and

to which he is impervious. It may be said that unless he comes of a musical family he probably will not know modern music either; but experience shows that the child of to-day is drawn to modern music automatically. I know a musical child who at the age of ten took to Puccini as a duck takes to water, and looked upon 'Figaro' as a horrid lesson, to the despair of her teacher, who suspected her of a double dose of original sin. Now, however, at the age of about seventeen, she is beginning to be reconciled to four-bar phrases, full closes and repeats, and to love Mozart. Had she been forced to listen to Mozart and play Mozart at ten, she would by now have been a confirmed music hater.

We must, in short, recognise that love of the music of to-day is the first stage, love of the classics the second. The story of the individual does not move in the same way as the history of the world. It used to be an article of pedagogic faith that both started from the same point and followed the same path.

It is not necessary to pause long to consider how this comes about. Many explanations are possible. The children of parents who thought Gluck impossibly noisy cannot have inherited the same auditory nerves as the children of those to whom a Tchaikovsky *fortissimo* is a normal experience—to say nothing of an air-raid barrage or the hooting of a motor bus. Fathers and mothers to whom 'Tristan' is the height of euphony cannot transmit the same harmonic sense as men and women who thought the 'Eroica' discordant.

The new method—as I call it for the sake of brevity—imposes a heavy task on teachers. They must select with care; they must know how to avoid all that is vulgar and meretricious. Adherence to the old masters saved them the trouble, but it is not the ideal of education to invent labour-saving devices for teachers. There is abundance of good teaching-music being written in discreetly modern idiom, and lists of it are not lacking.

Let no one accuse me of suggesting an exclusive diet of Scriabin, Stravinsky, or Lord Berners, or neglect of the classics in musical education. On the contrary, to my mind nothing is more deplorable than the ignorance of some musicians of things like the '48' or the Beethoven Sonatas and Quartets. Were I rich, the first thing I should do would be to endow prizes for Bach-playing all over the country. I am not pleading for a displacement of the classics, but for a systematic attempt to discover in the case of each pupil—whether destined for a musical career or not—what is the proper place for them when the ground has been properly prepared.

It is not possible always to agree with Sir Thomas Beecham, especially when it pleases him to pose as martyred by a malignant Press; but when he said, as he did some years ago, that the classics are best approached by way of the moderns, he spoke words of wisdom. I freely admit that at the time I thought it was a blazing indiscretion.

MODERN BRITISH COMPOSERS

By Edwin Evans

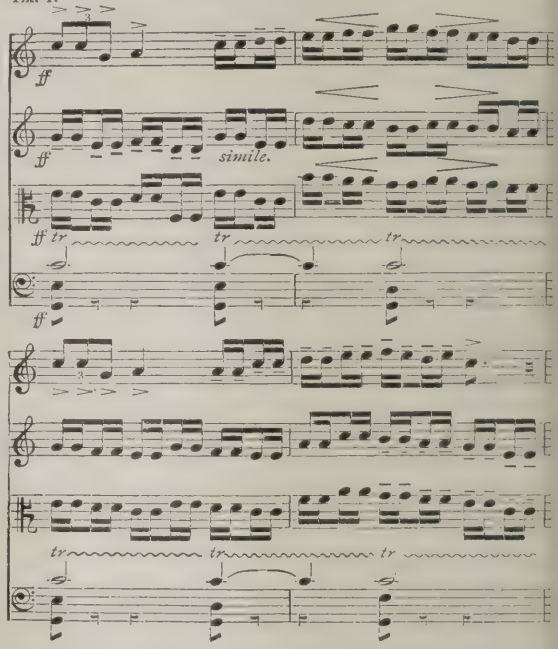
VIII.—Herbert Howells

(*Continued from February Number, p. 91.*)

The Phantasy String Quartet, which also belongs to 1916, was written for Mr. Cobbett's Folk-Song competition, with the reservation that authentic folk-songs were not used but only the idiom related to them. Its atmosphere is a blend of open-air breeziness with the mystic remoteness to which we have referred in the earlier portion of this article. Of the former, the following may serve as an example:

Phantasy Quartet—Op. 25.

Ex. 1.

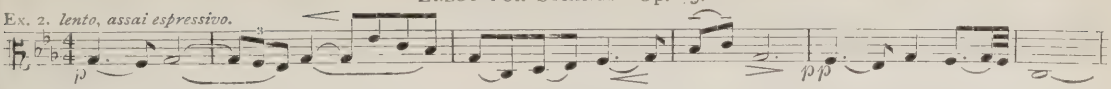


The remoter mood is less easy to illustrate. Its very nature almost precludes definition, but for comparison one may turn to the concluding section of the first Violin Sonata, to the end of the first movement in the second Violin Sonata, and to a characteristic episode of the Clarinet Quintet.

Howells's output for 1917 includes the Sarum Sketches for pianoforte—written whilst he was assistant-organist at Salisbury, around the wistful personality of a very lonely choir-boy—three pieces for strings, and a Violin Sonata in one movement. Of the string pieces, the most important is the Elegy (Op. 15), which was performed at the Mons Memorial Concert. As already stated, it is dedicated to the memory of 'Bunny' of the 'B's,' who was lost in the war, and it deals affectionately with the personality covered by that endearing name. Hence it belongs to the most intimate kind of music, the extreme opposite of the heroic vein which would have been more appropriate for the Albert Hall Concert at which it was performed, the building itself being unfavourable to such searching introspection. The entire musical thought clusters round one theme:

ELEGY FOR STRINGS—Op. 15.

Ex. 2. *lento, assai espressivo.*

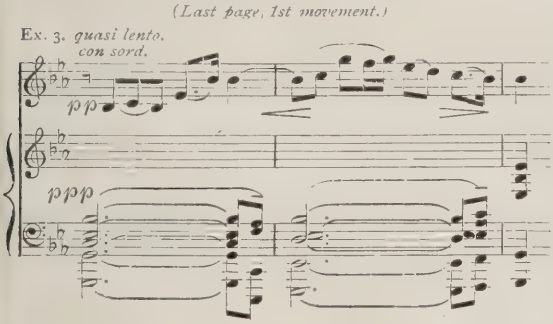


The Violin Sonata in E major was described at its first performance as a Phantasy Sonata, but the composer has very wisely dropped this description, which in fact describes nothing. In form it is a sonata in one movement, and that is its only right designation. But there is much phantasy in the contents, which might well serve as musical illustration to a fairy tale—with a sad end, and perhaps a little long in the telling. The calmer portions are the most impressive, and particularly the concluding pages, which take the listener's imagination far away from realities into a dim world where everything becomes credible.

The second Violin Sonata, in E flat, was written the following year, and first performed in February, 1919. It is a work of strongly individual character, in the traditional four movements. The lyrical nature of the composer's inspiration is perhaps more convincingly shown here than in any other of his instrumental works. Save in their slow movements, the great majority of violin sonatas are really declamatory. The declamation may vary in character, but it is a recitative that seldom bursts into song. In this sonata one might almost say that the opposite is the case, for the song is seldom allowed to drop into recitative, and then only by way of contrast. On the last page of the first movement occurs the following:

VIOLIN AND PIANOFORTE SONATA in E♭—Op. 26.
(Last page, 1st movement.)

Ex. 3. *quasi lento.*
con sord.

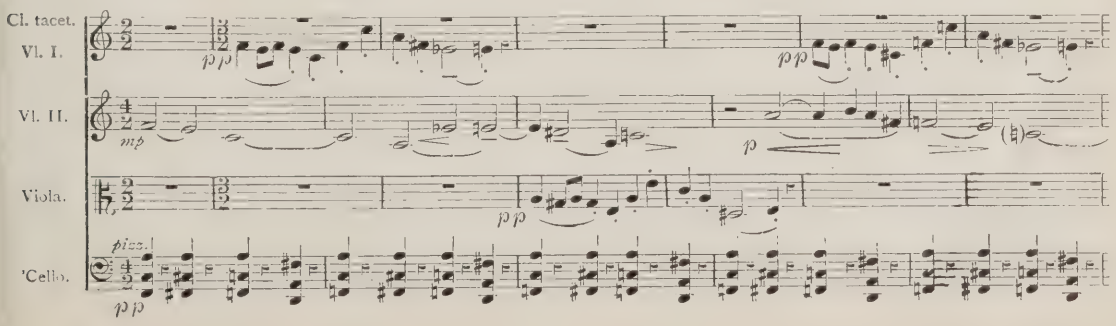


which is very typical both of the work itself and of a mood to which we have more than once made reference. The slow movement and the *Scherzo*, although contained within a formal outline, show an unusual freedom of style. It is possible that one or the other will not please everybody, but none can gainsay that here, at least, is a composer who speaks his mind. The *Lento*, in particular, has beauty of a kind that one cannot discuss—one either feels it or one does not. But it will be the mood rather than the mood-picture that settles the question.

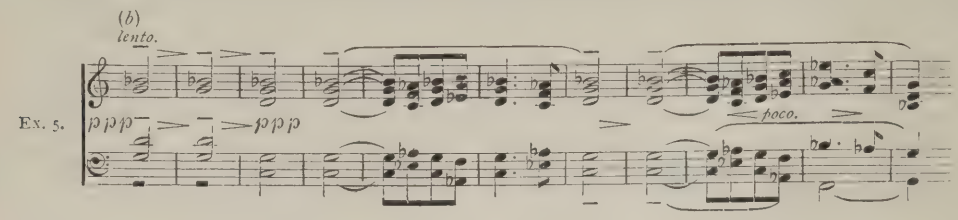
During the same year, the composer began the series of Four Rhapsodies for organ which are at present attracting much attention from players of that instrument. The organ is a hard taskmaster. Perhaps that, and its demand for absolute harmonic truth, without compromise, are the reasons why so little really original organ music makes its appearance nowadays in comparison with the almost perplexing variety of styles in other fields. There is thus special significance in the fact that Howells's harmonic personality, if one may use the expression, shows as clearly in this medium as in any other that he has employed. There is, of course, a certain reticence imposed by the instrument itself, but that only makes the result more striking. In each of the Rhapsodies, but especially in the third, there are episodes revealing an invention that could have no other source.

Last year was extraordinarily productive—so fertile in fact as to inspire a word of caution. Happily the level of quality has not suffered by it. The familiar 'Puck's Minuet' which is included in Op. 20 is really a year or two older, but its appearance opened the year very auspiciously, for it has become the most frequently performed of its composer's works. The most characteristic composition of the year was however the Rhapsodic Quintet in one movement for clarinet, two violins, viola, and 'cello. It would be possible to illustrate an article on Herbert Howells almost with this work alone, for, although it nowhere offends against the laws of unity, it passes through his most characteristic moods, and employs many of those devices which bear the stamp of his personality, such as the tapestry weaving of themes, the rhythmic elaboration, and the employment of harmonies which, without being strictly modal, convey a modal flavour. It might almost be regarded as a summary of his development at this stage. Of the two examples we quote, the first:

Ex. 4. (*a*) RHAPSODIC QUINTET (Clarinet and Strings)—Op. 31.



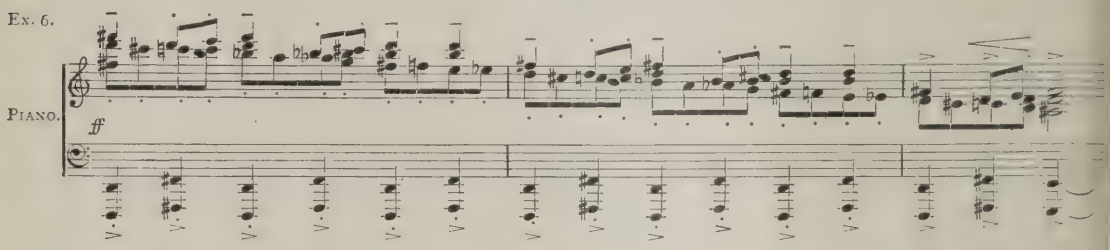
is a striking instance of a theme which, after having entered unobtrusively a little earlier, reappears in a rhythmic setting which gives it melodic prominence. The other example:



belongs to a mystic episode which heralds the approach of one of those calm endings in which Howells delights, and in the treatment of which he almost invariably achieves the happiest results.

From a number of miscellaneous compositions which made their appearance about the same time, we might select the pianoforte pieces, Op. 14, the third of which, 'Procession,' has been awarded the prize recently offered by Mr. York Bowen. It takes the form of a long *crescendo* and *decrescendo* with the following for its climax:

Procession (for Pianoforte)—Op. 14, No. 3.



Then there are four settings of French folk-songs belonging to the répertoire of Mlle. Raymonde Collignon. There has been much discussion of late, in which the writer has taken part, concerning the degree of freedom permissible in this form of art. Howells is of those who consider that a song, if deemed worthy to endure, should be clothed as a living thing and not in antiquated garments. In his setting of 'La Légende de Ste. Catherine' he has produced an argument that should convince all but the irreconcilables. Another vocal work is 'Peacock Pie,' an objective vision of childhood that might be held to have some relation to Moussorgsky's 'Enfantines.' Finally, Howells has contributed a 'Phantasy Minuet' to the series which the Æolian Company has in preparation, consisting of works composed directly for the resources of the pianola.

His most recent composition is the String Quartet 'In Gloucestershire,' which belongs to his most 'English' vein. It is in four movements, picturesque in character, though not necessarily suggestive of definite scenes, and expressive of the open-air mood with all that it connotes—of boisterousness in one direction and of meditation in another. The writing develops naturally and logically on the one hand from Opp. 21 and 25, and on the other from the elaborations characteristic of Op. 31. As an instance, the form of rhythmic device illustrated in Ex. 4 finds its counterpart in the spirit, though outwardly perhaps in a less complicated aspect.

This ends for the present our survey of a composer whose output is remarkable for his years. Under some conditions the plentifulness might occasion misgivings, but this is not a case of hot-house production or any other form of intensive culture. It results in large measure from the combination of an enforced dwelling amid rural surroundings, and a mind with a natural bent for poetic meditation. This latter quality is not of the kind that would profit more by silence than by expression. Being essentially lyrical, it is almost compelled to sing. Hence there is no sign either of fatigue or of attenuation in the musical thought such as would lead one to diagnose over-production. Howells is too young for us to hazard elaborate conjectures concerning his future. Let the present suffice. In the list which follows are some half-dozen works of outstanding artistic value and interest, and in touching upon them we have by no means exhausted the subject. One serious omission of which the writer is conscious is the absence of any reference to the composer's settings of Latin texts for the Church.

List of Works by Herbert Howells

Op.		
1.	Organ Sonata in C minor	1911.
2.	Missa sine Nomine...	1912.
3.	Variations for eleven solo instruments ...	1914.
4.	Pianoforte Concerto in C minor	1913.
5.	Male-Voice Part-songs (Stainer & Bell) ...	1912.
6.	Sarum Sketches for Pianoforte (Augener)	1917.
7.	Three Dances for Violin and Orchestra ...	1915.
8.	Comedy Suite for Clarinet and Pianoforte	1913.

9. Four Anthems of the B.V.M. ... ... 1915.
10. Five Songs for High Voice and Orchestra 1915.
11. Five Part-Songs (Curwen) ... ...
12. Three Rondeaux for Voice and Pianoforte (Stainer & Bell)... ... ... 1913.
13. 'The B's,' for Orchestra ... ... 1915.
14. Three Pianoforte Pieces: Rhapsody, Humoreske, and Procession (Ascherberg) 1919.
15. Elegy for Strings (Goodwin & Tabb) ... 1917.
16. Two Pieces for Strings: Prelude and Serenade... ... ... 1917.
17. Four Rhapsodies for Organ (Augener) ... 1918.
18. Sonata for Violin and Pianoforte in E (one movement) (Winthrop Rogers) ... 1917.
19. Lady Audrey's Suite (String Quartet) (Novello) ... ... 1916.
20. Three Pieces for Orchestra (Goodwin & Tabb) ... ... 1918-19.
21. Pianoforte Quartet in A minor (Stainer & Bell) ... ... 1916.
22. Four Songs (Winthrop Rogers) ... ...
23. Sir Patrick Spens. Chorus and Orchestra 1916.
24. Three Part-songs (Edward Arnold) ...
25. Phantasy String Quartet (Goodwin & Tabb) 1916.
26. Sonata in E flat, Violin and Pianoforte ... 1918.
27. Phantasy Minuet for Pianola (Aeolian Co.) 1919.
28. Four Pieces for Violin and Pianoforte ... 1919.
29. Four French Chansons (Chester)... ... 1919.
30. Snapshots for Pianoforte ... ... 1919.
31. Clarinet Quintet ... ... 1919.
32. Poem for Violin and Pianoforte ... ...
33. 'Peacock Pie,' Twelve Songs ... ... 1919.
34. Song-group, 'Whin' ... ...
35. String Quartet 'In Gloucestershire' 1919-20.

THE ORGAN WORKS OF BACH

By Harvey Grace

I.—Early Works—(*continued*)

Bach's early shortcomings as a fugal writer are most fully exposed in the long work in A minor, beginning on page 208 of vol. x. It bears obvious traces of Buxtehude's influence, especially in its looseness of structure and thematic poverty. We are so accustomed to find Bach improving on his model, that we get something like a shock when he falls short of it, as he certainly does here. The work consists of an introduction, a fugue, an interlude, a second fugue on two subjects, and a lengthy *Coda* in the style of the opening. Such a chaotic scheme can be made tolerable only by first-rate subjects, well treated; and it must be confessed that for once Bach's inventive powers are unequal to the occasion. To make matters worse, the second fugue has no connection with what has gone before—a departure from Buxtehude's practice.

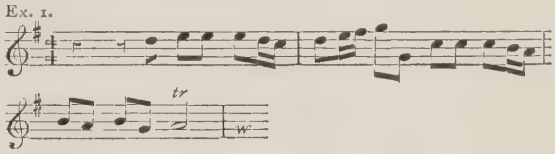
Bach seems to have realised too late the need for unity, and apparently tried to save the situation by rounding off the work with a *Coda* in the style of the opening. But the material in both cases is too vague to make any impression, and the result is a work which must be regarded as a complete failure—a long effort with no redeeming feature.

Almost as bad is the Fantasia and Fugue in the same key (xii., 60). Its one good point is the excellent subject of the fugue—a foreshadowing of that of the great A minor Fugue written in the composer's prime. The Fantasia is mere passage-work of the most desolating description; the fugue sticks badly at times, and gives us thin passage-work where we expect to find episodes. To crown all, when the fugue is over Bach reels off about forty bars of *cadenza* as uninteresting as the fifty with which he began.

Weak, too, though in a different way, is the Fugue in D (xii., 83). Far too much use is made of a sequence that was probably well-worn even before the youthful Bach found it handy as a stop-gap.

Much better is a Fugue in G (xii., 86), which, in spite of a little complacent padding, maintains the naive freshness promised by the subject:

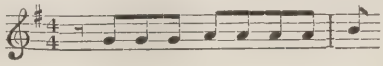
Ex. 1.



The Prelude in C which follows is usually ascribed to this period, but its style, the use of the pedal, and the material of bars 24-27 (especially in regard to the augmented sixth) seem to point to a much later date. Is it by Bach? There is a strong flavour of the Krebs and Kittle tribe, especially in the last dozen bars.

Two Fantasias, both in G, and both consisting of three sections, also belong to this period. The simpler—and apparently earlier—of the two (xii., 75), deals with a subject of Kuhnau; though it seems odd to speak of ownership in the case of such a simple series of notes as:

Ex. 2.



This is treated with a thin kind of fluency for seventy-one bars—which is about thirty too many—a full close on B leading to a brief *Adagio* in E minor on an inversion of the theme.

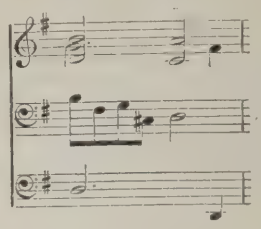
The third part of the work is the only one that is worth the player's attention. It is an effective *Allegro*, treating in Chaconne fashion a descending scale-passage of six notes, derived of course from the original theme. The writing is flowing and vigorous, and the movement makes a capital voluntary, especially where there is an ample pedal organ on which the theme can stalk with plenty of weight. It is a pity that this *Allegro* seems to be overlooked by teachers. It is one of the best of the early works for technical purposes.

The other Fantasia is the well-known work with the five-voice middle section (ix., 168). It opens with twenty-eight bars of *bravura* for the manual. Such passages are usually an infliction on all but the player, but the one under notice is far more interesting than the average because of its

coherence and the clearness with which it suggests a natural and effective harmonic scheme. How are we to register it? The Novello edition suggests soft 8-ft. and 4-ft. Choir stops—a safe plan. Dr. Hull advises the use of full Swell without reeds, going on to the Great 8-ft. and 4-ft. a few bars before the *Grave*. He adds: 'A more picturesque rendering may be obtained from the Swell flues.' The Widor-Schweitzer edition gives foundation stops and mixtures on two uncoupled manuals, with a very complex system of manual changes to bring out the 'natural echo effects in the music itself.' The player is recommended to change at every bar from 1 to 18, 'playing the odd measures on the Great organ, the even measures on Choir or Swell, and striking the first note of each even measure on both Great and subsidiary manual together.' In measure 19 we are told to change between the even and odd quarters. Surely this is overdoing things! A skilful use of the swell pedal can do a lot for those 'natural echo effects' without disturbing the rapid flow which is clearly the first requirement. The suggestions I have quoted are evidently based on the assumption that pace is not the thing to be aimed at, for a note says: 'Do not be seduced by the *très vitement* into playing the wonderful passages in the Introduction too fast.' But Bach so rarely employs terms of this kind that when he does they mean a great deal. Better advice would be: 'Do not be seduced by complicated registration or editorial fads into disregarding Bach's plain desire for a very lively pace. Rattle it off as fast as your fingers and the acoustical properties of the building will allow.' The *Grave* is perhaps best played with plenty of diapason tone at the start, adding from time to time until the full power is brought on at the final discord. Make the most of the splendid rising pedal scale of two octaves beginning at bar 129, adding pedal reeds or even coupling a powerful stop from the solo manual. If you have no reeds bring the left-foot on to the DD at bar 136 and play octaves until the top D. Never mind if the mounting bass kills the manual parts for a few bars as it reaches its climax. We may regard this passage as an early hint at a fine modern effect—a theme apparently of no importance gradually emerging from the background and dominating the situation. (A splendid example in organ music is to be found in Franck's Choral in E, wherein what appears to be a mere pendant to the group of themes with which the work opens gradually takes the upper hand. As Franck said of it, 'You will see the real Choral grow out of the work').

The *Grave* contains some fine polyphony, though it is a good deal less mature in style than some writers appear to find it. We have only to compare its five-part writing with that of the 'St. Anne' fugue, or the Kyrie, 'Gott heiliger Geist' in the 'Clavierubung' (xvi., 33), or with the six-part 'Aus tiefer Noth' (xvi., 68), to see what a long way Bach had yet to go before attaining easy mastery in such things. In this early work the parts too often run into one another, and such details as this tenor flourish:

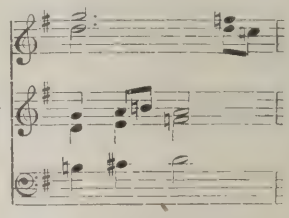
Ex. 3.



are not only out of the picture, but, being in an inner part, are ineffective and merely confuse the issue. Moreover, the young composer had not yet learned the importance of resting a voice. In keeping the five going without break he is not always able to give each one something worth saying.

There is a small textual matter calling for note. Bar 110 appears in the Novello edition as:

Ex. 4.



Peters and Schweitzer-Widor give B natural bass and B flat alto. Dr. Hull does the same, but hedges by putting a flat in brackets over the bass B natural. Common practice in the treatment of the sixth of the minor scale, ascending and descending, points clearly to the bass being natural and the alto flat.

The cadenza with which the Fantasia closes calls for louder treatment than the opening; but here again we must be guided by our organ and building. Parry says the series of chords here presented is 'rather obvious.' It may be so, but the laying-out of the arpeggios and the use of auxiliary notes are surely very far ahead of anything else in contemporary work. Good as these bravura sections are, however, they are so dwarfed by the *Grave* as to seem impertinent. It is a pity we do not play this great middle part alone as a voluntary. All we have to do to make it complete in itself is to substitute a tonic chord for the discord at the end. We then have a noble monologue which will arrest the departing faithful, whereas the *très vitement* opening will merely hurry them, besides being much too light-hearted for use immediately after a service.

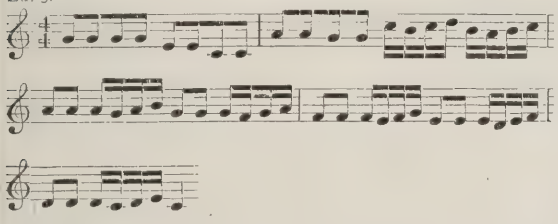
The long four-movement work in C* (viii., 88), sometimes called Toccata, is curiously disappointing, although it shows no small advance in grasp of form and in the technique of writing. Bach has again gone to Buxtehude for a model, and the construction is on approved lines—a free

* It appears also in E, but there seems to be little doubt that C is the original key.

prelude, a fugue, and a second free passage, leading to a new fugue on a derivative of the subject of the first. The preludial matter is good enough in its way, a mixture of big chords, suspensions, and manual passage-work: the kind of thing the organists of that day improvised readily enough, no doubt. When the pedal becomes animated it shows Bach still not quite comfortable in writing for it. Not till he had assimilated Italian influences did he consistently write those flowing basses that still delight us—basses which owe much to the strings and very little to the northern organ composers, who hardly ever got beyond zigzag versions of the scale and simple passages based on the arpeggio of the common chord.

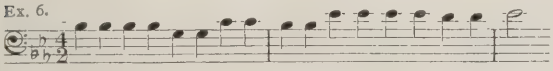
The chief disappointment in this work is the first fugue. The subject has two bad faults: it is too long and it is monotonous:

Ex. 5.



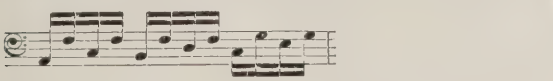
Compare this inane ambling down the scale with the brief, pregnant themes from which the later Bach developed some of the greatest things in music. The little semiquaver twirl becomes a sore trial as the fugue goes on—its seven times at each appearance of the subject seem almost like seventy times seven. A good deal of monotony is due to the limited key scheme. Of the twelve entries of the subject, only one gets away from the tonic and dominant; and even that does no more than venture into the relative minor. The chattering, repeated notes at the beginning of the subject are a northern convention to which we shall find Bach sticking more or less until his maturity. We may be thankful that he dropped it in time to save us from a 'St. Anne' fugue beginning:

Ex. 6.



There is some charm about the final fugue of this work, but it is thinly spread, and we have a dreadful drop into inanity at the *Coda*. Such a pedal solo as:

Ex. 7.



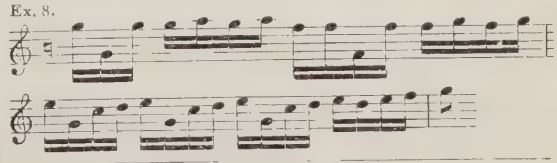
is enough to qualify any movement for the shelf.

Unfortunately for Bach's fame, too many players and teachers cannot, or will not, see the poverty of the work as a whole. Perhaps they too readily swallow the laudatory opinion of Spitta, who calls it 'all but a perfect masterpiece.' The editors of the Novello edition go even farther, including it in the same volume with the 'Wedge,' the great Fantasia and Fugue in G minor, and two other of the best works, and speaking of the group as 'five of Bach's masterpieces.' Parry is more critical, finding the first fugue subject 'very long and rather monotonous,' and the figures of the bravura passages 'rather mild and commonplace.' Both fugues, especially the second, 'are wanting in decisiveness of personality.' Mr. Heathcote Statham* throws an interesting sidelight on the curious esteem in which the work has been held in England. He tells us that the Bach Society, when arranging their initial festival in the composer's honour, at first ignored the organ works. On public protest being made they included one, the choice falling on this immature specimen! Mr. Statham says that a well-known musician who was with him at the concert told him that when he was studying in Germany his teacher advised him to neglect the work, as it was not worth serious attention.

I dwell on this point at some length because it helps us to understand how the words 'Bach' and 'Fugue' were until lately regarded as synonyms for dulness. And if I seem to insist overmuch on the faults of these early works, it is by way of protest against our uncritical attitude towards Bach as toward other classical composers. It is still easy to find young organists reaching the end of their pupillage knowing little or nothing about the most subtle and individual of all Bach's works—the Choral Preludes. They have spent precious hours grinding at such dull and immature works as the one we have been considering—works containing no technical material that cannot be found elsewhere in abundance, and which bear pretty much the same relation to the composer's representative output as Beethoven's Sonatina in G minor does to the 'Appassionata.' Art is so long, and life so short, that we ought not to spend time studying anything but the best. Every time we are influenced by the name on the title-page rather than by the music within, we do an injustice to ourselves, to the composer, and to some other composer whose more worthy work is thereby pushed aside.

The Prelude and Fugue in C in vol. vii., page 74, is another work that has more performances than it deserves. It opens with one of the worst pedal solos ever written—bar after bar of C major arpeggios. Things improve when the manuals get going, but it is all very primitive. The fugue contains some vigorous writing, and there is a general atmosphere of high spirits induced by the heavily-playful subject

Ex. 8.



* 'The Organ and its Position in Musical Art,' page 98.

and a good deal of its treatment. But, on the whole, the pupil can easily find in the Choral Preludes work of a corresponding degree of difficulty and of infinitely greater value as music. It is amusing to note that Spitta, after speaking of the 'massive character of the chords, the effective and brilliant close, and the freedom of the part-writing,' says that 'the effect of this work when well-played, and upon an organ of adequate power, is quite extraordinary. Throughout we hear the roar of the wind, as in a stormy night of March, and we feel that such power is irresistible.'

Roughly speaking, we may say that Bach's 'prentice period ended with the works we have so far dealt with. In 1707 he went to Mulhausen, where he stayed about a year before accepting the offer of a post at the Court of Weimar. Here he remained nine years, during which period he wrote a group of his most brilliant and popular works.

(To be continued.)

COLOUR IN MUSIC

By Arthur L. Salmon

We have become familiar with music that claims to be many different things—not only scenic or descriptive, but psychological and metaphysical: in fact music which claims to be what it cannot be. There is interest and perhaps value in this, as illustrating the temper and spirit of our times. It is one among the age's many attempts at self-utterance; yet it can hardly be other than a transition. Men are seeking to discover and to express the indiscoverable and the inexpressible; and music, unlike painting or the plastic arts, allows itself to be called anything you like. At the same time it is the art most insusceptible to the imposition of names. On examining such music we find a number of attractive labellings, and perhaps the labels suggested the music; it is certain that the music does not suggest the labels. I have seen a short composition by an enthusiast entitled 'Everlasting Truth,' but I did not find everlasting truth comprised and expressed within its bars; I found only a confirmation of my suspicion that such truth is not easy to attain and is less easy to express. Nor was I assisted by the composer when he assured me that he 'sought to realise the *rock-like* severely simple basis that it always appears to me must underly the *Everything*—simple and severe as the wonderful throes of conception.' It seemed to me that his artistic efforts in an entirely wrong direction had led to a sad confusion of metaphor; for surely throes are not often rock-like and are not always simple. If even words go astray in such a connection, what must we expect of music, whose genius it is to be entirely indefinite and entirely averse from labelling?

In a different direction, there are now those who assert that music can be identified with Colour. Such identification may not be quite an idle fantasy—it is certain that particular keys, particular tones, suggest colour to some listeners. It is the glory of music that its suggestive power is unlimited, and though it can never be pictorial it can undoubtedly suggest pictures to those whose imagination runs to vision. But such pictures are never arbitrarily established; they always depend on the listener. And surely any arbitrary identifying of music with special colours is merely a confusion of symbolisms; it is converting sound into a symbol of something seen, and that something seen into a symbol of a mood. It is true that there may be something physiologically correct in identifying colour with special mental conditions; it is perhaps no mere figure of speech which says that in anger or in alarm we 'see red'; it is certain that greens and greys and special shades of blue are soothing and consoling. Physicians have discovered that particular rays are curative, that colours have their use in the treatment of mania. We know sufficiently well the value of light, and colour itself is nothing but light. All this belongs to exact science, and is verifiable. Colour is the differentiated vibration of light; sound is the differentiated vibration of air. Scientific confusion of the two is impossible; they reach, and are received by, different senses.

Music, which can suggest anything, can of course suggest colour. It will do so according to the receptivity of the listener, and such receptivity, such translation in receiving, varies with every individual. To speak of a colour-tone is correct, because we have given the word *tone* this extended meaning. Language is not rich enough to do without these amplifications; but while we may speak of a colour's tone, we are surely committing an absurdity if we speak of a colour's sound. It is obvious that when we refer to tone or note in colour we are not thinking of sound at all; yet those who are now talking of colour in music are actually referring to a definite colouring, they are giving concrete form to that which at most can only be a vague analogy. They would give to each composer his own distinctive mood-colour, or shall we say temperament-colour. Thus I was seriously informed by a lady, not long since, that Debussy's temperament-colour (and, incidentally, her own) is blue. I had previously thought of the French composer as a musical mystic rather than as a colorist. I now inferred that he should be played in a blue-papered room, with a bluish twilight stealing in at blue-curtained windows. The idea has a certain charm; but it is too arbitrary, too emphatic and definite, to please me; and if my own mood-colour happened not to be blue, the effect might be disastrous. Blue is a most satisfying colour in some of its gradations; yet when I say that I am feeling 'blue' I mean that I feel depressed, and it is conceivable that a large supply of specifically blue music might be profoundly depressing. I am not making the composer responsible for all this; my lady friend may be more *Debussiste* than Debussy himself. But I forgot to question her about the temperamental colours of other composers—is it red, or yellow, or green? I did not ask her if the really greatest

might not be considered complete rainbows. To attribute one especial colour to each seems a limitation. Red suggests danger, irritation, anarchy; to be 'done brown' does not suggest music at all; to speak of yellow music unhappily suggests the Yellow Press.

Of course it is easy to poke fun at these confusions of phraseology, and to do so is not argument. There is enough truth in their idea to deserve fairer treatment. It is quite true that the prevalent characteristic of a mood or temperament may be suggested in terms of colour; we do so constantly in daily conversation, as when we talk of seeing red, feeling blue, looking green. This is an entirely justifiable use of language; but is it equally justifiable to say that a thing sounds red, sounds green, sounds yellow? It is also true that sound may suggest a particular mood, and that mood may suggest a particular colour. A blue tie or a blue painting will appear blue to all who are not colour-blind. Does it follow that if Debussy does not suggest blue to a hearer, that hearer is musically colour-blind? Can we limit musical suggestion by any such arbitrary distinctions? Blue is a word singularly rich in resources: but in the name of goodness what is pink music and what is yellow? Can we say 'I feel in a violet or a scarlet mood to-day, and I want violet or scarlet music'? It may be urged that this is a *reductio ad absurdum;* yet after all the questions are severely logical. The error undoubtedly lies in confounding the terminology of different arts; it is akin to those other errors of confusing music with philosophy, with draughtsmanship, with definition. Those whose spiritual impressions come to them in colour are justified in receiving any colour-suggestions they choose from the music they hear; we need not even say 'choose,' for probably they cannot help themselves. But they must not mistake the particular for the general, nor lay down a colour-scheme of music for all. It simply will not do. Music is too big a thing for that. What about a hearer born blind? He will receive the mood readily enough; none can hear music more completely and satisfyingly; but he must surely lose the colour-impressions. We need a broader and less definite phraseology when we would speak of the infinite suggestiveness of music. We need no labels that shall be limitations. And we must divorce ourselves from the idea that differences of music-tonality can be rigidly denoted by colour-symbols, by formulæ borrowed from any other art. Even the mind's eye cannot be absolutely depended on to see a distinct colour in music; and to say that the mind's ear hears colour is manifestly a misuse of words.

Arrangements for the Handel Festival (June 19, 22, 24, 26) are well in hand. There is little doubt that the choir will be at the desired strength—2,500. It will, however, faciliate the work of organization if intending singers will apply at once (stating voice) to Mr. Walter W. Hedgcock, Musical Director, Crystal Palace, S.E. We hope to give details of the arrangements in our April number.

Interludes

By 'Feste'

The visit of the Ukrainian Choir was very interesting, not only because of the performances, but because of some sidelights it shed on the difference between the choral ideals of this country and those of the Continent. The choir is undoubtedly a first-rate one, particularly in the matter of discipline, but it is not so good that we cannot produce a dozen better. I begin by saying this, because one noted as usual a tendency to compare the visitors with the *average* British choir, and to shake heads over our fancied inferiority. Comparisons in such cases are always difficult, because it is obvious that a picked choir, touring, and singing a rather limited repertory—limited especially in regard to style—can reach a perfection in drill and ensemble unattainable by an even better body working under ordinary conditions. But even so I heard nothing at either of the concerts to put me out of conceit with any of our best choral forces. To compare the Ukrainians with any but our best is of course absurd. We may be sure that if the Sheffield Choir or the Welsh Choral Union went touring in the Ukraine the natives would not start judging their local choirs by the standard of the visitors. Yet that was the uncritical attitude of some Londoners.

The difference between our choral standard and style and that of France has long been apparent to those of us who have heard French choirs, and especially to such of us as were present at the Paris International Competitions in 1912, and so were able to hear French and British choirs side by side. But the difference could not be better realised than by a glance at the two pages of French press opinions on the Ukrainians quoted at the end of the programme of the Queen's Hall concerts. Thus:

> No doubt we have many voices over here which are as excellent as those of the Ukrainian singers. But who could group them here, educate them, and obtain from them such a rendering?—*Excelsior*, Paris.
>
> Let us humble ourselves and admit that no choral performances of ours could equal that which we have just been admiring.—*Le Ménestrel.*

And George Pierfitte in the Toulouse *La Dépêche*, after saying 'I feel unable to convey my impressions of the concerts in mere words,' proceeds to make a courageous attempt. From the three hundred mere words he manages to find useful, I quote the following (the italics are not mine):

> From the very beginning, one loses all notion of space and time; one forgets the prosaic hall; one imagines oneself to be in some sacred temple, and assisting at the performance of some marvellous and hitherto unknown rites of Eternal Beauty.
>
> *We no longer witness ordinary singers obeying their conductor; these are priests and priestesses of a deep Religion;* reverently bent before a Demiurge, who projects and transmits his own flame with eloquent and dominating gestures, by turns impressive, tragic, wrathful, or imploring. He plays, so to say, on a magnificent human instrument, whose sixty hearts and sixty brains are connected in a telepathic and mysterious correspondence with his heart and brain.

> What a *discipline!* What a *submission to the idea* which is felt to hover above these unique performers! What a marvellous *precision!* What *purity!* What *nuances!* Never a hitch in the most daring rhythms, not the slighest hesitation in the most difficult passages. And then what *poise* and what perfect *homogeneity!* Everything is mingled in unique sonorousness, giving sometimes the impression of an *ideally harmonious organ.*

From which we may safely assume that first-rate choral singing is not a common object on the seashore at Toulouse.

Perhaps the most picturesque criticism is that signed 'Presto' in *L'Echo du soir*, Antwerp:

> The Ukrainian Song is Beauty in its entire nudity which does not blush yet from having tasted the withering fruits of the tree of Knowledge.

As a matter of fact the music sung, though simple folk-song essentially, was served up in far too sophisticated a style to be fairly described as Beauty 'mit nodings on.' It had a good deal on, and very skilful and attractive dressing most of it was.

Returning to the question of standard, can you imagine any English critic of repute being able honestly to say what was said in *Excelsior* and *Le Ménestrel?*

The difference between the choral ideals of the two countries is well shown by the fact that practically all the comment one heard at Queen's Hall began by complaining of the shrill quality in the loud singing, especially on the part of the sopranos. But French and Belgian critics seemed to find nothing amiss on that score—at all events no complaint appears in the quotations. We need not attach much importance to the absence of such complaint in the quotations, for even in this country people have been known to quote only the jammy parts of notices. But it reminds us that on no point do we differ more than on this question of tone. A French choir gives one the impression that its motto is, 'Take care of the interpretation and the tone will take care of itself.' Until about fifteen years ago English choralists—or, rather, their conductors—went to the other extreme and made a fetish of tone, taking as their model the round and pleasing, though somewhat colourless, flue work of the organ. There was only one kind of tone for every kind of song, and it was of the type known as 'good'—that is to say, smooth and round. Thanks to the great advance made on the interpretative side of choral singing, we now see that good tone is the tone that best expresses the character of the song, and it follows that in certain circumstances pure round tone may not be good but bad. If our choral singing is second to none, as most good judges think, it is because our leading conductors now maintain that a choir should employ as many varieties of tone-colour as we expect from a good solo singer. Obviously, however, the norm should be of a type that does not weary the ear. In an orchestra the only section to which we can listen for an unlimited time is that of the strings. In an organ the diapason tone wears the best. The choral equivalent of these is the purely musical tone on which trainers of the older school set such store. Now the French choirs, like the Ukrainians, have very little tonal variety. Their loud singing is invariably hard and shrill, and their quality is pleasing to English ears only in the quieter passages. Let me hasten to admit, however, that as each of the Ukrainian concerts proceeded I found the shrill and acid quality less and less annoying, until by the end of the second programme I began to understand Continental people finding our round tone dull and colourless. This naturally leads to the question, Do our English choirs make sufficient use of thin tone? We had a striking instance of its value when two of the sopranos sang a brief antiphonal solo passage The tone of the first may be likened to that of an oboe, and the second to that of a flute. The result was an excellent effect that so far we never hear save from an orchestra. We may be sure that two sopranos in an English choir would have sounded so much alike that the effect would have been merely that of a tame repetition by the first singer. This was one of several moments wherein the Ukrainians gave us little glimpses of colour schemes that would never be tolerated by English conductors simply because one or more of the singers concerned were producing so-called 'bad tone.'

Such moments seemed to me to point the way to some interesting possible developments. We enjoy the acidity of the oboe and cor Anglais so long as we get it in small doses; why should we object to the choral use of such astringent effects for exceptional passages?

This brings us to a matter of which much was made in the somewhat hysterical paragraphs which preceded the Ukrainians. We were told that the choir was a kind of orchestra as well, the members imitating violins and trumpets. One paper even gave us a picture of three of the women, alleging that they did the violin passages. If there were any such imitations they passed unnoticed. Indeed critics and others expressed relief that the singing had been of the 'straight' order, and free from 'stunts.' This is really a bit of mild humbug, because if there had been imitations of the kind, they would have been merely an extension of a practice already approved in all but the severest circles. Does anybody object to the Sheffield Choir's performance of 'The Bells of St. Michael's Tower' on the ground that it includes some very skilfully contrived imitations of jangling and booming bells? And the same choir has frequently given successful *bouche fermée* imitations of strings and the 'pang pang' on a banjo.

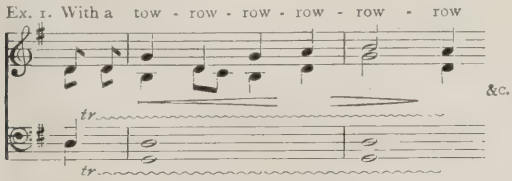
The banjo has such flippant associations that we need not consider it, but there are various wind instruments that will some day attract the attention of choral composers. The soft notes of the horn can be copied by any male voice so easily that I sometimes wonder why the players of the instrument do not quietly hoot some of the simpler passages, instead of blowing them—

generally with at least one cracked note. The imitation would be at least free from those little explosions that we have come to expect every time we see the players preparing for action. Tenors could easily copy the upper register of the bassoon (some do so already without meaning to), and any real bass would find no difficulty in the tearing lower notes. The women would of course manage the flute, piccolo, oboe and clarinet. Strings need very little development of the *bouche fermée* singing. The bagpipe (which we Scotsmen regard as a musical instrument) has already been successfully reproduced in choral arrangements of folk-songs.

I had better make it clear right here and now that my suggestions are serious. Those of you who scoff may be reminded of the difference between what is now called the 'new choralism' and that of twenty years ago. Do you remember the headshaking when Coward first made the Demons' Chorus in 'Gerontius' sound as if it were being sung not by a gathering of sidesmen and Sunday School teachers, but by a pack of quite another order of being? *Now* the headshaking follows the old 'good tone' style of performance. And who to-day would expect a choir to sing 'He trusted in God' with the same vocal colour as 'And the glory,' or the beginning of 'All we like sheep' in the same style as the end? As was said above, we look to a first-rate chorus to give us as much vivid characterisation as we get from our best soloists.

The newest choralism will leave the percussion instruments alone, with one exception—the drum. The side-drum is very easily imitated by a rapid vibration of the tip of the tongue, the lips being pursed and slightly parted. An excellent feature of this imitation is its possibilities in the matter of nuance. We may reproduce not only the rattling roll of the instrument, but also the *crescendo* which is one of its most striking effects. Those of you who have heard 'The Drum Major' sung by certain of our baritones will remember that the *tarara-ra-ra* in the text is given in the realistic manner described above. It cannot be expressed by signs, so we shall go on writing *tarara* or simply indicating a trill. I hope a choral writer will soon give us an arrangement of 'The British Grenadiers' on something like these lines:

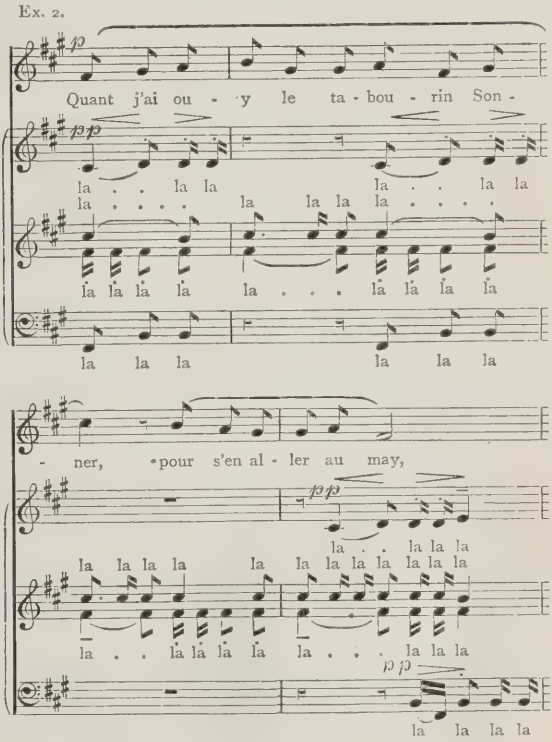
Ex. 1. With a tow - row - row - row - row - row



A large body of male voices could give us not only a trill, but a thrill as well.

The soft thudding of the ordinary orchestral drum may be fairly well reproduced. Debussy has given us a lead here. The second of his 'Trois Chansons,' 'Quant j'ai ouy le tabourin,' is written for contralto solo, and chorus of contraltos, tenors, and basses. The chorus supplies an accompaniment made up of *bouche fermée* and *la-la-la*. We may be sure that the composer does not want the kind of *la-la-la* we get in a Weelkes ballet. Clearly he had in mind the soft thud of a drum. (The English version of the words is misleading in giving us 'tambourine' for 'tabourin.' Our old English 'tabor' would be as near as we can get. The French tambourin was a long narrow drum, played with one hand while the other managed a three-holed flageolet, a similar combination to the pipe and tabor which could be met with in England until recent years. It must be remembered that the words of the song are old French). All the voices are kept rather low, and the chorus parts contain some effects that certainly look well on paper. Here are a few bars of the first verse:

Ex. 2.



Perhaps the Oriana Choir, who gave us one of the Chansons recently, will let us hear 'Quant j'ai ouy le tabourin.'

If some of these imitations are not sufficiently close to be convincing, we need not therefore assume that they fail to justify themselves. The oboe stop on the organ can never be mistaken for a real oboe—indeed it is like no orchestral instrument. Nevertheless, a good organ oboe is a very beautiful thing. There are other organ stops that, judged as imitations of the instruments after which they are named, are failures: judged on their merits, they are highly successful. Similarly, some of our choral-instrumental effects may fail to hit the bullseye, but they will score so well with some tonal by-product that our colour-scheme will be the richer. If you object that a voice should sound like a voice, and like nothing else, the answer is that we already recognise and enjoy so

many different kinds of vocal sounds that a few more won't matter. And I might further point out that the muted trumpet does not sound like a trumpet (except one of the penny variety), but nobody condemns it on that account. Of course, the effects we have been considering will be used only occasionally, and only one or two at a time. They will be employed chiefly to add to the significance of a song, though no doubt as they become generally accepted, choral compositions (without words) will be written in which many effects will be combined. We shall have brief symphonic poems for voices alone. Think how easily such works will illustrate pastoral scenes, effects of wind, waves, and various meteorological happenings so long as they are not too violent in character. The method will not supersede ordinary choralism: it will be merely supplementary—or complementary.

Perhaps the best way to disarm prejudice would be to treat the effects, not as imitations of instruments, but as new developments of vocal tone. I see no reason why we should not be prepared to accept for musical purposes any vocal sound that can be given a definite pitch—and perhaps a few that cannot.

All the signs point to more and more use of wordless vocal music, and this will in turn lead to the demand for a choral writing which will give us a texture made up of strands of contrasted colour. We shall have some of the women singing with nasal tone against the soft round notes of others, tenors divided into falsetto, chest, and head groups, variety obtained by sections of the choir using different vowel sounds at the same time, and so forth. If space permitted I could show that most of these effects have already been hinted at by composers of various periods. I believe the time has come for their serious consideration. Choral writing can develop little more in the way of complexity. It can never go much farther in the direction of multiplicity of parts, because of the limitations of compass. So long as real heavy basses are scarce we cannot build up a structure of vocal tone on orchestral lines, because the loftier the edifice the greater the need of foundation. Most attempts in this way have given us merely a tonal skyscraper very insecurely grounded. Clearly, then, developments will be chiefly along the line of colour variety, like those in most other departments of modern music. It is useless to object and call such devices trickery. Until recently *bouche fermée* effects were looked on as *ad captandum*. Now we realise that they are among the most subtly-beautiful of musical sounds. We have not yet realised all of them. For example, the Ukrainians gave us some unusually beautiful examples, one especially with an interplay of parts and a variety of nuance suggestive of a string quartet. And, by the bye, some of the Ukrainians' grouping and subdivision of the various parts made one wonder whether we have not been rather too consistently polyphonic in our choral-writing. Be that as it may, I believe that we shall soon see our choral writers making new demands on conductors and singers. These new demands, as I have implied, will not present much difficulty. They will be merely novel, and the chief trouble will be to get choirs to take them seriously. At first the singers will be self-conscious and giggle—perhaps be rebellious. Probably the Sheffield singers thought Coward was going too far, and asking them to make fools of themselves, when he called for the snarl and gibe in 'Gerontius.' They may feel much the same when he begins to work out some of the instrumental effects of the future. But they will end by doing them so convincingly that we shall wonder why we had to wait so long for them.

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. Grattan Flood

VI.—Richard Pygot

Although Richard Pygot does not loom very large as a church composer, yet as a trainer of composers and choir-trainer under Henry VIII. he deserves to be held in remembrance. For over thirty years he laboured in the cause of music, and as a favoured Court musician enjoyed unusual preferment. His name figures among the composers of the music printed in that unique work, 'Twenty Songs, IX of IIII parts and XI of III parts,' published by Wynkyn de Worde on October 10, 1520, containing compositions by Cornish, Ashwell, Couper, Fairfax, Jones, Sturton, Taverner, Gwynneth, and Pygot—of which the only known copy (Bassus) is in the British Museum.

Richard Pygot was born *c.* 1485, and at an early age entered the service of Cardinal Wolsey as a chorister. As early as 1517 we find him as Master of the Children of Wolsey's Chapel, an institution analogous to the Chapel Royal, the singers of which rivalled, if not surpassed, those of Henry VIII.'s own establishment. The following extract from a letter by Dean Pace to Wolsey, on March 25, 1518, gives an interesting notice of Pygot's success as a choir-trainer—all the more valuable testimony inasmuch as Dean Pace was an excellent amateur musician who had studied for many years at Rome:

> The King hath plainly shewn unto Cornish [William Cornish, Master of the Boys of the Chapel Royal] that your Grace's Chapel is better than his, and proved the same by this reason that if any manner of new song [melody] should be brought into both the said Chapels [the King's Chapel and Wolsey's Chapel] to be sung *ex improviso* [at sight] then the said song should be better and more surely handled by your Chapel than by his Grace's.

Pace wrote a further letter on the following day to Wolsey:

> The King has spoken to me again about the child of your Chapel. He is desirous to have it without the procuring of Cornish or other;

in other words, if Wolsey would not send the boy to the Chapel Royal, Cornish would adopt the expedient of impressment or conscription. As a result, on March 29, Pace informed Wolsey that the King thanked him for the child of his Chapel, 'whom he wouldn't have desired except from necessity,' and that he (Pace) 'had spoken to Cornish to treat the child honestly.'

In a fifth letter on the same subject, also from Pace to Wolsey, dated April 1, we note that Cornish was lavish in his praise of the boy of Wolsey's Chapel, 'not only for his sure and cleanly singing but also for his good and crafty discant.' Pace further informs the Cardinal that Cornish also praised Pygot for his excellent method of training: 'Cornish doth in like manner extol Mr. Pygot for the teaching of him.' It may be added that this discriminating musical amateur, who 'discovered' Pygot, was made Dean of St. Paul's Cathedral in succession to Dean Colet, on October 25, 1519.

On January 20, 1520, the King paid a surprise visit, with nineteen gentlemen, to Wolsey's palace of Durham House, where he was royally entertained—Pygot directing the incidental music. Four years later, in 1524, Pygot was appointed a Gentleman of the Chapel Royal, but retained his post in Wolsey's Chapel till the fall of the great Cardinal in 1529. It would seem that he was Deputy Master of the Children of the Chapel Royal in 1526, and we find a pension paid to him as such on May 1, 1527, 'the pension payable by the Abbot-elect of Whitby.'

Pygot retained the Royal favour after Wolsey's death, and on October 7, 1532, he was given a corrody in the monastery of Coggeshall, Essex, surrendered by William Colman. Further preferment awaited him, as on May 12, 1533, there is an entry in the Patent Rolls of his presentation to the canonry and prebend of Tamworth, *vice* Thomas Wescote, resigned.

Notwithstanding the suppression of the monastery of Coggeshall, an order was made on February 5, 1538, that 'Pygot of the Chapel' was to be paid his pension out of the confiscated property. Pygot also had a corrody out of the Abbey of Tower Hill, as by an order of March 23, 1538, Sir Thomas Seymour was bound to pay him a pension of £4 10*s*. His name appears in the Royal pensions list regularly during 1540-47.

Among the manuscripts in the British Museum (Add. MSS. 31922 *f.* 112*b*) is a charming carol by Pygot, for four voicés, 'Musyng on her maners.'

On October 31, 1541, Richard Pygot was given a substantial sum for his house at Greenwich. But he must have continued to reside in the same locality, for on September 29, 1543, his name appears in the annuity list as 'of East Greenwich.'

Owing to some informality—very likely because he was a layman, and not even in minor orders—Pygot resigned his canonry and prebend of Wylmecot in Tamworth Collegiate Church of St. Edith; but on October 13, 1545, he was again presented to it by royal favour. In the following month a royal letter was written to the Dean and Chapter of Wells 'to suffer Richard Pygot of the Chapel to reside upon his prebend there, *notwithstanding his laity*.'

The last payment of £6 13*s*. 4*d*. a quarter by Henry VIII. to Richard Pygot was made on October 2, 1546, and in the account of liveries given out for the funeral of the English monarch on February 16, 1547, his name appears among the 'Gentlemen of the Chapel Royal.'

Pygot's services were retained by Edward VI., and he was in high favour at Court. On December 19, 1551, he was given the sum of xxx*s*. by the Princess Elizabeth, who also presented him with a *douceur* of xxi*s*. on January 12, 1552. This is the last reference I have met with of the career of Richard Pygot, and he probably died in 1552.

'THE GREAT GOD PAN' AND ONE OF HIS CRITICS

By H. Orsmond Anderton

The vagaries of the *genus* Criticus Musicus form part of the *Comédie humaine*, and add to the gaiety of nations as well as, at times, to that of the victims, who are not all so shrinkingly sensitive as a Keats. An instance has recently occurred in relation to 'The Great God Pan.' Bantock incarnates himself as Pan, the god of wild nature—or calls him from the vasty deep—surrounded by troops of his fauns, satyrs, nymphs, dryads, and other embodiments of the forces of nature and earth. It is the same instinct that moved Debussy in his 'L'Après-midi d'un Faun,' and in giving a new and radiant 'body of music' to the old animism of early Hellas, Bantock has provided what will bring a tang of delight to many a heart hungering after this earlier naturalistic savour of existence. It is, in fact, a backward glance of regret and longing like that which a man sometimes casts over the days of his vanished youth.

Now it might be thought that one frankly using these old, yet ever young, symbols as the basis of his work might be assumed to disclaim any assumption of being the bearer of an absolutely novel gospel from some distant heaven of art—as hinting that he was not to be taken 'to the grand serious,' as Thackeray puts it. But no. The critic, without even waiting to hear the work, murmurs despairingly, 'No new thing under the sun,' and proceeds in that ironical vein which is the most treacherous weapon of criticism, having something of the nature of the boomerang. In a recent article in the *Athenæum* Mr. E. J. Dent complains that the dances remind him of the dances in 'Tannhaüser,' and that Pan and the nymphs remind him of Alberich and the Rhine-maidens. Well, dances do resemble dances, and ballets have something in common with previous ballets. How many stories are there in the world tricked out in various guises? They have been computed at some ten or a dozen. There is no absolutely new thing under the sun. The value of new work depends upon its added flavour, and how cunningly the disguises are carried out. I have talked with many good critics, all of whom have found the *sauce piquante* in this case amply sufficient. Mr. Dent is of course entitled to his own view, and to say that his palate can detect the goose through the condiments; but to complain that the goose is there is hardly the part of the *camaraderie des bons vivants*. In some cases even the most obvious 'cribbing' is accounted justified.

To take a well-known instance, which may hint also at the danger to the critic wielding the ironical boomerang. Suppose the learned scholar Ben Jonson, when they all adjourned to 'The Mermaid' after the production of 'Antony and Cleopatra,' had also assumed the rôle of Solomon the Wise, and sarcastically exclaimed—'Oh, Will, Will! Plagiarist! Pilferer! 'Tis a thing of shreds and patches! Shade of Plutarch! That purple patch describing Cleopatra's appearance on the Nile is merely cribbed from his pages ['Antony'] and licked into "Marlowe's mighty line."' Even supposing he had carried the impeachment by acclamation then, what should we think of him now? Do we not condone the larceny as justified, and make ourselves accessories after the fact? Or, to give another

instance, has it not been the complaint of certain critics that the ethics of the Gospels themselves are not new? They are not: and yet they are not without a certain value in the world.

Again, Mr. Dent complains that the verse contains reminiscences of Shelley and Swinburne, and that Bantock 'makes the mistake of setting it as seriously as if it were really Shelley or Swinburne,' though in another place he wonders whether Bantock is really serious:

> 'He has treated the whole subject with such intense seriousness as to lead the reader to imagine that he has some deep symbolic meaning which he desires to express. If this is the case, he certainly deserves profound respect. . .'

Should we only, and always, set well-known men seriously? Did not Shelley and Swinburne themselves also 'plagiarise' from Greek myth? Might not our critic, *e.g.*, complain that 'Atalanta in Calydon' is pseudo-classic, and that 'Prometheus Unbound' reminds him of Greek drama? And as for making the matter paramount, does Mr. Dent seriously think that Bantock really wishes us all to go back to this 'creed outworn,' and to revert, like Tarzan, to our ancestral jungle? The work is, as I have said, the regretful, lingering gaze, such as a man may sometimes cast over his lost youth or the youth of his race; and which even Wordsworth, stern moralist as he was, allowed himself—though we cannot without a smile think of the lanky bard of Grasmere ('like a camel,' said Lamb) seriously assuming the primeval 'costume' of Greek myth, and disporting himself with Proteus, Triton, and the Nereids, or toying with the tangles of Neæra's hair.

These general charges are not easy to refute, because, as we have seen, there is a sense in which they do represent a fact; they contain the proverbial half-truth. When we come to the definite points, however, the case is simpler. Mr. Dent says: 'Sometimes a bar of Stravinsky jostles a bar of Mendelssohn . . . . but the bulk of the work is more or less in the idiom of Wagner and Tchaikovsky'; and 'The Russian Ballet has formed his last meal, and after a due interval, *eructavit cor ejus* a great matter, half ballet, half oratorio.' Now, as a matter of fact, 'Pan' was written before the Russian Ballet came to London (its production at the Sheffield Festival of November, 1914, was only cancelled by the war), and before Bantock had heard a bar of Stravinsky. There is a certain flavour of 'Alice through the looking-glass' in the suggestion that the 'copy' was made from a subsequent original. As for the assertion that the general idiom is that of Wagner and Tchaikovsky, the suggestion that the styles of these two are identical hardly disposes one to confide implicitly in the writer's sense of style; and most of those who have heard the work would deny that the idiom resembles that of either. I have not met with one who would agree. Bantock was undoubtedly impregnated with Wagner in his youth, as 'Cædmar' is sufficient to show. Just so, early Beethoven shows the influence of Mozart; early Shakespeare is often reminiscent of Marlowe; early Wagner reeks of Donizetti ('Die Feen'), and Meyerbeer ('Rienzi'); yet Beethoven, Wagner, and Shakespeare are allowed by most men to be real personalities. If it be rejoined that in this case it is not 'early' Bantock—well, even were the charge of plagiarism true, what about the Shakespeare-Plutarch case? Was Shakespeare not in his full maturity? It would be interesting to find Mendelssohn in 'Pan.' Perhaps, for the sake of scientific criticism, Mr. Dent will point out the places.

As for the charge of 'Victorianism'—this is on a level with the enlightened gibes of some at the inhabitants of Suburbia. The calling a man 'suburban', or 'Early Victorian,' simply reveals the mentality of the speaker. What matter the time and place of a man's birth? His work is the touchstone. Darwin, Ruskin, Browning, were early Victorians: are they the worse? Ruskin and Browning were suburbans: Keats, belonging to Finsbury and Hampstead, might be so called: is it a reproach? 'Half-ballet, half-oratorio' is another gibe—another whirl of the dangerous ironical boomerang. Might not the same charge be levelled at Bach's 'Matthew' Passion, which, as Schweitzer points out in his great work 'J. S. Bach,' is impregnated with opera? In Part I., Section VI., 'Histoire des Cantates et des Passions avant Bach,' he shows how these works were radically influenced and modified by opera; and on pp. 3, 4 we read: 'C'est Bach encore qui y met fin. Il réhabilite l'ancienne Passion en l'idéalisant; il écrit "La Passion selon St. Mathieu."' If Bach idealised opera in the 'Matthew' Passion, and was justified, why should another be condemned for impregnating oratorio with ballet—if he have really done so? But the whole charge is too solemnly ludicrous. The work is not an oratorio, nor a piece of didacticism. Bantock has no wish to convert us to the manners and morals and 'costume' of the poet's idyllic Arcadia. He casts a regretful backward glance upon his (and 'all of our,' as *Punch* says) vanished youth. Is the ironical sermon in place?

The wearied critic finds the whole stale, flat, and unprofitable, and languidly utters his soul in scathing sarcasm: 'Granville Bantock was once upon a time regarded as a revolutionary. He composed symphonic poems when respectable people confined themselves to symphonies. Years have passed, but, like Mr. Roebuck Ramsden (in Shaw's play 'Man and Superman'—quite scarifying this) he remains as advanced as ever he was. There is nothing new that he has not read, marked, and learned: it is only the inward process of digestion that he has begun to find a little less easy of accomplishment.' The weary King Ecclesiast, complaining that Bantock half-digests current writers—attempts, and fails, to assimilate them—reminds one of the disgusted traveller who comes upon a boa-constrictor with a half-digested bullock in its distended interior; but the loathly worm does, after all, digest its dinner. Does he feel, then, that there is no central personality beneath the various shiftings of form of our Proteus? He 'changes his skin' a good deal, it is true—Omar, Sappho, Fifine, a Pierrot, Dante, Pan—but most musicians can recognise a central core of identity. Would Solomon have preferred that he should have ceased to attempt to digest new ideas after he had given us 'Omar'? Should all his subsequent work have conformed to that idiom? It is not the way of really living writers. It is usually reckoned one of Wagner's merits that he resembles Shakespeare in this at least—that each work has its own style according to its subject. The style of 'Parsifal' is not that of 'Meistersinger,' or 'Tristan,' or 'Lohengrin.' Would it be better if it were? It would be absurd for Bantock to treat 'Pan' as he has treated 'Omar.' Mr. Dent would probably agree; and would only hold that other writers have been successful in preserving their identity through multi-

farious manifestations, whereas Bantock has failed. But every writer of this type has been reproved in the same 'faithful' accents.

Berlioz could make nothing of the 'Tristan' Prelude; Weber thought Beethoven ripe for a madhouse. Criticus Musicus should beware: the whirligig of time brings in his revenges, and these verdicts often serve only to pillory, not the criminal, but the judge, in the eyes of posterity. But still the Solomons persevere:

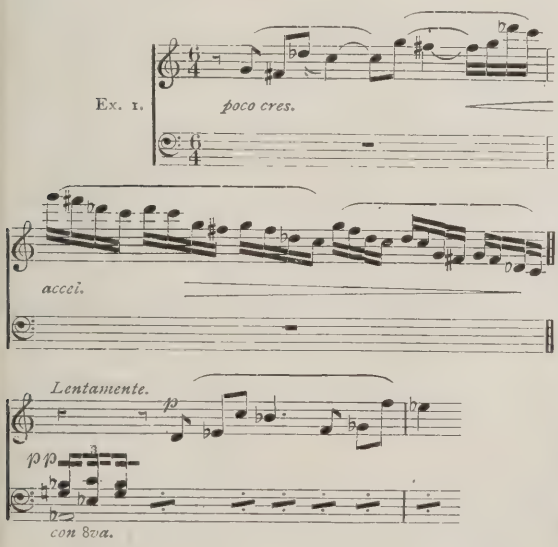
> Though thrice a thousand years are past
> Since David's son, the sad and splendid,
> The weary King Ecclesiast
> Upon his awful tables penned it,
> Methinks the text is never stale—

the text of *Vanitas vanitatum*, *i.e.*, as Michael Angelo Titmarsh moralises:

> O Vanity of Vanities,
> How wayward the decrees of Fate are,
> How very weak the very wise,
> How very small the very great are!

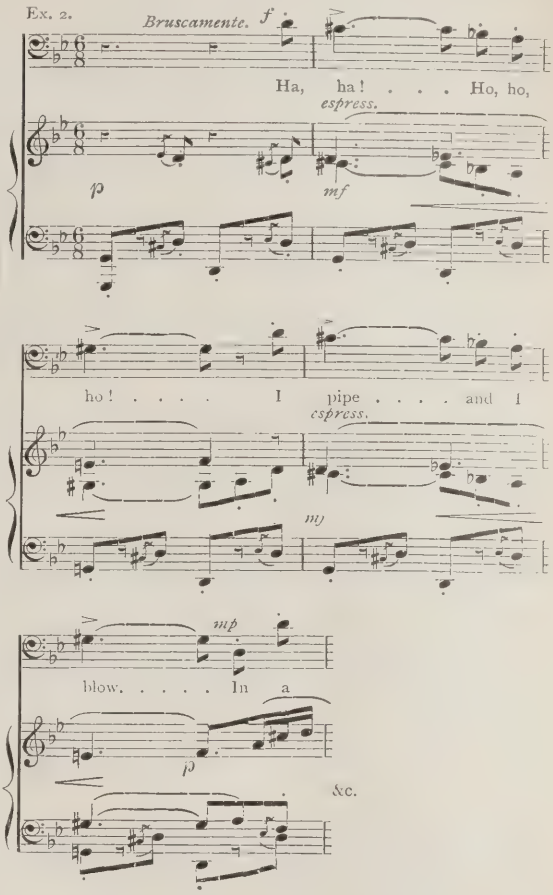
And if the last line be often true, Solomon should consider that perhaps the penultimate may sometimes prove to be so as well.

'Pan in Arcady' is no homily, but a Fantasy, and as such must be taken. It is the first half of a larger work—'The Great God Pan'—of which Part 2, 'The Festival of Pan,' is still incomplete. The Prelude opens with a six-fold invocational cry of 'Pan, god of the unfettered wild,' &c. It is for six-part double chorus (twelve parts), and, though extremely difficult, is very effective with its freely-used discords and complicated structure. It is sung by huntsmen, shepherds, country-folk, &c., as they lay offerings upon an altar before a statue of the god. The scene then opens and shows a woodland glade and pool amid the Arcadian mountains. After a Prelude depicting the forest, amid which Pan's piping is heard:

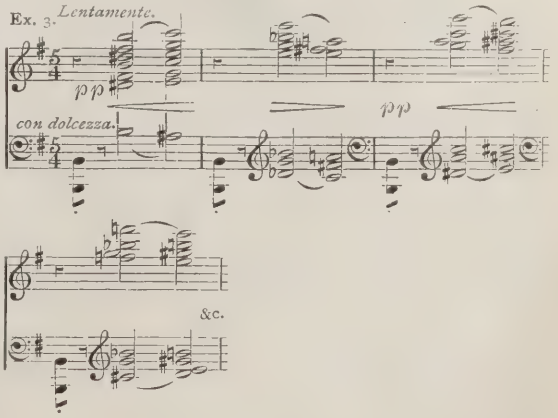


there follow the songs of the nymphs and dryads, on open vowels. The music then swells to a fuller lyrical utterance, and a breezy chorus ensues as a party of hunters cross the scene. Pan now enters, pursuing the nymphs, who, however, elude him and vanish. (This is the scene which, in Mr. Dent's view, too closely resembles that of Alberich and the Rhine-maidens.) Pan, left alone, has his first big

song, a fine piece of bizarre characterization, with occasional glimpses of a finer side to his nature:



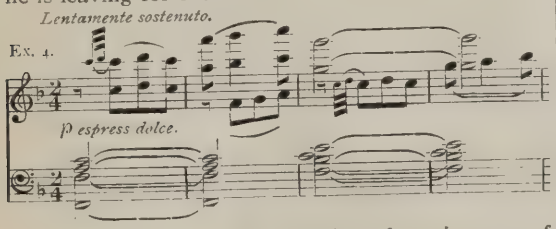
A mysterious section follows, symbolical of the travail of earth and of nature; and then, after a brief return of the nymphs and dryads, comes the episode of Pan's pursuit of Echo, which contains some lovely writing. She also, however, escapes him; and the stage is left empty. Shortly, to a delicate echoing motif (strings and celesta):



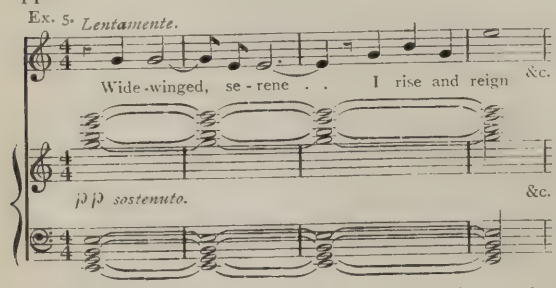
Pan re-enters piping, and again utters himself in song, showing this time the uprising of the better side of him. As he mourns the loss of Echo, voices of unseen nymphs and dryads are heard mocking him with the words 'Shadows! Dreams!' and Pan, regaining self-mastery, determines to

. . . seek the light divine
And attain the splendour,
Fold beauty to the soul,
Clasp the whole world's completeness.
Come, sing of joy !

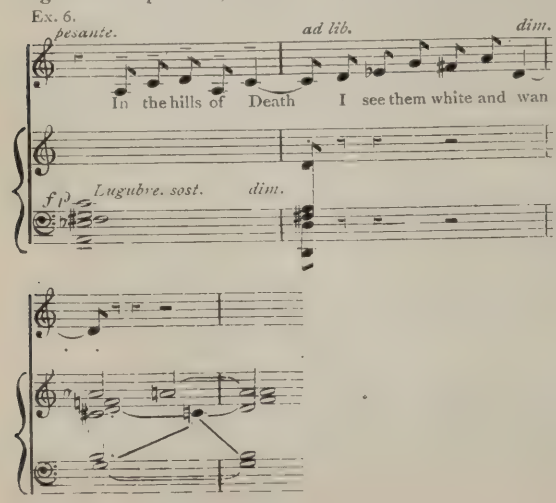
This mood, however, passes for the time, and he summons his sub-human earth-creatures—fauns, satyrs, &c.—to revel with him. Here the more strictly ballet portion of the work begins, the part which needs stage-presentation most. We have (*a*) 'Revelry of Pan and Fauns'; (*b*) 'Dance of Pan and Satyrs'; (*c*) 'Revelry of Fauns and Satyrs'; (*d*) 'The wounded Faun'; and (*e*) 'Dance of Mænads.' This section is full of grotesque life, as these incarnations of earth-life and forest-life carry on their gambols. Very touching is the episode of 'The wounded Faun'; and it has some lovely music as the dying creature gazes upon the beauty of earth he is leaving for ever :



The music of the Mænads is a frenetic orgy of whole-tone scales and wild energy. It is very difficult, and the performance at Glasgow, despite scant rehearsal, was a marvel. Pan now sinks exhausted: the sun sets, and a shepherd crosses, calling his flock to fold with a simple, oft-repeated phrase. The moon then rises, and the moon-spirit appears :



Cold and calm is the radiance of the music as she sings her first phrases, and the very impressive passage :



Pan's wooing of her follows, and leads to an impassioned uprush of music at their final union, with which the songs of the earth-creatures, the symbols of the forces of nature, mingle.

The orchestral colouring, as always with Bantock, is wonderfully sure and varied. The work is far from easy—the choral parts are evidently from the same mind as 'Atalanta,' though the style, on the whole, as befits the subject, is different from that of 'Omar' or any previous work. The performance at Glasgow was something of a triumph. Mr. Herbert Brown's Pan was well-conceived, embodying the rough energy—with more than a touch of the grotesque—of this god :

Twy-horned, goat-footed, wild with shaggy hair,

who has been degraded to the conventional devil of the Middle Ages.

The work as a whole, *pace* Mr. Dent, is an individual contribution to musical literature : there is nothing else of exactly the same type, and while to some it will not make quite the powerful appeal that 'Omar' does, it has a distinct character of its own, well maintained throughout, and by many minds will even be preferred. It is in any case an interesting and impressive piece of work, which is bound to take a permanent place in our musical literature. It is good to know that there is every probability of a performance of the purely ballet-portion (fifty pages in the vocal score) in London in the near future. We shall thus be able to form a closer acquaintance with the work, and to follow like sleuth-hounds upon the trail of the Mendelssohn reminiscences.

WESLEY, MRS. OOM, AND THE 'FORTY-EIGHT'

By Richard Capell

Perhaps it is unwise to confess fondness for a copy of the original English edition of the 'Forty-eight Preludes and Fugues.' It is an eccentricity with which few musicians will sympathise. Of course in the newer editions the legibility is wonderfully improved, and the accuracy eagle-eyed. Few readers of the *Musical Times*, probably, would say 'thank you' for my old copy of the 'Forty-eight,' though Samuel Wesley himself has written his name on each of the four title-pages. The modern editions on shiny paper, with their fingering and phrasing and profuse marks of expression, are the editions for practical folk. Modern editors do not crowd two or three parts on one stave while the other is left empty ; and proof-reading is taken more seriously now than a hundred years ago. As editor, Wesley is apt to let the music speak for itself, and you play it as the mood comes. There are no Italian directions for expression. Wesley was at the far pole from that German editor of Bach's violoncello sonatas who marks the slow movements *amoroso*. Wesley never, I believe, indicates *amoroso*, and hardly ever even *forte* or *piano*, *legato* or *staccato*. He leaves it all to you, and you may play your favourite fugue as you choose—tender and dreamy one day, dashing and truculent the next. Then beyond these omissions there are the misprints. Curious, is it not, in this autograph copy to find uncorrected an unflattened D in bar 6 of the E flat major Prelude (Book ii.)? In the F sharp minor Prelude, Wesley prefers to end on a *tierce de Picardie;* but the modern editors give us the minor chord. Not to be defended is his way in the D major Prelude—same

book—of keeping the rhythm going in dactyls (12-8) throughout bar 2, instead of reining in with trochees (4-4). But the above-confessed fondness stands on no severe, practical ground. It is a matter of fancy.

No doubt this copy of Wesley's 'Forty-eight' is hardly worth a crown. Yet there is another sort of value, a fanciful value, in such old books and early editions. In the neighbouring mart of letters this fancy has its price. I try to imagine the equivalent in literature of my oblong folio. I suggest a 15th century 'Iliad' inscribed with the autograph of Erasmus. And it would not be in my possession, but gone across the Atlantic in exchange for its weight in gold. In that mart the most hard-headed people respect the sentiment attaching to early editions. What does that sentiment rest on? Surely on the fact that the production of a book, not less than its construction, breathes something of the spirit of its age. A flock of associations is evoked to the historical sense by the look of type and paper, helping the text with harmonious setting and companionage. Strong must be the book's content that can bear up against the mechanical uniform of present-day 'pocket classics' and the like; hardy the reader who can feed on the matter of a book without caring a jot for its manner. An unpractical man's fancy is not to be denied its play with the little historical suggestions of Wesley's folio.

It was published by Birchall, of New Bond Street, in four parts, between 1810 and 1813, costing subscribers 36*s*. and non-subscribers 48*s*. Of Wesley's assistant editor, C. F. Horn, Grove tells us all we need know—a German immigrant who attended on Queen Charlotte and the Princesses for music lessons. Both sign the Introduction, which yet must be Wesley's, for it is so English—majestically-rounded English of a disused mode.

'There are [he says] certain stupendous Works of Art which render Praise superfluous.' And among such instances he conceives 'the following Pieces of Harmony to be meritoriously enumerated.' He 'presents these matchless Productions in a more correct fashion than they have ever yet appeared, even in the Country where they were constructed,' and proceeds to recommend and explain 'the most eligible Method of studying and practising these immortal Exercises.'

The zeal peeping here through the Roman folds of language is surely very charming, and we feel endeared to the zealot, wondering at the disinterested pains he must have been at to collect his hundred and sixty subscribers. The question suggests itself, How hard or easy was it in 1810 to win enthusiasm for music admittedly 'abstruse' and containing, says, Wesley:

> Pieces set in five or six Sharps, or as many Flats, Keys less in Use in England than on the Continent, and therefore at first puzzling.

The subscribers' names are printed, and one would like to know more about them, and more in particular about Mrs. Oom, who subscribed for twelve copies. In the lives of these subscribers—complacent subjects of George III.—the publication must have meant a deal. It is interesting to think of the hundred and sixty sedate ladies and gentlemen into whose experiences Wesley's zeal introduced this music, now a hundred years older and still just as much alive. To some of them these pages must have looked as strange as we find Schönberg and Malipiero. So at least one fancies, for 1810 means for most of us merely recollections of Jane Austen and 'Vanity Fair': but one cannot easily think of the 'Forty-eight' on the pianofortes of Miss Amelia Sedley or of Miss Emma Woodhouse. The old copy thus does more than just remind us of Wesley as the Bach pioneer, working here for Bach, as all the handbooks tell us, long before the romantic revival of Bach in Germany. It also enlarges for us the scene of 1810. Mrs. Oom, of 1810, who bought twelve copies of the first English edition of the 'Forty-eight,' is missed both by 'Vanity Fair' and Jane Austen. A pity; for her memory rests on a patch that is common ground to 1810 and 1920, our only patch of common ground, one might say. Our clothes have altered, our idiom is altering, our tastes in books and wines are different, our pictures, our politics, our locomotion—all are so different from 1810 that Jane Austen is read precisely because she is so deliciously unreal, because she is an escape into an impossible world like a Fête Galante of Watteau. And lo! a patch of common ground is revealed, whereon 1920 surprisingly discovers the reality of 1810. And thereon we—for whom age still cannot wither nor custom stale the variety of the 'Forty-eight'—respectfully salute Mrs. Oom of the twelve folios: whom we adore for her delight in these Immortal Exercises, which we share, while we are secretly consumed with curiosity to know *why twelve?* Almost certainly we never shall know, but it is pleasant to ponder the enthusiasm, the passion of this lady, who, all unsuspected by Miss Austen and her friends, was thus stretching forth a hand for the salute of the future.

Occasional Notes

We have received the report of the first year's activities of the League of Arts, and a striking record of successful work it is. Evidently the League has come to stay, for it announces various events for the coming summer. Among its plans are the production in London parks of several folk plays, and possibly 'A Midsummer Night's Dream.' The plays will be chosen from the following: 'The Fair Maid of Bristow,' 'Tom Tyler and his Wife,' 'The Taming of a Shrew' (the play on which Shakespeare founded his comedy), 'The Tragedy of Dido,' and 'A Looking Glass for London,' by Thomas Lodge. The League hopes to arrange some concerts in the parks, and promises also a performance of Purcell's 'Dido and Æneas.' Celebrations for May-Day and the feasts of the four patron saints of our Islands make up the balance of an ambitious programme. To what extent it will be carried out must depend on public support. The League asks for members, both performing and subscribing. The dramatic classes in connection with the scheme will be conducted by Mrs. Patrick Kirwan. Full particulars may be had from the hon. organising secretary, Capt. J. F. Thistleton, at the League's new Offices, 37, Russell Square, W.C.-1.

The Federated Board of the Music Industries of Great Britain and Ireland made a most auspicious start at the Connaught Rooms on January 30, when a company of over four hundred, including many distinguished musicians, launched the venture in the approved English fashion by eating together. At this distance of time we cannot deal with the matter as news, so we must content ourselves with wishing the organization every success. The need for some

such co-operation was strikingly shown the week after the gathering, Messrs. Brinsmead's public announcement of their inability to produce pianos at a profit being followed by a joint statement of a group of manufacturers to the effect that they found no difficulty. We are glad to be able to add that as a result of a conference between the firm and the workmen, Messrs. Brinsmead have decided to revoke their decision to close down. It is to be hoped that manufacturers will in future be so well and truly federated as to make a repetition of such a contretemps impossible.

Several readers write pointing out that the author of the articles on 'Bach's Organ Works' has done a good deal less than justice to the young composer's pedestrian powers. Bach walked not fifty miles, but anything between two hundred and two hundred and fifty, to sit at the feet of Buxtehude. The mistake has been commonly made in England because our translation of Spitta gives the distance as fifty miles. It appears, however, that Spitta spoke of German miles, and a German mile is about four times as long as one of ours. The error has become firmly grounded since Parry repeated it in his book on Bach. Mr. Henry Davey draws attention to a more serious slip on the part of our contributor. It was not Bach who went to the wineshop during the sermon, but Rambach, the choir prefect, who was duly punished by four days' partial imprisonment.

Another correspondent inquires as to the authenticity of the fugue on the subject begining:

He rightly considers that neither subject nor treatment suggests the work of a beginner, especially at so early a date as 1704. The fugue is omitted from the Widor-Schweitzer edition. Our correspondent says that he has met with it in a book of pianoforte music, where it was credited to another member of the Bach family. The editors of the Novello Edition state that Clementi, in Part 3 of his 'Practical Harmony,' attributes the Fugue to C. P. E. Bach. The subject is quoted in Marchant's 'Fugue Subjects and Answers' (No. 164) as being by the same composer. Perhaps some of our Bachites can throw further light on the matter.

The English Folk-Dance Society announces an Easter Vacation School of Folk-Song and Dance to be held at York from April 3 to April 10. Ordinary class instruction will be given in folk-singing, children's singing games, morris-, country-, and sword-dancing; and special courses will be organized for those who do not wish to study the Morris. There will also be daily demonstrations by the staff, and a Country Dance Ball. Full particulars are obtainable from the secretary, Miss Elsie W. Austin, 7, Sicilian House, Sicilian Avenue, Southampton Row, London, W.C.1.

Our note in last month's issue on the possible use of the gramophone as a substitute for church choirs called forth a paragraph in the *Observer* of February 8, from which it appears that considerable progress has been made in this department of mechanical music. We hope to take an early opportunity of hearing some records with a view to giving our readers further information.

Credit to whom credit is due! We note a tendency on the part of critics to speak of the opera season at the Surrey Theatre as if it were the first attempt to provide South Londoners with the standard operas at popular prices. Yet the 'Old Vic.' has been performing all the old favourites, from 'The Bohemian Girl' to 'Pagliacci,' for years past, and giving them in capital style to large and enthusiastic audiences. Only a few weeks ago 'The Marriage of Figaro' was well done, the production being in the hands of Messrs. E. J. Dent and Clive Carey. We hope the very deserving Surrey venture will be a great success. In fairness, however, to Miss Lilian Baylis and her hardworking staff at the 'Old Vic.,' we cannot refrain from pointing out that South Londoners are amongst the best educated opera-goers in London, save in respect of the more modern works.

BEETHOVEN, AFTER A HUNDRED YEARS

By George Gardner

(Archdeacon of Aston.)

When a lad goes away from home into the outside world for some years, he does not on returning necessarily despise his old surroundings. But they cannot seem to him quite the same. He probably has acquired a new sense of values. Therefore certain elements of nobility and antiquity show now with deeper impressiveness than they did to his childish eyes. On the other hand, he finds himself alive to imperfections and incongruities that in earlier days were unperceived.

A like change of perception should naturally come to us from time to time in the realm of musical art. Yet because that art specially expresses the mystical side of human thought, and also perhaps because it can be written only in a particular and an esoteric language of its own, it is unduly liable to become the object of fixed and uncritical veneration. Idols are set up for indiscriminate worship. There are idols, so to speak, of the market place—idols of the Choral Society and its clientèle found in Handel, and to some extent in Mendelssohn. Or, there are the idols of the cultured amateur, embodied in Beethoven and in Brahms. Something superhuman, a perfection that lies outside all cavil, is felt to exist in the godlike creatures who are thus revered.

None of us take up this attitude towards the great poets. With them we are only too ready to find marks of age, or downright tediousness, in some of their productions. But with music it is different. There, unstinted approbation seems to be expected. To take one instance—in the Oxford History of Music it is said of Beethoven's work: 'We may grant a few inequalities and a few mannerisms . . . yet these, even if judgment of them pass unchallenged, are but flecks in the sun.' (Here is indeed exalted praise, when one remembers how sun-spots are indistinguishable to the naked eye!). Or, again, the same volume (No. V.), when discussing the peculiarities of Beethoven's 'third period,' tells us, 'They are but enigmatic utterances of the Sphinx on the Pharsalian Plain, and we answer as Heine answered, "You cannot touch them: it is the finger of Beethoven".'

At this moment, just a hundred years have passed since Beethoven was writing the masterpieces of his later years, such as the Choral Symphony and

the great Mass. Since then many things have happened in the world of music to put its denizens in the position of the boy who has had to leave his quiet home and to enter into the larger experiences of life. Most significant of all has been the emergence and the acceptance of Wagner. To some of us older ones it has indeed been a thrilling experience thus to watch the rising of a new star through mists of obloquy and opposition, till that star has swum into a settled and exalted place in the musical firmament. One should be careful not to claim overmuch for Wagner's artistic achievement. Admit that in it is to be found something of the crudities that we associate with the word 'melodrama,' or that in it are undeniable *longueurs*, yet we cannot but feel that here has been imparted to us a new sense of breadth and spaciousness in the treatment of musical forms. And size *is* an important element in art—at least if unity of building and continued interest can be secured, if the whole production is found to have in it the qualities of a living organism, of, say, a magnificent spreading tree. Think of how the masterly powers of Wagner's genius are shown in the way that his four immense works—'The Ring,' 'Tristan,' 'Meistersinger,' and 'Parsifal'—each maintain throughout their structure a unity of their own, obviously differentiated from the characteristics of the others. Wagner has shown, too, how a far deeper intensity of expression can be obtained through the power of music than had been known before his advent. In other ways, also, he has enlarged our outlook. So, too, men like Verdi (in his old age), Elgar, Franck, Strauss, Debussy, and some of the Russians, have helped to give us wider horizons. Many of the old landmarks are forgotten. The 'classical'—in the sense of what is, say, pre-Victorian—can no longer claim our unflinching allegiance, as it did in the time of our forefathers.

How do we stand, then, in regard to Beethoven—the composer who is commonly regarded as the last and the greatest of the classical school? It would be presumptuous to speak words of praise about some of his evident masterpieces—as impertinent as to set about belauding 'Lycidas.' What can be said adequately about the noble outline and the unfaltering vigour of the first movement of the 'Eroïca' Symphony? Or about the cosmic dance at the end of the seventh? Or of the expression of stony grief along with virile hope at the beginning of the Choral Symphony—only comparable to what we see in the statues of the Medici Chapel at Florence?

All the same, it may be permitted to urge that the work of this grand master has often been unduly and indiscriminately praised. Wagner himself, writing in 1870, has declared that 'Beethoven's music will be understood at any time, whilst the music of his predecessors will, for the most part, remain intelligible only through the medium of light thrown upon it by the history of art.' Now, after another fifty years have gone by, we are in a position to see that this exalting of a great musician into a class by himself—a class from which Bach and Mozart are excluded—is not the result of sound judgment. No one, for instance, can nowadays have listened to a recital of several of the Pianoforte Sonatas without feeling that here and there they begin to 'date'—many parts of them undeniably have an air of speaking in the language of the past.

Confessedly it is a perilous task to find any fault with what have been for so long regarded as flawless objects of beauty. And judgment is inevitably complicated by the personal factor. It seems almost indecent to decry what one has learnt to admire, perhaps from boyhood. On the other hand, the very fact of close familiarity with a fine work may blind one to the charms which it might reveal were it approached with fresher perceptions. Still, after making all allowance for the existence of individual prejudice, it may be permissible to suggest that such movements as the following, taken almost at random, are open to the kind of criticism which has been indicated.

Look at the *Andante con variazioni* of Op. 26, as it unfolds its length, or the *Andante* of the Sonata quasi una Fantasia, or the *Adagio* in B flat of Op. 31. Here, and in other places, some of us are obliged to recognize a kind of sentiment and a way of expressing emotion that belongs to the past. No doubt a skilful pianist can still put plenty of feeling into such passages. But some listeners cannot help thinking that here is matter which made more appeal to a generation that admired Tennyson's 'Idylls of the King,' than it does to the changed palates of the 20th century. And when the Beethoven Sonatas are given in large doses, we are in danger of carrying over to places which unquestionably have suffered no deterioration an impression of something touched and aged by time. The air of the plains, as it were, clings to us even when we get on to the hills. Yet how mistaken it would be thus to approach the 'Appassionata' Sonata—that tremendous expression of heights and depths in human emotion, to which we might almost apply G. K. Chesterton's words and say that through it we 'list the trump of fate and hear a linnet sing.' Or, to cite further illustrations, remember the light-hearted cheerfulness of the last movement (*Allegro assai*), Op. 2, No. 3, and the noble gloom of the *Largo e mesto* (in D minor) of Op. 10, No. 3. Here are songs that age cannot wither or familiarity stale.

But to go back to the bad occupation of the *advocatus diaboli:* The 'Encyclopædia Britannica' describes the popular Andante in F, intended at first for the 'Waldstein' Sonata, as 'a spacious and gorgeous rondo.' Does it not now sound rather as if it belonged to the class of sentimental 'Lieder ohne Worte'? And does the modulation into D flat, made more sententious by repetition, still excite keen interest? Even as regards the slow movement of that great work the 'Hammerklavier' Sonata, some of us, if we are honest, have to confess that it has about it a quality that is decidedly soporific—though Dr. Eaglefield Hull asserts that it is 'one of the sublimest things in all music.'

The same authority tells us that the 'Pastoral' Symphony, though 'often slighted on account of its so-called realisms and its classification amongst "programme music," is nevertheless one of the finest pieces in the whole range of music.' And yet, once we free ourselves from the mental obsession that everything written by Beethoven is superb, we shall hardly fail to recognise that here is one of his weaker works, and that parts of it are not a little wearying, especially the *Finale*. This, however, is a bold thing to say, for Grove's Dictionary lays down that 'the man who listening to the "Sinfonia" Pastorale cannot see the beautiful landscape, sit down beside the brook, &c., &c., must be dead alike to every sense of poetry and art.'

Each detail of these works is held up to the same indiscriminate laudation. Here, *e.g.*, is a bar that

occurs in the fifth Symphony. Repeated about seven times with slight rhythmical changes, but always in bare unison, it does not strike us as being particularly exhilarating :

'No!' says Grove, quoting the passage, it is 'essential to our pleasure.' And in a like exaggerated and impossible fashion it has become customary to praise every feature of the symphonies and the sonatas.*

Let it be clearly understood that the present is no attempt, made out of mere 'cussedness,' to depreciate the work of an immortal genius, for whom the writer of this article has profound veneration. Were the same process to be carried out in connection with the mature works of Bach, no doubt certain elements could be indicated which belong to the period of the writer, and which now sound to us formal and old-fashioned. On the other hand, it might be urged that a greater distance separates the best of Beethoven's work from the worst, than is the case with the older composer. And if the delicate and dubious task of comparison is attempted, some would even be ready to assert that Bach's writings are more interesting to-day, rhythmically, harmonically, and even in point of melody, than those of Beethoven. Further it might fairly be argued that the harmony of the latter is singularly limited and tame compared with that of Bach, and that the comparatively small amount of fine polyphony in Beethoven involves a real loss of vitality in his creations.

But there is little gain in the setting up of one great music-builder against another. The point to be insisted upon is that no one of them is immune from the impairment wrought by lapse of years and by changes in artistic outlook. Doubtless, *e.g.*, after another hundred years, the time-spirit will reveal a seamy side to many of the brave clothes that Wagner now wears.

Evidently, then, Beethoven has been put into an impossible position by his panegyrists. Compare him, if you will, to Westminster Abbey as we see it now, with defects patent to all—yet, with its compelling and mysterious beauty, a deathless possession for ages to come. But to claim more, to state oracularly that there is a sort of universal perfection, admitting no qualification, about all Beethoven's greater works is to confuse our ideas about art. Doctrinaire pronouncements of this kind go far to discredit in the minds of the rising generation what is the real and abiding value of the great 'classical' tradition. And such criticism is surely a belated survival from that period of ignorance about musical values, when it was customary to place Mendelssohn on a pedestal almost as lofty as that reserved for Beethoven.

The Blackheath Branch of the British Music Society provided an interesting programme on January 19. Besides some well-chosen songs and pianoforte pieces the following part-songs for women's voices were given: 'Arcady' (Walthew), 'Full fathom five' (Ireland), the 'Nuns of St. Mary,' Carol (arr. Kennedy Scott), 'Slumber Song' (Rebikov), and two 'Old English Carols' by Holst.

* Any consideration of the chamber music has been designedly omitted.

The Musician's Bookshelf.

By 'Feste'

The 'Bookshelf' having been crowded out for a couple of months, and the publishers having been very active lately, so many books are awaiting notice that I can make up the leeway only by giving some of them much briefer notice than they deserve.

The local historian is a doubly useful person. He collects a vast amount of detailed fact without which the biographers and historians in general would be badly off, and he does much to nourish the pride of place which is so powerful a stimulus in all kinds of local activities. Thus any future writer on Sterndale Bennett cannot afford to overlook 'Sterndale Bennett and Sheffield,' by W. T. Freemantle (Sheffield: Pawson & Brailsford. 10*s.*). The work is in two parts, the first dealing with the Bennett family and their connection with Derbyshire, Cambridge, and Sheffield, the second with the composer's associations with his native city. Mr. Freemantle has gathered together such a store of information of various kinds that the general reader who cares little for the subject of the book can hardly fail to be interested. To the older generation of Yorkshire folk especially the volume will be welcome for its notes on local worthies. Opening the book almost at random I come across a good example in the account of Samuel Slack, a famous bass who flourished at the beginning of the last century. Slack seems to have had a voice of unusual depth and power, a voice which, in the words of a contemporary concert report, 'whilst it enlivened the moments, added astonishment in those who had never before heard its wonderful and tremendous efforts.' Like so many of these old singers, Slack looked on the wine long and frequently. Going home late one night after a convivial gathering, he sank down, overcome, by the wayside. Presently a bull came sniffing round, and gave a roar. 'Oh,' said Slack, 'aw can sing fower notes lower nur that,' and presumably did so, whereon the bull rolled him over. 'You may be a very fine bass singer,' said Slack, 'but you are no gentleman.' When he realised he was up against a savage animal, he bellowed his lowest and uncouthest notes with such effect that the bull left in a hurry. A new and very practical kind of Orpheus, this.

The book contains many interesting facsimiles of old programmes, tickets, bills, and autographs, besides about three dozen illustrations of various kinds, ranging from portraits of Sterndale Bennett to a quaint old drawing of the three-decker pulpit and organ in Sheffield Parish Church, where the composer's father, Robert Bennett, was organist. One lays the carefully compiled record aside with a feeling of regret that the excellent man and musician of whom it treats is just now so completely out of fashion. He was unlucky in belonging to a period that has left a very faint mark on our musical records, but he was in some ways so much better than his period that his work deserves more notice than it gets. Is all the orchestral music we hear to-day so much better than the 'Naiades' Overture? And can his fourth Concerto be less interesting than some we have to sit through?

No doubt we lose much through giving such composers the heavy responsibility of overseeing our big teaching institutions. When Bennett the Principal of the R.A.M. came on the scene, Bennett the composer went off. Against the direct loss to

music we must of course set the indirect gain which results from the influence of such men over a generation of young musicians. Can we overestimate the power and range of the personal influence of Parry during his twenty-four years as Director of the R.C.M.? Is it dearly bought at the cost of some unwritten works and some undoubted shortcomings in his published output? It is a difficult question, and the answer will vary with the point of view. What Parry's influence meant to thousands of young men and women can never be realised by those outside the College. They may, however, get some idea from a collection of his speeches to the students, just published under the title, 'College Addresses delivered to Pupils of the R.C.M. (Macmillan, 7*s.* 6*d.*). Speeches, addresses—both words fail to suggest the peculiar quality of these utterances. They are mostly of the homely and intimate kind that we call talks, or chats. And it is worth noting that they were not solely concerned with music. Many pages contain no reference to the art. As Mr. Colles says in his sympathetic preface, the purpose of the addresses

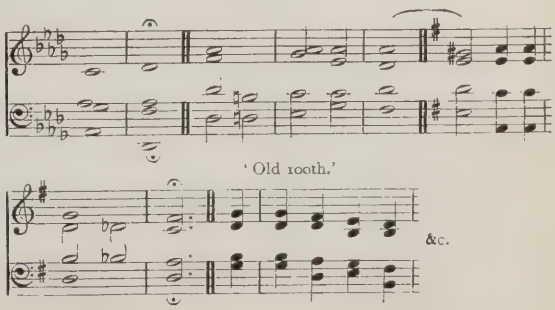
> '. . . was to build up the treasury of the mind, to suggest ideas for work and comradeship, to inculcate the true aim of education in its widest sense, and to point out the things which, in his own favourite phrase, "make a fine thing of life." With certain changes of illustration many of the addresses might have been delivered equally well at the Royal College of Science next door, or in the Sheldonian Theatre at Oxford, or at a working-men's college. In almost every one of them there is some word which must be helpful to all concerned in whatever way with the education of themselves or of others.'

Quite in keeping is the frontispiece, which shows us a very unprofessorial Parry aboard the *Wanderer*, seated at the tiller, pipe in mouth. The publication of these twenty Addresses is an excellent idea. Why not a further set made up from the large number delivered elsewhere than at the R.C.M.? Parry's speeches at the R.C.O. during his three years as President deserve wider publicity than that given by the College Kalendar. There must be dozens of such wise, commonsense and human addresses buried in archives of various kinds.

Not often have we to complain of excessive modesty in these days, but here is a booklet minus not only the author's name, but that of the publisher as well. The price is one shilling, but apparently nobody wants the coin. Perhaps the printers, Messrs. Brook & Co., 8, Martin Lane, E.C. 4, will answer inquiries. The booklet consists of 'Some Notes on how to sing Naturally,' and though it tells us nothing new—that would be too much to ask of any writer on the subject—it gives us some important truths in simple, commonsense language. Young singers should read it; even some teachers may find it worth while to meet with some suggestive ways of dealing with facts that are not too easy to make clear to the pupil. Perhaps the author will let us know where copies may be obtained, so that we may pass on the information.

Now, whereas a pamphlet really goes but a small way in such a matter as singing, it might well be sufficient for organ registration, because the subject is one about which it is difficult to lay down rules. There is no standard organ: stops called by the same name frequently differ in effect. Owing to the acoustical problems presented by many churches, it is impossible to hit on a scheme for a given piece that will not need modification—sometimes drastic change—in quite half the performances. Finally there is the question of taste. All that can be done is to lay down general principles, and leave the individual to apply them according to his local peculiarities. Mr. Everett E. Truette evidently thinks the subject can be dealt with like the kindred one of orchestration, and does so in 'Organ Registration,' a book of two hundred and fifty closely printed pages (Boston: Thompson & Co.; London: Winthrop Rogers. 12*s.* 6*d.*). The first twelve of his twenty-two chapters deal with the material of registration—stops, mechanical aids, combinations, borrowings, the acoustics of certain stops, and the influence of these acoustics on the tone of other stops, &c. It is all very thorough and interesting, and a careful perusal will widen organists' views of the subject, even if they do not always see eye to eye with the author. By the way, I am glad to see a word put in for the Tremulant, which is too often pooh-poohed as being merely a disturbance of the tone, whereas its effect when used with several stops of different pitch is to mix and blend the octaves in such a way that a new composite colour results. Even in the case of some single stops it makes the tone curiously vital and telling. Mr. Truette does not point out the importance of the beat being reasonably slow. Perhaps in Amercia they have none of the rattling-peas-in-a-box type of tremulant from which so many organs in this country suffer. I do not feel disposed to part company with Mr. Truette until Part 2, wherein he proceeds to apply the principles he has laid down. He begins by giving us schemes for registering hymns and a batch of well-known anthems. But inasmuch as registration must depend upon the size of the choir—and even the balance or want of balance—as well as upon the character of the organ, its position in relation to the choir, the size and acoustical properties of the church, and the taste of the player, his suggestions are hardly likely to be practicable anywhere. His advice as to the giving out of hymn-tunes will not find favour on this side of the water—at all events I hope not. Such giving out is merely for the purpose of showing the tune about to be sung, and its pitch and pace. One line should be sufficient. Mr. Truette gives us the 'Old Hundredth' played all through, stops being added at the end of each line.

When a hymn follows some other music in a different key he will have us modulate. Such interludes are all very well when they are of some interest, though there is no need of them to-day when our ears are so accustomed to sudden changes of key. But even if we dislike being violently hurled into a new key, we shall dislike Mr. Truette's interludes even more. Thus, he suggests we should modulate from D flat to G in this manner:



We already suffer too much from such things. As the old lady in 'David Copperfield' said, 'Let us have no meandering.' The author also gives exhaustive registration for a large number of pieces, laying them out for organs of various sizes. Many of the solos are of such poor quality that it is waste of space treating them. Moreover, such schemes are of little practical use, for the reasons given above. On the whole, it is a pity Mr. Truette did not perceive that the excellent first part of the book tells us all we want to know. Like so many organists to-day he is inclined to over-register. We shall soon need a text-book setting forth the advantages of the use of uncoupled manuals and single stops, and the importance of not breaking the rhythm and flow of a piece by too frequent pulling-up for stop changes. Generally speaking, it is only the feebler kind of music that depends for its effect upon constant changes of stop. Recitalists should occasionally test their répertoire by playing it on the pedal-pianoforte. If they then discarded nearly all the pieces that had left their interest and effect in the organ loft, it would be a good thing for the status of the instrument and its music. And what a jolly bonfire we could make with the throw-outs!

THE IDEAS OF M. VINCENT D'INDY

By C. Saint-Saëns, de l'Institut

(Authorised translation by Fred Rothwell)

I.

By reason of his talent and erudition, by virtue of his position as the founder of a school, M. Vincent D'Indy has acquired great authority. Everything he writes must of necessity possess considerable influence.

Under the sway of such considerations, it has occurred to me that it might be useful to point out—even though it be to my detriment—certain of his ideas in the 'Course of Musical Composition' which do not agree with my own. Not that I claim to be a more or less infallible oracle; it does not follow, because M. D'Indy's ideas are not always mine, that they are therefore erroneous. I will state my arguments: the reader shall judge for himself.

On opening M. D'Indy's book one is immediately struck with admiration at the loftiness of his conceptions. We see how careful the author is—an attitude which cannot be too greatly admired—to look upon Art as one of the most serious things in the world. He ascends higher and ever higher until we suffer from vertigo as we follow him, and find that he places art on a level with religious faith, demanding from the artist the three theological virtues—faith, hope, and charity—and not only faith in art, but faith in God! We may remark that Perugini and Berlioz, who were lacking in this faith, were none the less admirable artists, even in the religious style, but we need not labour the point.

Religions, in themselves admirable objects of art, are incomparable springs of artistic expression. Deduct from architecture, sculpture, painting, even music itself, everything that deals with religion, and see what is left!

All those Jupiters and Junos, Minervas, Venuses and Dianas, Apollos and Mercuries, Satyrs and Nymphs, those mythological scenes painted on the walls of Pompeii—all that art, which we regard as profane, is religious art. It is the same in Egypt and India, in China and Japan, and even among savage tribes.

Such considerations make it easy to imagine that art has its source in religion. All the same, its origin is an even more modest one. Art came into being on the day that man, instead of being solely concerned with the utility of an object he had made, concerned himself with its form, and made up his mind that this form should satisfy a need peculiar to human nature, a mysterious need to which the name of 'æsthetic sense' has been given.

Afterwards form was enriched by ornament, or decoration, which serves no other purpose than to satisfy this æsthetic sense. Subsequently it became man's desire to reproduce the form of his fellow beings, human and animal, and he began to do this—as a child still does—by a stroke or line. This line does not exist in Nature.

Here is the starting point in the radical difference between nature and art; art is destined not to reproduce nature literally, but to suggest an idea of nature. This principle, badly interpreted, gives rise to the aberrations which manifest themselves at the Salon d'Automne and the Salon des Indépendants.

It is by virtue of this principle that the most insignificant sketch affords a sensation of art which will never be supplied by the finest photograph, however 'artistic.'

It is also on this account that the purists are mistaken when they attack 'imitative music.' Real imitative music would consist of the green-room noises by which a life-like imitation is given in the theatre to the wind and the rain and the various other sounds of nature. So-called imitative music does not imitate, it suggests. Composers have described storms, but there is not one that is like any of the rest. The singing of birds, which offends certain persons in Beethoven's Pastoral Symphony, is there imitated in very imperfect fashion; it is this very fact that constitutes its charm.

Nevertheless, it is from the sounds of nature, the sounds produced by the wind blowing through the reeds, and more particularly from the utterance of the human voice, that music had its birth.

When art was born, religion took possession of it. Religion did not create art.

M. D'Indy, like Tolstoi and M. Barrès and many other thinkers, seems to see nothing in art but expression and passion. I cannot share this opinion. To me art is form above all else.

It is perfectly clear that art in general, especially music, lends itself wonderfully well to expression, and that is all the amateur expects. It is quite different with the artist however. The artist who does not feel thoroughly satisfied with elegant lines, harmonious colours, or a fine series of chords, does not understand art.

When beautiful forms accompany powerful expression, we are filled with admiration, and rightly so. In such a case, what is it that happens? Our cravings after art and emotion are alike satisfied. All the same, we cannot therefore say that we have reached the summit of art, for art is capable of existing apart from the slightest trace of emotion or of passion.

This is proved—speaking only of music—by the fact that during the whole of the 16th century there were produced admirable works entirely devoid of emotion.* Their true purpose is thwarted when an attempt is made

* There are a few exceptions, notably in Palestrina's 'Stabat Mater.'

The Musical Times **EXTRA SUPPLEMENT.** March 1, 1920.

This Supplement is part also of the March issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 140.

AN ADJUDICATOR'S WANTS.

As an adjudicator of many years' experience I have acquired a great respect for the folk who organize competitions. They have an enormous amount of preparatory work to carry out, and as the day of competition approaches the clerical and organizing duties of the staff are many, various, and difficult. Amid the turmoil it may occur to the harassed secretary to wonder whether he has provided, as fully as he should, for the comfort and convenience of that exacting and often very fidgety person—the adjudicator. In case there are some—my experience, too, suggests that there are—who might be at a loss as to the best means of satisfying him, I am bringing forward a few points that are apt to be overlooked here and there, and with them a few personal likes and dislikes that may perhaps be less urgently felt by another adjudicator (a horrible word to write, henceforth I shall call him judge):

(1.) The test-pieces to be sent to the judge a week or more before the competitions. If it is only through the first competitor that he makes acquaintance with a piece, his standard is apt to vary as acquaintance ripens and the possibilities of the piece dawn upon him.

(2.) The judge's table should be well isolated and not in a draught (he is a prisoner—others can come and go), and one likes to pass from table to platform and back without climbing or jostling.

(3.) Writing paper. This should be plentiful and of good quality. In the case of important choral competitions a judge may need a separate sheet for each choir in each piece. If a marking system is printed and sectioned out on the paper it should be one to which the judge has previously agreed.

(4.) Pencils (plural), and a knife to sharpen them with when the points break. What matter if it depart with the judge? Aren't we all on the scrounge?

(5.) A clamorous bell, in good working order.

(6.) The judge should have certain arbitrary powers during a competition. He should be allowed to stop a performance that is obviously a waste of time; to decree, before a competition starts, that all competitors shall begin at a certain point in the music or stop at a certain point; to recall solo candidates at the end (this would be hardly fair in the case of choirs and orchestras); to require the services of the official accompanist when he is satisfied that a private accompanist is doing the candidate harm. The important point is that these provisions should be made quite clear to all concerned (say by a note in the syllabus) before the competition. These powers are not usually grudged, but it is awkward to have to claim them on the spot.

(7.) It should similarly be made clear to all that silence must prevail during all performances, from the moment when the judge rings his bell for the start. A strict watch should be kept on the doors.

(8.) A clear indication, *to the eye*, of the candidate's number is an obvious necessity that is often overlooked.

(9.) It is sometimes arranged for a chord to be struck immediately after the conclusion of an unaccompanied piece in order to register pitch-variations in an unmistakable manner. Not that the judge usually needs any telling, but this method makes it impossible for him to forget about pitch. (There is a disadvantage in that the practice is apt to make audiences attach too much importance to the maintenance of pitch, and often to prejudge a competition chiefly on this score.) The important point is that if it is done for one choir it must be done for all, and the official accompanist must be there to do it.

(10.) From the end of one performance till the bell is rung for the next the judge's mind is working at high pressure. He is still sizing up what he has just heard and casting about for terms in which to describe his opinion of it from the platform. Some quite nice people think this an opportune moment to come up to him and chat about the weather or strikes, and—'Do you happen to know my cousin? He is organist at St. Swithin's'—and so on.

(11.) It is not always possible to deliver a judgment immediately the competition has finished. The judge may want a few minutes in which to collect his thoughts, arrange his papers, perhaps to check his arithmetic. It helps him greatly if some small item of the day's proceedings can be arranged to intervene here. This is a good time for announcements, for the audience is keen and expectant.

12. A judge is not a machine. He is something better—a human being, with a nervous as well as an alimentary system. Both need proper sustenance, and nature's provender for brain and nerves is repose. After the strain of several hours of minute and intense mental application, all of a 'now or never' urgency, a short interval and a hastily swallowed meal are a poor preparation for more work of a similar character. Give the judge time to take his meal at leisure and in quiet. Here I am going to put forward a thoroughly churlish plea. It is a great relief for a modest individual like myself (and most of my fellow judges) to recede from the limelight for a while and retire into an obscure corner in humble loneliness. I have often longed during my refreshment interval to sit quietly apart and read cricket scores or my latest Arnold Bennett, or to saunter unknown in the neighbouring recreation-ground with

only my pipe for company. The social life of these festivals is usually very charming, but there are moments when an overworked man can only enter into it with an effort that adds to the strain of his duties instead of relieving it. This may seem ungracious, but it comes from the heart.

My list of hints seems to have degenerated into a grumble. Perhaps (1) is the point least understood by inexperience secretaries and judges; (6) helps towards smooth working. Dr. McNaught was usually firm on this point; (12) never seemed to trouble him.

No doubt other ideas will come to mind as soon as this article is in print, but the Editor is impatient, so I will retire; and, lest there be any I have offended, remain unrecognised as SENEX.

THE BLACKPOOL FESTIVAL.

The revival of this Festival has been fixed for October 18-23 next. All the classes outlined in the syllabus of the competitions of 1914 (which were abandoned) are retained in this year's scheme, with the addition of a class for the numerous small Sunday Schools scattered about the Fylde. It was felt that it would be impossible to re-adopt all the music selected for 1914 in the big open classes on the final day. Some of the older choirs still have to rediscover themselves, and some will be new-made, wholly or in part. Moreover, some of the 1914 music is no longer accessible, except perhaps in a limited quantity. Hence the adoption of a musical scheme which has, to a small extent, retained features of the 1914 syllabus, and for the rest has fallen back on some of the finest music of recent years. The following are the tests in the principal classes:

FULL ORCHESTRAS.

'Froissart' Overture* (Elgar).

STRING ORCHESTRAS.

Suite, 'Sally in our alley' and 'Cherry ripe' (Frank Bridge).

FEMALE-VOICE CHOIRS.

'Ave Maria' (8-part) (Gustav Holst).
'Sound sleep' (Vaughan Williams).

MALE-VOICE CHOIRS (Tenor lead).

'The old soldier's dream' (Cornelius).
'The lost leader' (Bantock).

MALE-VOICE CHOIRS (Alto lead).

'Harmony'* (Beale).
'The mad dog'* (Parry).

SMALL MIXED-VOICE CHOIRS.

'Cynthia, thy song' (Croce).
'The shower' (Elgar).

CHALLENGE SHIELD CLASS (for Mixed-Voice Choirs).

'As Vesta was from Latmos Hill descending' (Weelkes).
'The Tempest'* (Elgar).
'The surrender of the soul' (Cornelius).

The vocal solo classes have involved still more reconstruction. We hope to give details next month.

* Chosen from the 1914 syllabus.

THE MORECAMBE FESTIVAL.

After five years of enforced idleness this Festival again resumes its work, opening on May 6 with a syllabus that shows a determination to maintain the level of past achievements. On the resignation of Mr. John Hatch, to whose wisdom and foresight the Festival owes much of its success and artistic development, Mr. Fuller-Maitland has succeeded to the post of president. Captain W. de Courcy Smale is musical director to the Festival, and Mr. William C. Fawcett secretary.

Below we give a selection of the chief choral test-pieces:

FEMALE-VOICE CHOIRS.

'Queen of heaven' (six-part) (Brahms).
'Forest fay' (Schumann).

MALE-VOICE CHOIRS.

'It keeps eternal whisperings' (Hathaway).
Rhapsodie (Brahms).
'Arm thee' (Walford Davies).
'United are we' (Brahms).

MIXED-VOICE CHOIRS.

'The witches' Sabbath' (Leslie Heward).
'Happy streams' (Rootham).
'Light of my soul' (Pearsall).

SCHOOL CHOIRS.

'Away, thou shalt not love me' (three-part unaccompanied) (Wilbye).
Cantata, 'The dragon of Wantley' (Arkwright).

The adjudicators are Mr. S. H. Nicholson, Dr. Bairstow, Mr. Geoffrey Shaw, Mr. Fuller-Maitland, and Mr. Bennett North. Two concerts are arranged, at which Miss Muriel Foster has promised to sing.

THE EDINBURGH FESTIVAL.

We are glad to learn that a new Festival has been inaugurated at Edinburgh. It is long overdue. For some years past Glasgow, Aberdeen, and other Scotch cities and towns have done their share in fostering the competition movement, and the backwardness of the capital left a gap that needed filling. The organization known as the Edinburgh Musical (Competition) Festival Association has been formed for this purpose, under the presidency of the Lord Provost of Edinburgh, and with Mr. David Latto, 27, George Street, as hon. secretary. The Festival is to take place on May 20, 21, and 22, entries closing on March 20.

The list of competitions provides for school choirs, children's action-songs, junior choirs, female-voice choirs, male-voice choirs, mixed-voice choirs, church choirs, vocal quartets and duets of various classifications, vocal solos (with special classes for Scots folk-song), brass quartets, string quartets, and other forms of chamber music, and instrumental solos. The following are the tests in the open choral classes:

MIXED-VOICE CHOIRS.

'My love dwelt in a northern land' (Elgar).
'All creatures now are merry-minded' (Benet).

FEMALE-VOICE CHOIRS.

'Night' (Hamish MacCunn).
'The Tambourine Player' (Schumann).
(Both unaccompanied.)

MALE-VOICE CHOIRS.

'After many a dusty mile' (Elgar).
'Scots wha ha'e' (arranged for four parts by H. S. Roberton).

CHURCH CHOIRS.

'O send Thy light forth' (Balakireff).
'Call to remembrance' (Farrant).

JUNIOR CHOIRS (age under seventeen).

'The Nightingale' (Weelkes).
'Music, when soft voices die' (Charles Wood).

SCHOOL CHOIRS.

'There is a garden in her face' (John Ireland).
'A croon' (Herbert Howells).

The adjudicators are Mr. H. Plunket Greene, Dr. Vaughan Williams, and Mr. Hugh S. Roberton.

By the waters of Babylon

COMPOSED BY

H. GOETZ.

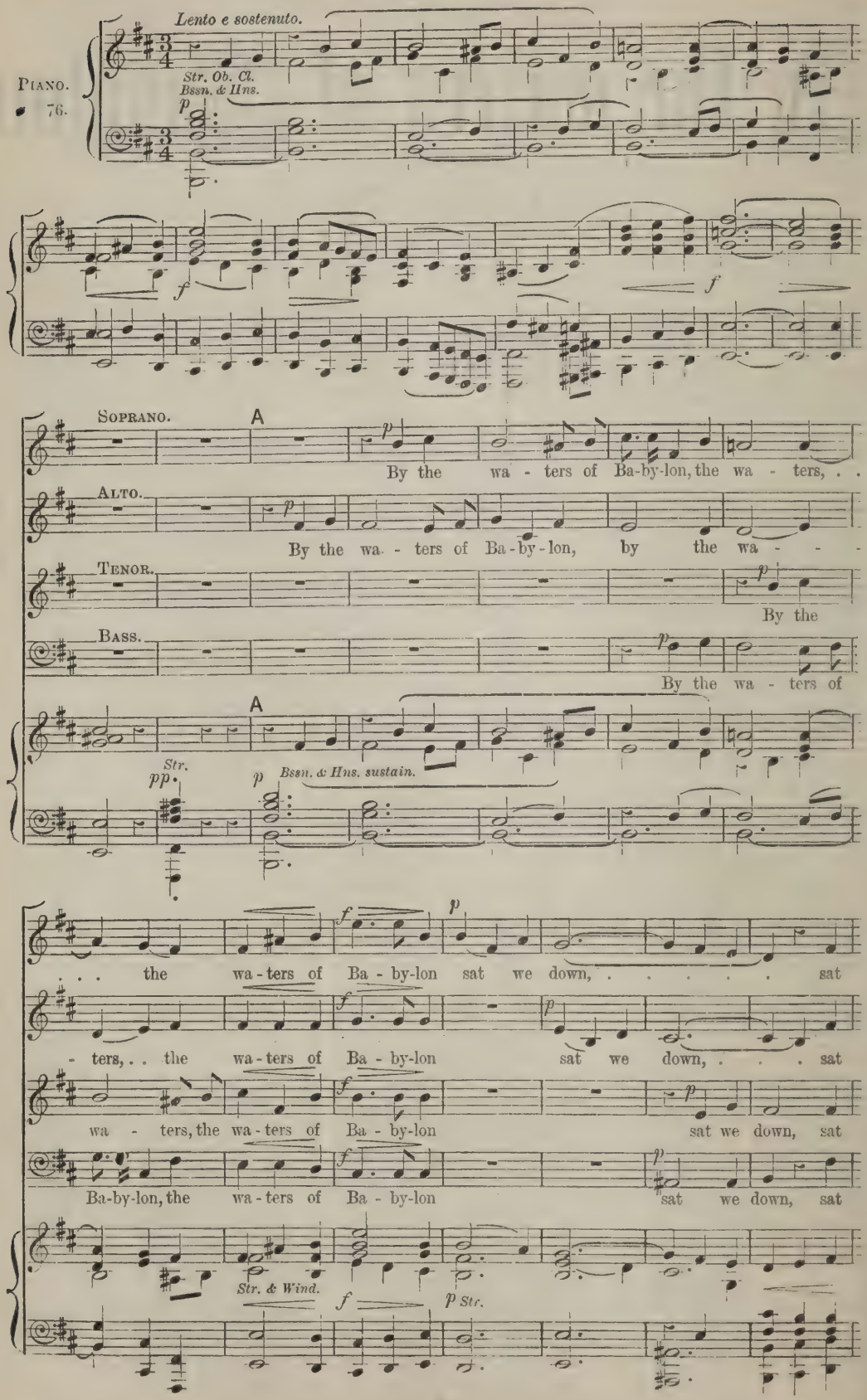
953. A charge to keep I have ... King 3d.
884. A crown of grace for man Brahms 4d.
478. A few more years shall roll H. Blair 3d.
597. A prayer for peace ... Crotch 3d.
801. A solemn prayer ... A. H. Brewer 2d.
935. A song of joy ... John E. West 3d.
917. Abide with me ... Ivor Atkins 3d.
424. Ditto ... ... R. Dunstan 3d.
805. Adeste Fideles ... H. Hofmann 4d.
927. All go unto one place ... Wesley 3d.
247. All nations whom B. Luard-Selby 4d.
113. All they that trust... ... Hiller 8d.
1033. All Thy works ... T. Adams 3d.
475. Ditto ... ... J. Barnby 4d.
503. Ditto ... ... G. H. Ely 4d.
30. Ditto ... ... E. H. Thorne 3d.
719. All ye who seek ... H. M. Higgs 3d.
9. All ye who weep ... ...Gounod 3d.
592. Alleluia! now is Christ T. Adams 3d.
729. Alleluia! the Lord liveth C. Harris 3d.
548 Almighty Father ... B. Steane 3d.
937. Almighty God, give us ... Wesley 3d.
261. And all the people saw J. Stainer 6d.
699. And God shall wipe Greenish 3d.
1055. And in that day F. R. Rickman 3d.
229. And it was the third hour Elvey 4d.
485. And Jacob was left alone J. Stainer 6d.
658 And Jesus entered H. W. Davies 4d.
732. And suddenly there came H. J. Wood 3d.
675. And the Lord said T. W. Stephenson 3d.
357. And the wall of the city Oliver King 3d.
778. And there shall be signs Naylor 4d.
402. And when the day ... C. W. Smith 3d.
861. Angel Spirits P. Tchaikovsky 2d.
642. Angel voices, ever singing E. V. Hall 3d.
611. Angels from the realms Cowen 3d.
749. Ditto ... P. E. Fletcher 3d.
751. Ditto ... ... E. V. Hall 3d.
1017. Arise, shine ... T. Adams 3d.
923. Ditto ... ... G. F. Cobb 4d.
228. Art thou weary ... C. H. Lloyd 6d.
948. As Christ was raised Wareing 3d.
311. As I live, saith the Lord E. T. Chipp 3d.
333. As it began to dawn Ch. Vincent 3d.
498. As Moses lifted up F. Gostelow 3d.
643. As the earth bringeth A. H. Brewer 4d.
24. As the hart pants (S.S.T.B.) Gounod 3d.
147. Ascribe unto the Lord Travers 6d.
109. Ditto ... ... S. S. Wesley 4d.
399. At the Lamb's High E. V. Hall 3d.
456. At the Sepulchre H. W. Wareing 4d.
957. Author of Life Divine Button 2d.
660. Awake, awake ... John E. West 3d.
700. Awake, awake, put on Greenish 4d.
56. Ditto ... ... J. Stainer 6d.
759. Ditto ... ... Stephenson 4d.
149. Ditto ... ... M. Wise 4d.
955. Awake! O Zion ... C. Forrester 3d.
199. Awake, thou that sleepest Stainer 6d.
150. Awake up, my glory M. Wise 3d.
744. Be glad and rejoice M. B. Foster 3d.
578. Ditto ... ... B. Steane 3d.
212. Be glad, O ye righteous H. Smart 4d.
989. Be glad then, ye ... A. Hollins 3d.
143. Be merciful... ... H. Purcell 6d.
257. Ditto ... E. A. Sydenham 3d.
597. Be peace on earth... ... Crotch 3d.
507. Be Thou exalted ... C. Bayley 3d.
583. Be ye all of one mind A. E. Godfrey 3d.
471. Be ye therefore ... A S. Baker 3d.
440. Before the heavens H. W. Parker 3d.
651. Behold, all the earth G. F. Huntley 4d.
598 Behold, God is great E. W. Naylor 4d.
865. Behold, God is my John E. West 3d.
636. Ditto ... ... F. C. Woods 4d.
1035. Behold, how good J. Battishill 3d.
349. Ditto ... (Male) Caldicott 3d.
349.* Ditto ... (S.A.T.B.) Caldicott 3d.
419. Ditto ... Hamilton Clarke 4d.
89. Behold, I bring you J. Barnby 3d.
348. Ditto ... J. Maude Crament 4d.
296. Ditto ... ... E. V. Hall 3d.
810. Behold, I come quickly Ivor Atkins 2d.
713. Behold, I have given you C. Harris 3d.
554. Behold, I send ... J. V. Roberts 4d.
587. Behold My servant J. F. Bridge 3d.
65. Behold now, praise J. B. Calkin 3d.
631. Ditto ... ... F. Iliffe 3d.
912. Ditto ... ... John E. West 3d.
315. Behold, O God ... F. W. Hird 4d.
524. Behold, the days come Woodward 4d.
1045. Behold the Heaven A. R. Gaul 3d.
652. Behold the Name... Percy Pitt 4d.
502. Behold, two blind men J. Stainer 3d.
938. Bethlehem ... ... Ch. Gounod 1½d.
378. Bless the Lord ... M. Kingston 4d.
796. Bless the Lord, O my soul Hailing 3d.
855. Bless the Lord thy God Roberts 3d.
450. Bless thou the Lord C. Bayley 4d.
374. Ditto ... ... Oliver King 3d.
693. Blessed are the dead B. L. Selby 2d.
667. Blessed are the pure A. D. Arnott 3d.
390. Blessed are they ... A. W. Batson 3d.
616. Ditto ... ... H. Blair 3d.
77. Ditto ... ... W. H. Monk 3d.
112. Ditto ... ... Arthur Page 3d.
15. Blessed be the God S. S. Wesley 2d.
756. Blessed be the Lord J. Barnby 3d.
570. Ditto ... ... J. F. Bridge 6d.
895. Ditto ... ... O. Gibbons 2d.
876. Ditto ... ... E. V. Hall 3d.
183. Ditto ... ... Heap 6d.
770. Ditto ... ... Markham Lee 3d.
331. Ditto ... C. Lee Williams 4d.
1006. Blessed be the Name Macfarren 3d.
724. Blessed be Thou E. C. Bairstow 4d.
838. Ditto ... ... J. Kent 4d.
400. Blessed City ... A. C. Fisher 4d.
284. Blessed is He F. E. Gladstone 2d.
262. Ditto ... ... C. H. Lloyd 8d.
292. Ditto ... A. C. Mackenzie 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
64. Ditto ... ... John Goss 4d.
769. Ditto ... H. W. Wareing 3d.
1004. Blessed is the soul (S.B.) Macfarren 3d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
943. Blessed Lord ... S. S. Wesley 2d.
5. Blessing, glory, wisdom B. Tours 4d.
950. Ditto ... ... A. H. Brewer 3d.
652. Blow up the trumpet F. Iliffe 3d.
97. Blow ye the trumpet Henry Leslie 3d.
961. Born to-day... J. P. Sweelinck 3d.
118. Bow Thine ear ... ... W. Bird 3d.
939. Bread of Heaven ... E. German 3d.
1024. Break forth into joy W. G. Alcock 3d.
774. Ditto ... ... H. E. Button 3d.
415. Ditto ... S. Coleridge-Taylor 3d.
798. Ditto ... H. A. Matthews 3d.
92. Ditto ... ... R. Prentice 6d.
491. Ditto ... ... B. Steane 3d.
323. Brightest and best... E. V. Hall 4d.
340. Bring unto the Lord Gladstone 3d.
98. Brother, thou art gone J. Goss 4d.
279. By Babylon's wave Gounod 2d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
644. Ditto ... S. Coleridge-Taylor 3d.
511. Ditto ... ... H. Clarke 4d.
853. Ditto ... ... H. M. Higgs 3d.
742. By Thy glorious death A. Dvorák 4d.
116. Call to remembrance J. Battishill 6d.
952. Ditto ... ... J. V. Roberts 3d.
680. Calm on the list'ning ear Parker 3d.
841. Cast me not away C. Lee Williams 2d.
975. Ditto ... ... S. S. Wesley 3d.
497. Christ both died ... E. W. Naylor 3d.
454. Christ is risen ... G. B. J. Aitken 3d.
368. Ditto ... .. J. M. Crament 3d.
666 Ditto ... ... W. Jordan 4d.
533. Ditto ... ... J. V. Roberts 3d.
814. Ditto ... E. A. Sydenham 3d.
307. Christ our Passover E. V. Hall 3d.
783. Christ the Lord is risen again ,, 4d.
370. Christ the Lord is risen to-day ,, 3d.
488. Christians, awake... ...J. Barnby 3d.
648. Ditto ... ... H. M. Higgs 4d.
983. Christmas Day ... G. von Holst 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
989. Come and let us ... A. Hollins 3d
52. Come, and let us return J. Goss 3d
95. Ditto ... ... W. Jackson 3d
805. Come hither, ye faithful Hofmann 4d.
283. Come, Holy Ghost G. Elvey 4d.
201. Ditto ... ... J. L. Hatton 4d.
829. Ditto ... ... Palestrina 2d.
717. Ditto ... C. Lee Williams 2d
881. Come, let us join our E. V. Hall 3d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... ... Gounod 2d.
946. Ditto ... ... H. Leslie 3d.
256. Come unto Me H. R. Couldrey 3d.
635. Ditto ... ... G. J. Elvey 3d.
103. Ditto (Bach) J. Stainer 3d.
922 Come with high and holy Blair 3d.
1005. Come ye, and let us Macfarren 3d.
748. Come, ye children and J. Booth 3d.
924. Ditto ... ... H. J. King 3d
334. Come, ye faithful ... E. V. Hall 3d.
921. Come, ye faithful, raise the strain ,, 3d.
1019. Come, ye Saints ... H. E. Button 3d.
951. Come, ye sin-defiled J. Stainer 2d.
931. Come, ye thankful ...B. Steane 3d.
914. Comes at times ... Woodward 3d.
1008. Ditto ... ... H. Oakeley 2d.
994. Coronation Offertorium Elgar 2d.
622. Create in me a clean heart P. J. Fry 3d.
688. Crown Him the B. Luard-Selby 2d.
356. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
213. Day of Anger (Requiem) Mozart 6d.
682. Day of wrath ... J. Stainer 2d
252. Death and life ... Walter Parratt 3d.
968. Death is swallowed up in Hollins 3d.
849. Deliver us, O Lord Gibbons 3d.
90. Distracted with care ... Haydn 4d
887. Do not I fill heaven ... H. Blair 3d.
737. Doth not wisdom cry D. S. Smith 3d.
703. Drop down, ye heavens Stainer 4d.
277. Enter not into Judgment Clarke 2d.
362. Eternal source ... F. Brandeis 2d
1008. Evening and Morning Oakeley 2d.
854. Exalt ye the Lord H. Elliot Button 3d.
764. Except the Lord build Edwards 3d
771. Ditto ... ... Eaton Faning 4d.
628. Ditto ... ... H. Gadsby 4d.
470. Eye hath not seen (S.A.) Foster 3d.
584. Ditto (S.A.T.B.) M. B. Foster 3d.
625. Far be sorrow ... E. V. Hall 3d.
672. Far from the world H. W. Parker 3d.
329. Far from their home Woodward 3d.
364. Father, hear the prayer F. Brandeis 2d.
763. Father, now Thy grace W. Coenen 3d.
46. Father of Heaven Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
768. Father of mercies E. V. Hall 3d.
1065. Ditto ... S. P. Waddington 3d.
671 Ditto ... ... John E West 3d.
1050. Fear not, O land ... E Elgar 3d.
28. Ditto ... ... John Goss 3d.
916. Ditto ... ... W. Jordan 3d.
872. Fear Thou not, for I am J. Booth 1½d.
446. Flee from evil ... W. J. Clarke 3d.
553. For a small moment J. Stainer 2d.
254. For ever blessed ... Mendelssohn 3d.
198. For the mountains L. Samson 3d.
901. For this mortal ... S. S. Wesley 3d.
728. Forsake me not ... ... J. Goss 4d.
273. From the deep I called ... Spohr 6d.
227. Give ear, O Lord T. M. Pattison 2d
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Armes 3d.
956. Ditto ... ... W. G. Alcock 3d.
604. Give thanks, O Israel Ouseley 4d.
741. Give the King thy W. G. Alcock 6d.
990. Ditto ... ... A. H. Brewer 3d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
933. Glorious and powerful God Gibbons 3d.
1039. Glorious in Heaven Vittoria 3d.
2. Glory be to God ... S. S. Wesley 2d
779. Glory to God in the E. M. Lee 3d

LONDON: NOVELLO AND COMPANY, LIMITED. MADE IN ENGLAND

BY THE WATERS OF BABYLON.

FIRST CHORUS FROM PSALM 137.

COMPOSED BY H. GOETZ.



BY THE WATERS OF BABYLON.

down . . and wept, when we our

down . . and wept, when we our Zi - - - on re -

down . . and wept,

down . . and wept, when we our Zi - - -

p espress. *Cl. & Bssn.* *pp Str.* *Str. & Wind.* *Bassi.*

Zi - - - on, when we our Zi - on re - mem - ber'd.

- mem - ber'd, our Zi - on re - mem - ber'd.

when we our Zi - - on re - mem - ber'd.

- - - - - on, our Zi - on re - mem - ber'd.

f Str.

B *p*

By the wa - ters of

p

By the

B

Ba - by - lon sat we down, by the wa - - - - - ters of Ba - by - lon

wa - ters of Ba - by - lon, by . . . . the wa - ters Ba - by - lon

p By the wa - ters, the wa - ters of Ba - by - lon

p By the wa - ters of Ba - by - lon

p Cello. *Str.*

sat . . we down, there sat . . we

sat . . we down, there sat . . we down, sat down and wept, there

sat we, sat we down, sat down and wept, sat down and wept,

sat . . . we down, sat we down, sat down and wept,

Vl. *p*

Bssn. *D. Bass.*

down, sat down . . . and wept, there sat . . . we down, . . . sat

sat . . we down, sat down and wept, there sat . . we

p there sat . . . we down, ... sat

p there sat . . . we down, sat

Cl. & Bssn. sustain.

C

down . . . . and wept, when we our Zi - on,

down, sat down and wept,

down . . and wept, there sat . . we down, sat down and

down and wept,

C

Zi - on re - mem - ber'd, when we our

there sat we down and wept, . .

wept, there sat . . we down and wept, . .

when we our Zi - - on re -

Zi - - - - - - - - on, our Zi - on re - mem - - -

when we our Zi - - - on, . . Zi - on re -

when we . . our Zi - on re -

- mem - - - ber'd, when we re - mem - - - ber'd, when we re -

cres.

- ber'd, our . . Zi - on. By . . the wa - ters of Ba - by - lon,

- mem - ber'd. By the

- mem - - ber'd. By the wa - ters of Ba - by - lon,

- mem - - ber'd. By the wa - ters of Ba - by - lon sat we

ff *Str. & Wind.*

by the wa - ters of Ba - by - lon, . . by the wa - ters of

wa - ters of Ba - by - lon, by . . . the . . wa - - -

by . . the wa - ters, by . . the wa - - - - - - - -

down, ...

Str. *p*

D *Poco più mosso.*

Ba - - - - - by - lon sat we down, sat down and

- - ters of Ba - by - lon, when we our Zi - on re -

- ters of Ba - by - lon,

sat we down, sat down . . . . and

D *Poco più mosso.* *Vl.*

Cello.

wept, sat we down, ... sat down and

- mem-ber'd, when we our

p

when we our Zi - - - - on, when we our Zi - - - - - on, our

wept, when we our Zi - - on, when we our Zi - on re - -

Str. & Wind. *cres.*

wept, when we our Zi - - - - - - on, our Zi - - - - - - - -

f

Zi - - - - - on, when we our Zi - - on re - mem - - -

f

Zi - - - - - - - - - - - on re - mem - - ber'd,

f

- mem - - - - ber'd, when we our

f

rit. E *Tempo 1mo.*

pp

- - - - - - - on re - mem - - ber'd. By the wa - ters, the

dim. *pp*

- ber'd, when we re - mem - - - - - - ber'd. By the wa - ters, the

dim. *pp*

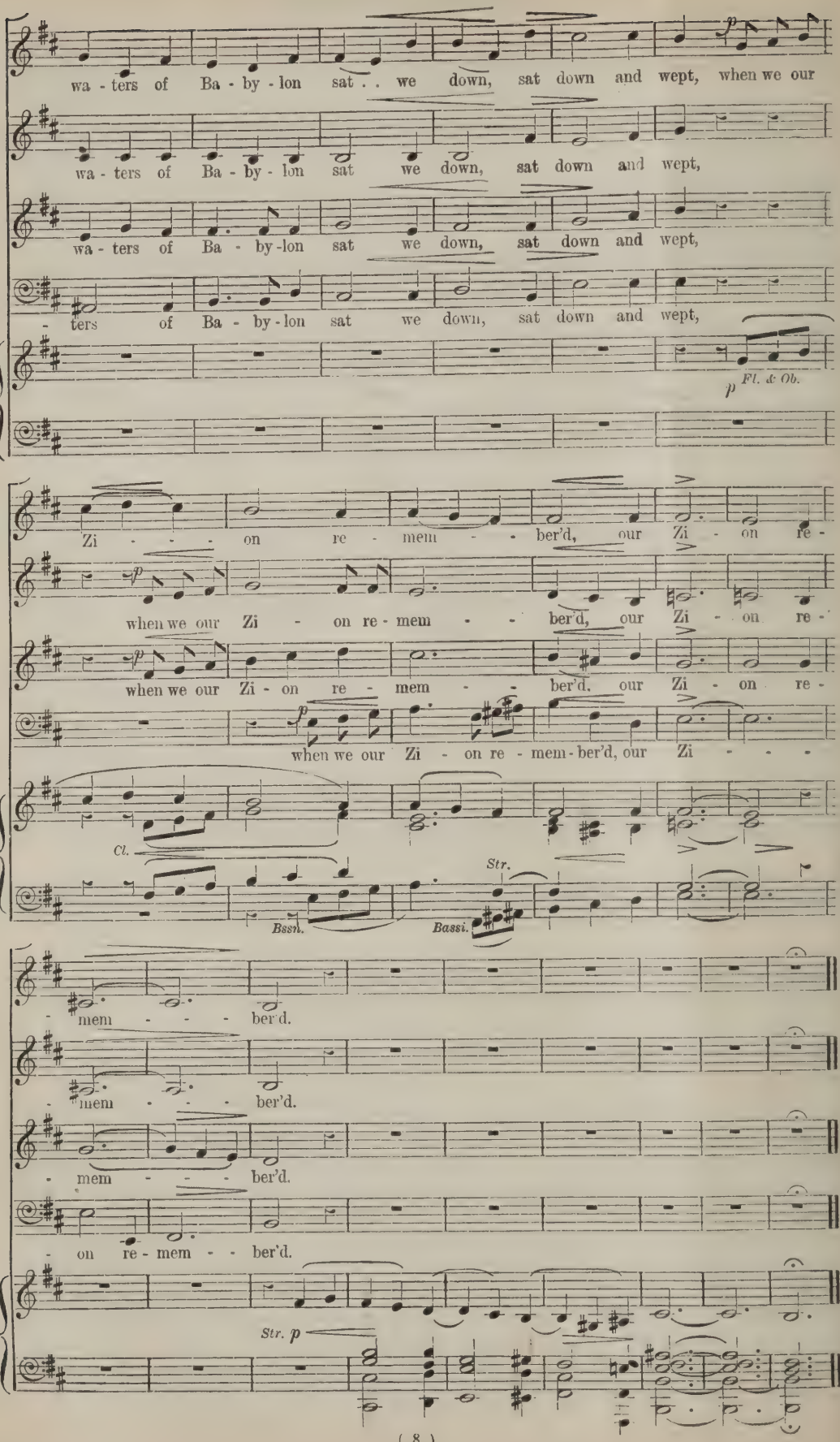
when we re - mem - - - - - - ber'd. By the wa - ters, the

dim. *pp*

Zi - on re - - mem - - - - - - ber'd. By the wa - - - -

rit. E *Tempo 1mo.*

dim.


wa - ters of Ba - by - lon sat . . we down, sat down and wept, when we our
wa - ters of Ba - by - lon sat we down, sat down and wept,
wa - ters of Ba - by - lon sat we down, sat down and wept,
- ters of Ba - by - lon sat we down, sat down and wept,
p
Fl. & Ob.
Zi - - - on re - mem - - ber'd, our Zi - on re -
when we our Zi - on re - mem - - ber'd, our Zi - on re -
when we our Zi - on re - mem - - ber'd, our Zi - on re -
when we our Zi - on re - mem - ber'd, our Zi - - -
Cl.
Bssn.
Bassi.
Str.
- mem - - - ber'd.
- mem - - - ber'd.
- mem - - - ber'd.
- on re - mem - - ber'd.
Str. p

to render them expressive. Wherein does the Kyrie of the famous Missa Papæ Marcelli express supplication? Here there is absolutely nothing else than form. On the other hand, see to what a low level music descends when it disdains form and sets emotion in the forefront!

It may here be worth while informing amateurs that music is not—as Victor Hugo has well said in giving form to the most widespread of all feelings—the *vapeur de l'art;* it is a plastic art, one that is made up of forms. True, these forms exist only in the imagination, and yet, does art as a whole exist in any other way? These forms are but imperfectly reproduced in musical writing, though sufficiently to suggest them. On this account music should not be written with figures which represent nothing to the eye. It is also for this reason that those who do not read music have some difficulty in forming an idea of it, unless they happen to be gifted with a special aptitude for this art. To them it is indeed the *vapeur de l'art*, a source of sensations and nothing else, and so we find that they take pleasure in listening to the most divergent works, the finest and the most despicable alike; they see no difference in them.

(To be continued.)

London Concerts

By Alfred Kalisch

Concerts have been very numerous, but have not been conspicuous for the amount of novelty they have introduced. Still the month's harvest of new things is not inconsiderable.

It is not always the largest works that are the most important. Thus Mr. Julius Harrison's 'Worcestershire Pieces' (an orchestral version of a suite of pianoforte pieces), produced at a Queen's Hall Symphony concert on January 24, are slight, but charming. One of them, entitled 'Pershore Plums'—a serene little idyll—attracted a good deal of attention on non-musical grounds. The last, 'The Ledbury Parson,' is a brisk open-air treatment of a conspicuously jolly folk-song. At the same concert Mr. Lamond's playing of Brahms's second Concerto was quite masterly, but one could not resist the feeling that this work was beginning to date. Some new pieces by the revolutionary American, Leo Ornstein, which were announced, could not be played because the parts had not arrived in England. The Queen's Hall Symphony Concert on February 7 was notable for the fact that for the first time for many a month the 'House full' notices were displayed. This was no doubt largely due to the names of the soloists (Madame Suggia, who played Schumann's 'Cello Concerto superbly, and Mr. Gervase Elwes), and the presence of Dr. Ethel Smyth, who conducted 'On the cliffs of Cornwall' (from 'The Wreckers'). The Symphony was Brahms's No. 1. The other orchestral numbers were 'L'Après-midi d'un Faune,' and the Prelude and Liebestod from 'Tristan and Isolda.' This may be put on record as a guide to programme makers.

Mr. Anderson Tyrer continues to improve his position. At his last concert, on January 27, Mr. Hamilton Harty introduced Granville Bantock's 'Overture to a Greek Tragedy,' the tragedy being Sophocles's 'Œdipus Coloneus' (unfortunately misspelt 'Colonnos,' and so reproduced by many writers). It is nine years old. When a work by a man of Mr. Bantock's position takes nine years to reach London the cynic will usually find the reason is the piece itself. It was to be found there in this case. It is solid and dignified, but is hardly the real Bantock.

At the Albert Hall Sunday Concerts the policy of introducing us to conductors not well known in London is being pursued with good results. Thus we heard Mr. Ainslie Murray, of Edinburgh, who justified his choice, and Mr. Godfrey came from Bournemouth—but he hardly needs introduction.

Mr. Frank Bridge is rapidly assuming an almost official position of the conductor who is sent for in an emergency. A few weeks ago he replaced Sir Henry Wood at a few hours' notice. On February 10 he took the place of Mr. Raymond Rôze, who was unfortunately too ill to conduct the concert of the British Symphony Orchestra. The novelty of the concert was Mr. Rôze's effective 'Poem of Victory,' for violin, with the solo part beautifully played by Mr. Sammons, and Mr. Holbrooke conducted his own early work, 'The Viking.' It is one of his most lucid and picturesque scores, though possibly not the most original. Mr. Holbrooke is not easily pleased, but he can have no reason to complain either of its performance or its reception by the audience.

At the London Symphony Orchestra concert on February 16 Sir Thomas Beecham conducted a programme in which Leonardo Leo, Mozart, and Handel represented the 18th century—of which he is specially fond—Wagner and Brahms the 19th century, and Delius the 20th. All the works were well known, except the little Symphony of Leo. It has a middle movement with a heartfelt little melody (charmingly played by Mr. W. H. Reed), but for the rest it is only of educational interest. This, however, is considerable. It would be greater still if we knew exactly how much the arranger had done to the work. Mr. Sammons's playing of the Brahms Concerto won the admiration of all except those who look upon the introduction of anything like charm or beauty into the music of Brahms as a pollution of the well of music undefiled. It is hard to believe that Brahms himself would go so far in this matter as some of his less judicious idolaters.

In his interpretation of Brahms's fourth Symphony at the Philharmonic Concert on January 29, Mr. Adrian C. Boult struck a happy mean and pleased everybody. He has never done anything better. Mr. Sammons played Delius's Concerto. It does not improve on acquaintance. The lack of anything like a broad melodic phrase for the soloist makes itself almost painfully felt. The constant figuration for the violin ends by sounding almost fussy. The atmospheric beauty of the music is, however, undeniable, and the last pages appeal to the heart. One wonders whether Delius had heard the ending of 'Don Quixote' before he wrote it.

The pianistic giants have not appeared in London lately (except for the playing of the Brahms Concerto by Mr. Lamond, mentioned above), but there has been some unusually good pianoforte-playing by younger artists. The two Scriabin recitals by Miss Lilias Mackinnon and Miss Eurydice Draconi were interesting. The latter struck me as having more charm, the former a completer grasp, but each was good in both respects. Mr. York Bowen played some Brahms thoughtfully, and the Variations of Rosenbloom, the Berceuse of Clutsam, and the

'Merry Andrew' of John Ireland, which he introduced, show that English composers can write good pianoforte music which is not esoteric or abstruse. Miss Jessie Bristol, who gave a Schumann recital on February 4, is a home-trained artist of personality and unusual promise, and Miss Margaret Tilly deserves encouragement.

There have been many singers, too. Mr. Mark Raphael promises to develop into an extremely intellectual interpreter, but he should be warned of the danger of underrating the value of technique pure and simple. When he has struck the right balance he will go far, for he is gifted with an excellent voice.

The earnest art of Mr. Hugh Marleyn deserves every recognition, and Miss Gertrude Blomfield at her concert gave evidence of development both in technique and interpretative power which was a welcome surprise. Mr. Alban Grand promises to be a more than useful recruit from the operatic stage to the concert platform, when his lapses into the operatic manner are less frequent. Mr. John Booth's singing of English songs was in all ways pleasing and able.

It had been thought that Schubert's Octet was one of the things that the musical world had made up its mind to forget, but the way in which it was welcomed at the concert of the London Chamber Concert Society dispelled the idea. At the same concert the British String Quartet, led by Miss Marjorie Hayward, played the Debussy Quartet with notably good ensemble and charm of tone. At the second of these concerts Miss Jelly and Miss Adila d'Aranyi's performance of Bach's Double Concerto was quite out of the common. Special interest attached to the return, after a long absence, of Miss Isolde Menges (February 7). She has developed into an artist of high rank, as she promised to do. Except for some curious speeding up in unexpected places, her playing of a Handel Sonata was admirable. There will be other opportunities for discussing her more fully.

The compositions of Mr. Boris Levenson, who gave a concert on January 21, should appeal to a large public. He is a pupil of Rimsky-Korsakov, and writes with unusual ease and fluency. He does not cultivate the modern Russian idiom, but his music betrays the land of its origin. A Serenade for violin, played by M. Michael Doré, is effective and taking, and his songs are pleasing and tuneful without being commonplace.

A distinctive feature of this period of our musical life in London is the number of ballad concerts. There are no fewer than four sets in full swing. I cannot often go, because on Saturday afternoons there are usually other things with prior claims. I did, however, go to one at Queen's Hall on January 31, and convinced myself that reports of the raising of the standard there are not exaggerated. The two new songs I heard—Mr. Coningsby Clarke's 'Venetian lullaby' and Mr. Frank Bridge's 'When you are old' (admirably sung by Miss Carmen Hill and Mr. Gervase Elwes respectively)—would not have been out of place at the severest concert of British music. It is true the people applaud a little automatically and indiscriminately, but audiences which will encore such songs do not deserve all the barbed arrows of scorn we are apt to direct at them. The whole programme was such that a ballad concert audience of ten years ago would have fled from in undisguised alarm as being 'too classical.' So much the better. In this connection it is worth while referring to the report that next season the London Symphony Orchestra, under Mr. Hamilton Harty, is to be a permanent feature of the Albert Hall Ballad Concerts. As they generally take place on the same afternoons as the Queen's Hall Symphony Concerts, the result will be interesting.

Opera in London

By Francis E. Barrett

PERFORMANCES FOR THE PEOPLE

The chief event of the month in the operatic world has been the opening of the Fairbairn-Miln undertaking at the Surrey Theatre. This is designed to provide opera for the people. The plan is to be commended, for it has always been a charge against this art-form that it was for the well-to-do only. Why it should not be as well known to all classes is a question I have never been able to answer. I can see no reason why folk of modest means should not have opera as well as those more richly endowed. It is an elevating form of amusement that combines several arts in one; and where the form is represented in a proper manner—*i.e.*, when the work is a thing of life and movement, of spectacle and action, and not merely a glorified duet—it provides as good an entertainment as one could wish the public to have.

Mr. and Mrs. Hamilton Miln are co-operating with Mr. Thomas Fairbairn, an operatic manager of experience and enthusiasm, and the result has been eminently satisfactory for a beginning. Of course there are all sorts of difficulties in the way of an undertaking of this kind, and perhaps the greatest difficulty of all is that of the supply of performers. It is not possible for a manager to turn to the schools of music and say, 'Here is a chance to gain experience for the pupils you have been training for opera,' for the extremely simple reason that the schools have no such pupils, or if, as in one solitary case, there has been an attempt to give teaching in operatic work, it has not been long enough in force to produce tangible results. As a consequence the manager has to trust to providence and his own judgment, to say nothing of his ability to drill his forces.

Plenty of good material has been seen at the Surrey Theatre. Very wisely the undertaking went to work quietly and modestly with the one object of putting before a public that had probably never seen it, an illustration of the form which should be comprehensible. Good sense was shown in making a beginning with typical examples of opera. For the first fortnight the bill was filled with 'Faust,' 'Rigoletto,' 'Cavalleria Rusticana,' 'Pagliacci,' and 'Trovatore.' These attracted the public to whom the names were familiar, and who possibly found that they knew some of the airs. At all events they showed the utmost readiness to listen to the operas, and moreover expressed their complete pleasure in the representations. These have been of the sound, good-all-round order, with tuneful singing, clear pronunciation of the words, and a wholly adequate representation of the orchestral score by a competent band.

As the result of having attracted the public and not frightened it away by putting on what it did not understand, the people were quite ready to take part in what must have been to many an experiment

when the 'Flying Dutchman' was mounted. There was a very large audience for Wagner's early nautical opera, and one that showed the keenest appreciation of its points. Whether all were clear in their minds about the story and its import is a question I cannot answer. What struck me, and, I must admit, impressed me very forcibly, was the eagerness on the part of the audience to convey its appreciation. The whole thing supports the contention that if opera were put before the public at prices within its means, the public would take to it. I cannot see, and shall never be able to see why Londoners should not have opera as close to their doors as the music-hall.

It is clear from the 'Flying Dutchman' being put on that no conventional spirit prevails at the Surrey Theatre, and I find confirmation in the fact that some British operas are to be added, all of them the work of living composers. Examples by Mr. Colin McAlpin, Mr. Nicholas Gatty, and Mr. J. E. Barkworth are promised. There is some prospect therefore that the Surrey patrons will be better informed on British opera than those on the other side of the Thames.

As to the performances themselves, these have revealed some excellent material. Some of the company are new-comers, and obviously treading the stage for the first time; others are experienced hands whose efforts have helped to secure balance. Excellent voices are possessed by Miss Ida Cooper (Marguerite), Miss Maryan Elmar (Senta), Miss Ethel Peake (Santuzza), Miss Mabel Corran, and Messrs. Frank Webster, Lissant Beardmore, Leslie Austin, Philip Vallentine, Augustus Milner, and Harry Reynolds, who have already been heard in London. Both chorus and orchestra are small but notably good.

GROWTH OF LIGHT OPERA

There seems to be both a desire for and an endeavour to improve the quality of the music of 'musical' pieces, and though some of the products are labelled 'light opera' rather freely, it is not difficult to realise the intention to improve the quality of musical comedy until it shall actually become light opera. The best matter so far comes from France and from M. Cuvillier, two of whose pieces have been done. One was 'Wild Geese' (Comedy, February 12), and the other 'Sunshine of the World' (Empire, February 18). As yet the British composer has to win his spurs in these lists. The present difficulty is the lack of initiative on the part of managers in exploring fresh fields and producing pieces that are both musicianly and literary.

OPERA IN ENGLISH AT COVENT GARDEN

At the end of the month—on February 24—the Beecham Company was announced to make its reappearance at Covent Garden for a further season of six weeks' duration. A widened répertoire has been arranged, to include the 'Mastersingers,' Mr. Delius's 'A Village Romeo and Juliet' is to be revived, and several favourite works not seen during the autumn are to be given. The first work down for performance was 'Parsifal,' which the London public, at least, seems always ready to hear, whatever may be the attitude of the provincial audiences towards it.

A special symphony concert given at the Pump Room, Bath, on February 12, brought to notice a work by Signor Clerici, entitled 'Armida,' which the composer conducted.

Choral Notes and News

By W. McNaught

The Continental Way

London is not accustomed to sensations in choral music, and the London public therefore was not moved to excitement by the announcement—made in January—that a choir from the Ukraine was going to sing at Queen's Hall. Even after the choir had made several appearances it was not realised, apparently, that we had in our midst something comparable, say, to the first Sousa band or the Southern Syncopated Orchestra, so feebly do the words 'choir-singing' resound in London ears. Yet those who did happen to be at Queen's Hall when the Ukrainians were singing found that they had hit upon a new thrill. If these singers had made a long season in London* and had given concerts daily they might have become the wonder of the day. It would perhaps have dawned on people generally that there were greater possibilities in choral singing than they had been taught by their own practitioners, and they might have asked why it was necessary to wait for a choir from Eastern Europe to demonstrate them. In the end there might have been a quickening of the choral life in London and a vitalising of thought and habit. Perhaps even the short lesson from the Ukraine will stimulate at least a few individual efforts at imitation.

It is not suggested that the singing of these visitors represented the highest musical standard and the most desirable form of choral interpretation; but it had far more character, reality, and cleverness than anything in London traditions, and it is useful for all and sundry to see how far such qualities can be developed. There are some who are privileged to know from evidence within our shores that this vitality and skill can be put to the service of great music and a moving and thoroughly artistic style of interpretation.

On all occasions when an opportunity is given to form an estimate of Continental choral singing, one is faced with a set of ideals different from those which inspire the best English singing, and to our ears belonging to a lower plane. Our most perceptive choral instructors—most of them reside in the North, where they have had their judgment refined in the competition movement—look upon a choir as an instrument ready to interpret, in the most perceptive and subtle way possible, everything there is in the music and words of a choral song. The type of expressiveness in the singing—and even the colour of voice used—should match the atmosphere of the piece. There should be warmth or restraint where properly demanded; phrasing and rhythm should be in character with the music; and every point of technique should be thoroughly mastered in order that the imaginative intent may have free play; and in general the æsthetic level both of music and of performance should be comparable to that of, say, chamber music and song-singing at their best. The difference between this and the Continental conception of choral singing may be somewhat hastily summarised by saying that what is a means to the end in the former is made an end in the latter.

Perhaps the best opportunity for comparing the two standards was afforded at the Paris International Competitions of 1912. Here some of our best small

* After this was written additional performances were announced to take place towards the end of February. The first concert was given on February 2.

choirs sang in series with some of the best that France and Belgium could offer. Taking the competition for mixed-voice choirs as an instance, the one test-piece—prescribed by the French authorities, and which all sang in common—was an index of the choral ideals which the choirs were expected to satisfy. It was thoroughly melodramatic and superficial. Its aim was to afford opportunities for small and clever effects that tickle the ear and excite the senses. The English choirs were out of their element here, finding their true scope in intensifying the beauty and dignity of works by Bantock, Morley, Bruch, Elgar, and Cornelius. A choir from Ghent gave a trenchant reading of the set test, and proceeded to deal in similar racy fashion with a piece by Palestrina! For this they were awarded the first prize. The Parisian attitude to this type of choral feat seemed to be one of deep and earnest admiration, as for an art-form of great virtue. The same festival of choralism brought to notice a male-voice choir from Prague that seemed to reach the limit of super-excellence in the minutiæ of technique; their singing was startling, extraordinarily pleasing, but not moving. It is not right to condemn this Continental way wholesale. Due respect should be paid to its intentness and vivacity, and to the perseverance that must go to its making. It is simply that our ideals are different, and that to us they naturally seem to rank higher.

The Ukrainian singing showed us the Continental way with a vengeance, and all credit be to M. Alexander Kochitz, the conductor, for his expertness in bringing the choir to such a standard. There was something fascinating in his singular command over the choir and in the alertness and unity of his singers. One of the first impressions gained was that of an unusual range of finely-graded tone, from the various shades of *pianissimo* to various degrees of *fortissimo*. Dynamic effects crowded one upon another, and each must have meant special study and practice. The attack was instantaneous, and so was the release—a rarer accomplishment. The tone was impressive when loud, very winning when soft; the basses made some novel and peculiarly satisfying effects when they sang in octaves, sometimes down to a low B flat! This was the stock-in-trade with which, by their wonderful technique, M. Kochitz and his singers captivated all listeners. One entered into a mood that ignored the shrillness of the sopranos, the hardness of the tenors, and the general consciousness that the chords were not in tune, and the insignificance of most of the music. At times one could revel in the lovely unctuousness of a male solo, or the hectic wrath with which a phrase would be hurled out in a piece that, according to the programme translation, was all sweetness and smiles. Of course only vague ideas could be seized of the intentions of the music in relation to the words. The pieces were in general either uneventfully rhapsodical or bright and well-knit. The repertory, from which it was not easy to pick out the matter in hand, specified hymns, Christmas carols, Spring songs (arranged by Lyssenko), and folk-songs.

This somewhat narrow scheme of music grew out of the nationalistic aims which led to the choir's formation. From the programme we learn that:

> The Ukrainian Ministry of Education has created a Musical Section, whose chief aim consists in cultivating Ukrainian music, with all its native beauty and richness, and giving it an artistic and healthy direction. The section has been entrusted with the duty of finding the ethnographic musical material, to publish the folk-songs already known, to watch over the development of the musical cult in schools of all types, and especially in primary schools, to publish manuals on the Theory of Singing, to organise courses for conductors and, moreover, to found and to support, materially and morally, choirs of all types—but especially the 'National Choirs.'

During 1916-17 a number of these National Choirs sprang up in the towns of the Ukraine, and in 1918 these were affiliated to the First National Choir, which was formed at Kiev. The Bolshevik invasion caused the National Ukrainian Choir to leave for Kamenely; thence it travelled to Galicia, and entered upon the European tour which at length brought it to England.

LONDON CHORAL SOCIETY

It is good news that this Society, whose activities were suspended in 1916, is to resume its work. During its thirteen years of existence before the war the choir made a reputation for good singing, and for programmes that avoided the beaten track. Many new works are to its credit, and some valuable revivals. According to the circular sent out by Mr. Arthur Fagge, rehearsals commenced on February 12, and at the time of its writing, more voices were required. Applications are received by the secretary, London Choral Society, c/o Messrs. Ibbs & Tillett, 19, Hanover Square, W.1.

ROYAL CHORAL SOCIETY

The Royal Albert Hall was exceptionally crowded on the afternoon of February 14, when the Royal Choral Society gave Coleridge-Taylor's 'Hiawatha' in full. Both the popularity of the music and the high quality of the solo singing helped to add success to the occasion. Miss Agnes Nicholls, Mr. Ben Davies, and Mr. Herbert Brown each won ready approval for the fine vocal quality and expressiveness they threw into their work. The choral singing under Sir Frederick Bridge was marked by the efficiency and rich volume that have always been characteristic of the Society's achievements. Organ support was, as usual, supplied by Mr. H. L. Balfour.

Bedford.—The performance of Coleridge-Taylor's 'A tale of Old Japan,' on January 27, under Dr. H. A. Harding's guidance, showed the Musical Society at its pre-war standard. The choral tone was good, and the singing had colour and vitality. Miss Gwladys Naish, Miss Elsie Chambers, Mr. William Heseltine, and Mr. John Huntingdon were the soloists.

Blackburn.—A programme of some distinction was chosen by the Blackburn Ladies' Choir for its concert on January 26. Included in the scheme were Holst's 'Tears, idle tears,' Colin Taylor's 'The desire,' Vaughan Williams's 'Sound sleep,' Mackenzie's 'The earth and man,' and Percy Buck's 'Dawn,' all of which were adequately sung under Mr. F. Duckworth's direction.

Chelsea.—An excellent concert was given at Chelsea Town Hall, on January 28, by Miss Amy McDowall's ladies' choir. The programme included Bantock's 'The happy Isle,' an excerpt, 'What means this sadness,' from Moussorgsky's 'Salambo,' and a costume cantata entitled 'The fugitive Cavalier,' especially written for the choir by Pauline Barrett and Ernest Cox. Great pleasure was given by the singing of the choir throughout the evening.

Childe Okeford.—A very successful concert was given recently by the Childe Okeford and District Choral Class, under the direction of Mr. T. A. Bevis. The Epilogue from 'The Banner of St. George,' Pinsuti's 'Good-night, Beloved,' a 'Lullaby' by Mr. Bevis, and other part-songs were sung in a way that afforded great satisfaction. The same programme was repeated at Okeford Fitzpaine on February 11, with similar success.

CHISWICK AND GUNNERSBURY PHILHARMONIC SOCIETY.—Although this Society had continued its activities during the war, with much depleted numbers, by giving assistance on behalf of charitable and philanthropic movements, it was on January 26, at Chiswick Town Hall, that it opened its fourteenth regular season with Mendelssohn's 'Hymn of Praise' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' in the presence of a very large and enthusiastic audience. The choir, numbering ninety, distinguished itself in both works by good tone, clear enunciation, and careful expression. The soloists, who all did well, were Misses Daisy and Winifred Collins, and Mr. John Cogswell. Mr. David M. Davis conducted.

COLNE.—The Clef Club held a 'Norwegian Night' on January 28. The Colne Orpheus Glee Union, under Mr. L. Greenwood, gave 'Young Magnus,' by Grondhal, 'Ormen Lange,' by F. A. Reissiger, and (*Anglice*) 'Recognition of Land,' by Grieg. The activities of this Club, carried out under Mr. C. H. Bateson's directorship, seem to be enterprising and resourceful.

DEVIZES.—The Devizes Musical Association, which was inactive during the war, resumed its concerts on February 2 with a performance of the 'Faust' concert-selection. The choir of about sixty voices gave a spirited interpretation under Mr. H. H. Baker's direction. Solo parts were taken by Miss Hilda Eager, Mr. W. Farrand, and Dr. Sydney Cole.

FAULDHOUSE.—A performance of Haydn's 'Creation' was given by the Fauldhouse Choral Society at Fauldhouse on February 11. The work of the choir was excellent, and the soloists were Miss Phyllis Graves, Mr. Henry Brearley, and Mr. Philip Malcolm. An efficient orchestra was led by Mr. W. Watt Jupp, and Mr. T. Sommerville conducted.

GREAT EASTERN RAILWAY MUSICAL SOCIETY.—The Male-Voice Choir of this organization re-appeared—after six years of inactivity—at the concert given on February 4 at the Hamilton Hall. Among many popular choral pieces, chief place was taken by the 'Cries of London,' by Herbert Oliver, who had specially arranged the parts for male-voices. Solos in this work were given by Miss Lillian Stiles-Allen.

HAMPSTEAD GARDEN SUBURB.—The Hampstead Garden Suburb Choral Society showed its vitality at Central Hall, Westminster, on January 28. Coleridge-Taylor's 'A tale of Old Japan' was sung with spirit and good tone under Mr. Francis Hamblin, and the second part of the programme included German's 'O peaceful night,' Eaton Faning's 'The Vagabonds,' and (for the orchestra) Schubert's 'Unfinished' Symphony, Mozart's 'Figaro' Overture, and a Purcell Suite.

HANLEY.—On the resignation of Mr. E. C. Redfern, the appointment of conductor to the North Staffs District Choral Society has been given temporarily to Lt. Sydney H. Weale. This Society is preparing 'The Dream of Gerontius' for performance on March 26 with the Hallé Orchestra, Mr. Hamilton Harty conducting.

IPSWICH.—The standard attained by the Ipswich Male-Voice Choir, under the direction of Mr. J. Job, was illustrated on January 27 by a programme that included three of Elgar's songs from the Greek Anthology, Reger's 'The Call of Spring,' Hegar's 'The Phantom Host,' Cecil Forsyth's cantata 'Kubla Khan,' Sullivan's 'The long day closes,' and Brahms's 'Alto Rhapsody.' The wide expressive range of these works was successfully encompassed, and the choir moreover showed good technical grounding. The solo singer in the Rhapsody was Madame Kirkby Lunn.

MAIDSTONE.—Great credit is due to the Maidstone Choral Union for the policy of enterprise which it carries out under the direction of Mr. F. Wilson Parish, and the high standard of ability it brings to its work. On January 20 this body undertook no less a work than Elgar's 'Dream of Gerontius,' and performed it with unqualified success. The chorus singing, supported by an orchestra of over forty, had both the volume and expressive vitality that the music demands. The occasion was further distinguished by the presence of Mr. Gervase Elwes to interpret the part of Gerontius. Miss Olga Haley sang the music of the Angel, and Mr. Neville Fletcher the bass solos.

MANCHESTER.—The second concert of the Manchester Vocal Society, on February 4, provided admirable performances of Weelkes's 'As Vesta was,' Bach's 'Death, I do not fear thee' (from 'Jesu, Priceless Treasure'), Roberton's 'An Eriskay love-lilt,' German's 'Rolling down to Rio,' Elgar's 'Evening scene,' and Cornelius's 'Song of the dance,' under the direction of Dr. Thomas Keighley.

PAR (CORNWALL).—The newly-formed Par Festival Chorus gave 'Messiah' to general satisfaction on February 10, at the Picturedrome, St. Blazey. Both choir and orchestra did their work creditably under Mr. C. S. Edwards's direction. The solos were taken by Miss May Burley, Madame Leo Knucky, Mr. Aldrovand Maynard, and Mr. A. Ernest Old.

Chamber Music for Amateurs

[Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.]

Lady viola player seeks chamber music or orchestral practice in S.W. district, Streatham or Brixton preferred.—'OMEGA,' c/o *Musical Times.*

Viola and clarinet player wishes to join in practice of any kind of good music. Most evenings free. Within two miles of Charing Cross.—CLARIVIOLA, c/o *Musical Times.*

Pianist wishes to join chamber music party. He is also a clarinet player.—WILLIAM ROLLISON, 104, Cadogan Terrace, Victoria Park, E.9.

Violinist wishes to join trio or quartet party. Leeds district.—RICHARD P. STEAD, 8, Thornhill Terrace, Wortley, Leeds.

Pianist desires to form quartet for study of good music. Violinists and 'cellist. Any afternoon or evening. N., N.E., or N.W. district preferred.—N. V. C., c/o *Musical Times.*

Pianist wishes to join a small party of musicians (string quartet or otherwise) for practice of good chamber music—not too difficult. Would lend band parts. West London preferred.—ERNEST A. COUSINS, 160, St. Albans Avenue, Bedford Park, W.

Violinist wishes to meet players for study of classical trios or quartets. Must be good players. He would also like to join a good musical society in Norwood or district. Any afternoon or evening.—CREMONA, c/o *Musical Times.*

A splendid opportunity for recital work in a well known Central London Church is offered to a really competent string quartet and vocal quartet. Beautiful building with fine acoustic properties: easily accessible by tube, train, tram, or 'bus. A room in the crypt, containing a grand pianoforte, is available for rehearsals. It is hoped to arrange (week-day) monthly recitals of classical chamber music and unaccompanied motets, &c.—F. G. P., 52, Primrose Mansions, Battersea Park, S.W. 11.

The annual Spring Festival of the London Sunday School Choir will be held on March 27, at 6.30, at the Royal Albert Hall, under the direction of Mr. William Whiteman. The choir and orchestra will consist of twelve hundred adult performers, and Miss Phyllis Lett, Mr. Emlyn Edwards, and Mr. Robert Radford have been engaged as soloists. The programme includes selections from Mendelssohn's 'Hymn of Praise,' Rossini's 'Moses in Egypt,' Sullivan's choral epilogue, 'God sent His messenger the rain,' from 'The Golden Legend,' anthems, choruses, and part-songs, with selections by the orchestra of a hundred and forty performers, under the direction of Mr. Wesley Hammet.

Church and Organ Music

THE EVOLUTION OF THE MODERN ORGAN*

By Lieut.-Col. George Dixon

(Continued from February number, page 108.)

For Great chorus reeds the author recommends open reed stops of the French type on about 6-in. pressure. The present writer, after careful observation, considers this class of tone to be so cutting as to destroy the flue-work character of the full Great, and finds that closed reeds of the Willis type give a far better effect on the open soundboard. Even in Willis's Great organs, however, the flue-work is not always sufficiently dominating to maintain the necessary contrast in timbre between the full Great and full Swell. This deficiency is especially noticeable when the 16-ft. reed is included—a register by no means indispensable to the former, but absolutely essential in some shape to the latter. On the Great the flue-work must be paramount, just as the Chorus reeds are the glory of the Swell. In the Swell department the French type of register is most useful, and makes an effective contrast when the smoother-toned Willis reeds are present on the Great. It is interesting to note that the present firm have used open reeds in one or two instances in their recent organ for Dunedin Cathedral.

The author appears to believe that spotted metal or pure tin tubes are essential for fine reed tone. In most of Willis's later work zinc was freely employed in the 16-ft. octaves, and the remaining pipes were not always of spotted metal. In several cases known to the writer the quality of tone was actually superior to similar examples where spotted metal had been used throughout. It is a little strange that the author makes no reference to the modern practice of loading the reed tongues which Willis developed so scientifically, if indeed he did not actually originate it. This method has been still further developed since his day. The author makes some valuable remarks on the more purely orchestral reeds, such as oboe, clarinet, cor anglais, &c., and alludes to some fine specimens by Cavaillé-Coll in his own organ. He says that the great trouble in the modern organ is that these orchestral registers enclosed in a swell-box lose much of their telling effect, and the power of the accompaniment has in consequence to be unduly cut down, thus taking away the orchestral flavour it is desired to produce. This is undoubtedly true, and is sometimes due to the unfavourable situation of the Solo box, sometimes to insufficient wind-pressure, but more frequently it is caused by the box being too thick. Dr. Alan Gray once drew the writer's attention to this point, and strongly advocated a thinner box for the enclosed Solo. There is certainly a good deal to be said for it. After all, the corresponding instruments in the orchestra are not capable of extreme variations in power, but they are very telling in Solo passages. A thinner box for the Solo would therefore be advantageous except in the case of the Strings, which demand more intense gradation, but could be placed elsewhere.

The author's remark as to the difficulty of saying what is meant by Tuba tone is not quite easy to comprehend. He refers to the 'dome' tubas at St. Paul's on 25-in. wind as unique. But surely the dozens of stops of similar timbre bearing this name which have been voiced by the same hand on pressures of 15-in. and upwards, may truly be said to have set the standard of tuba quality for a long time to come. As the author points out, such stops are of little value unless they will stand out prominently against the full Great; consequently the latter must not be over-reeded, and the former ought not to be enclosed. If such a powerful Solo stop must be placed in a swell-box, the 'trompette harmonique' type with open reeds, and not necessarily on a lower pressure, should be selected. In this position it is far more effective than the pure-toned tuba, the tone-quality of which is ruined by enclosure. As the author points out elsewhere, advantage is not sufficiently taken of the various qualities of tone which can be obtained from open and closed reeds, and from broad and narrow reeds.

In dealing with the Swell it is doubtful whether the author fully appreciates the modern tendency to make the reed work the foundation and the flue-work subsidiary, a feature first exemplified at St. Paul's Cathedral in 1872. This superb full Swell has probably never been surpassed for its size; but even here the effect may be improved by shutting off all the flue-work up to and including 4-ft. pitch.

In modern times the idea has been developed into a 'bombarde' department with a tonal structure consisting of a complete family of heavily-winded reeds and a big mixture—enclosed of course in a swell-box. In Lewis's 'Multum in Parvo' organ at the People's Palace, Mile End Road, such a division on 12-in. wind playable from the Swell and Great was designed about 1886 and still exists. It is also worthy of note that the author's own organ contains a complete family of reeds on heavy wind, including a Quint trumpet $5\frac{1}{3}$-ft.—except for the example in the Ely Cathedral Swell, the only specimen in the United Kingdom of a reed of that pitch. The author appears to advocate the use of a swell-box with as little free space as possible, so as to give the effect of the rush of a hurricane when the shutters open. He consequently deprecates the inclusion of Pedal pipes in the box containing the Swell organ. A properly-designed swell-box, however, should give every pipe ample speaking room, and allow it to be easily accessible for tuning purposes—a point of no small importance. The instrument at St. Mary Redcliffe, Bristol, affords a most magnificent full Swell *crescendo* effect. Here the Swell is situated in a room which contains the Pedal 32-ft. reed and the 16-ft. derived from it. The correct bass to the full Swell is thus supplied, and enormously enhances its value.

In dealing with the Pedal organ and its development the author does not appear to approve of the modern plan of borrowing manual doubles to supply a variety of softer pedal stops. It is, of course, quite true, as he says, that you 'lose notes.' In practice, however, it has been proved over and over again that a listener who is unaware of the borrowing does not detect it, because a louder stop is always drawn on the Pedal when the manual double in question is used as such; this effectually covers the borrowing. The plan incidentally makes it worth while to provide the greater wealth and variety of manual 16-ft. stops which the author so rightly advocates. In spite of his remarks on its slowness of speech, the Pedal salicional or dulciana is one of the most beautiful stops, and can be made quite crisp and prompt—witness the fine specimen in Durham Cathedral organ on only $1\frac{1}{2}$-in. wind.

The latter part of the book deals with control, actions, and the mechanical player. With regard to

* 'The Evolution of the Modern Organ and its Control. A personal record of fifty years of observation and experiment, with some suggestions and conclusions.' By J. M. B. London: Clowes, 1919. Price 2*s.* 6*d.*

control the author states that if Casson's system were adopted together with certain time-saving devices he describes, the largest organ could be easily manipulated with three manuals only. In fact he shows how it would be possible to pass from a full Great, Swell, and Pedal combination to a Solo stop with its accompaniment and appropriate pedal by touching only two pistons. It is interesting to note that in the instruments at Lincoln Cathedral (1898) and St. Bees Priory Church (1899) accessory stops and combination couplers were devised which render it possible to accomplish this change (providing at the same time the proper Pedal coupler) by merely pressing one piston. This control has been even further developed in more recent instruments. The Casson system applied to any organ would save a great deal of purely routine manipulation of pedal stops and couplers. In fact the player need never think about them, unless he requires some special or Solo effect. In some modern organs the latter is provided for by a reversible piston on the Pedal reed. This has been found useful so far as it goes, inasmuch as it enables a subject to be brought out on the Pedal and the bass resumed when desired. Under the Casson system a variety of Pedal Solo effects can be prepared in advance, brought on and discontinued as required, with the minimum of stop manipulation. There is an interesting discussion as to the most convenient arrangement of the manuals. One of the most important suggestions made is that the Solo tuba should be placed on the Choir manual, so that while playing on the Great single notes can be 'thumbed' by either hand. In the ordinary four-manual this cannot be done unless the somewhat rare Solo to Choir coupler is present.

The author advocates the use of electro-pneumatic action, but he hardly seems to appreciate the perfection to which first-class tubular pneumatic has been brought. He devotes a page to the mechanical player, clearly showing its limitations when applied to the organ.

In conclusion, the author gives a short description and specification of his own five-manual organ, containing over a hundred and twenty speaking stops and couplers. After reading this, and indeed certain other parts of the book, one wonders whether he quite realises that with prices (say) 150 per cent. in advance of pre-war standard, and other restrictions, organ building on a grandiose scale has vanished—at any rate for the present. Now and for some time to come designing organs will become largely a question of obtaining the maximum of resources and effect from a strictly limited number of registers. But that is no reason why future designs should not be complete so far as they go. On this point the author utters some words of wisdom which deserve quotation: 'It has always seemed to me that a Great organ, however small, should be complete. You can never do justice to real organ music on half a Great. You can, however, design a complete Great of even six stops.' As given these include a 16-ft. register, and a Mixture of 3 or 4 ranks. Again: '. . . reviewing the question of organ design as a whole, I always think it is a mistake to go in for an incomplete instrument. For instance, one with a large Swell, but only half a Great and a deficient Pedal. . . . In a small building you will not require so much organ, but what there is should be complete with the proportionate quantity of stops of different pitches.' Specifications and designs would have benefited much if such principles as these had been held steadily in view. In spite of the sundry criticisms which have been made in this article, the subject-matter of the book is on the whole eminently sound. It is thoughtfully written and most suggestive, and deserves careful study by all lovers of the organ whether they be players or listeners.

CONCERNING SILENCE

Under the above title 'Gregory Minim' contributed an article to the *Church Times* of February 6, from which we are kindly allowed to quote a few passages. The writer is doubly qualified to speak, being a priest and a well-equipped musician:

. . . . Is it out of the way to suggest that many of us, when we attend church, have to endure what could so easily be cured—the untiring restless efforts of every person engaged in the conduct of the services to be doing, or saying, or singing, or playing something? . . . Are there not times for silence? . . . Have we always to be preached at, or sung to, or preluded or postluded?

No doubt due allowance must be made for the uncontrollable vagaries of the artistic spirit. At the Catechism, a Sunday or two ago, our assistant-organist (aged twelve) out of sheer delight at the magic results achieved by his boyish hands as he played his hymn-tune quite carefully and accurately, at the close of the *Amen* let his fingers lightly wander into a quite passable extemporization. But it increased in strength and volume until the catechist could hardly hear himself speak. The boy meant well, but he won't do it again. I told him that the fitting season for such alarums and excursions was the practice hour when no one was in church but himself and the blower. His retort might well have been that he was only doing what many grown-up organists do. Which is only too true. Out of sheer dread of what might happen in an interval of silence, readers are played to the lectern and back again to the stall, preachers are waltzed to the pulpit and minuetted to the sanctuary, and even after the Prayer of Consecration (when, according to the wise saying of Bishop John Wordsworth, there should be a 'solemn and awful pause') the devout are fidgeted by the musings of the well-meaning musician at the organ-stool.

We might well seize upon this easy and practical opportunity for reform. There is no question here of the introduction of new tunes or new hymn books or new lectionaries. There are no tender susceptibilities to offend. All I ask is that we should give Christian people a chance to appreciate the inestimable value of silence. . . . In the Church services there is a place for music, instrumental and vocal; and there is a place for the saying as well as for the singing, and there is also a place for silence. We need more of the latter than we get. . . .

But, apart from those solemn and awful pauses, which would be so good for our souls, there is a place in the Church services for shorter pauses, for which we so often look in vain. To give the impression of haste is to do harm to the majestic offering of prayer and praise. 'Deliberate instancy' is admirable, but there is nothing to admire in fretful fidget. Short pauses, as every actor knows, give point to what follows: they are significant of restraint and self-control. To take one instance: When the opening Versicles and Responses at Mattins or Evensong have been said, the priest should allow time for the congregation to rise and stand up before commencing the *Gloria Patri:* so, again, after the *Dominus vobiscum* and *Oremus*, he should see that the people are on their knees before saying the Lesser Litany. There might well be a short pause before the *Sursum Corda* and before the final Blessing. Or, again, he might 'bid' the people to pray before each of the Occasional Prayers—'Let us pray for the King's Majesty,' or 'Let us pray for all conditions of men'—and then, after a moment's silence, read the set prayer. These are little points; but they are, I submit, worthy of consideration.

Mr. Godfrey Sceats gave a lecture before the Gregorian Association on January 27, dealing with the use of fauxbourdon in connection with Plain-song chanting. He pointed out that the revival of fauxbourdon is another example of the way musical ideas recur. Plain-song is now being widely used after being comparatively neglected for several centuries, and fauxbourdon, which reached its prime in Tudor times and then languished, is now being revived with the advantage of the added technical knowledge and resources of to-day. Fauxbourdon, he said, is a simple vocal harmonization of, or counterpoint to, a theme generally given to one of the lower voices—usually the tenor. Speaking of the application of the method to the Plain-song psalm-tones, he pointed out that formerly only a few classical examples existed, most of the older composers contenting themselves with a single specimen in each of the eight modes. In collaboration with Capt. Francis Burgess he had recently brought out through Messrs. Novello a collection containing no fewer than a hundred and thirty examples. Some of these were from such writers as Thomas Morley, Bernabei, and La Feille, the remainder were by the compilers. At the close of the lecture, illustrations were sung from the recently published 'Fa-Burden Chant Book,' and furnished convincing proof that vocal harmony can be very effectively used in this way. Undoubtedly the method should do much to remove one of the stock objections choirs make in regard to Plain-song—its excessive call for unison singing.

A Hymn Festival was held at the Church of St. Mary Redcliff, Bristol, on February 14. There was a very large attendance, and under the inspiring lead of Dr. Walford Davies it was shown that the hymn-singing of a congregation can be a vital—even thrilling—thing, instead of the perfunctory affair it is too often allowed to become. A mixed choir, prepared by Mr. Hubert W. Hunt, led the singing, and supplied fauxbourdons to some of the hymns. Mr. Ralph T. Morgan accompanied.

The Ottery St. Mary Choral Society gave an excellent performance of 'Messiah' in the Parish Church on February 10, the band and choir numbering eighty performers. Mr. Stanley Chipperfield conducted. The Society has done good work during the past fourteen years, singing such works as Elgar's 'Black Knight' and Mozart's 'Requiem'—a very creditable record for a country town of little more than three thousand inhabitants.

An Old Choristers' Association has recently been formed in connection with Ripon Cathedral. For the benefit of numerous ex-choirboys of that city who are now scattered over the world, we are asked to draw their attention to the fact, and to ask them to communicate with the hon. secretary, Mr. Arthur Smith, Mallorie Park Drive, Ripon.

We may look for some interesting musical developments at St. Martin-in-the-Fields, where Mr. Martin Shaw has just been appointed master of the music. We understand that Mr. Geoffrey Shaw will take charge of the choir at St. Mary's, Primrose Hill, with Lieut. J. H. Arnold as organist.

'The Creation' was sung at the City Temple on February 14, under the direction of Mr. Allan Brown. The soloists were Miss Bessie Lang, Mr. Henry Turnpenney, and Mr. Samuel Dyson. Mr. G. D. Cunningham presided at the organ.

Bach's 'St. Matthew' Passion will be sung, with full orchestral accompaniment, at Southwark Cathedral on March 20, at 3. No tickets are required for admission.

ORGAN RECITALS

Mr. Douglas G. Rogers, Ware Congregational Church—'Occasional' Overture; Gothic Suite, *Boëllmann;* Harmonies du Soir, *Karg Elert;* Finale, *Schumann.*

Mr. C. St. Ervan Johns, Chepstow Parish Church—Festal Toccata, *Baynon;* April Song, *Wolstenholme;* Dithyramb, *Harwood;* Prelude on 'St. Cross,' *Parry;* Fantasia and Finale (Sonata No. 10), *Rheinberger.*

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Air Varied, *Adams;* Siciliana, *Hopkins;* Voluntary, *Boyce;* Menuet and Ayre, *Clarke;* Prelude and Fugue in B minor, *Healey Willan;* Sursum Corda and Alla Marcia, *John Ireland.*

Mr. Herbert Hodge, St. Nicholas, Cole Abbey (four recitals)—Three Impromptus, *Coleridge-Taylor;* Triumphal March, *Purcell Mansfield;* Choral with Variations, *Smart;* 'The Brook,' *Alcock;* First movement, Sonata No. 1, *Bach.*

Mr. Sydney Crookes, Maxwell Parish Church—Prelude, Gavotte, Sarabande, and Gigue, *Correlli;* Sonata No. 1, *Bach;* Fantasia on Scottish Airs, *Mansfield.*

Mr. Bertram Hollins, Beckenham Congregational Church (two recitals)—Toccata in F and Prelude in E flat, *Bach;* Sonata No. 1, *Guilmant;* Allegretto in B minor, *Lemare;* Pastoral Sonata, *Rheinberger.*

Mr. S. M. Popplestone, Holy Trinity, Bath—Grand Solemn March, *Smart;* Fugue in E flat, *Bach;* 'Elfes,' *Bonnet.* St. Marks, Bath—Rondo, *Hollins;* Toccata in F, *Bach.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (two recitals)—Scherzo, *Ford;* Triumph Song, *Baynon;* Fugue in A flat, *Guilmant.*

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (four recitals)—Prelude in D minor, Allegretto (Sonata No. 4), Allegro Maestoso e vivace (Sonata No. 2), *Mendelssohn;* Allegro (Sonata Pascale), *Lemmens;* Introduction and Fugue, *Reubke;* Scherzo and Passacaglia from Sonata in E minor, *Rheinberger;* 'Finlandia'; Barcarolle from Pianoforte Concerto, *Sterndale Bennett;* Concert Toccata, *Mansfield.*

Mr. Frank Greenwood, Town Hall, Rochdale—Choral No. 3, *Franck;* Sonata No. 1, *Borowski;* Prelude and Fugue in B minor, *Bach;* Prelude to 'The Deluge,' *Saint-Saëns.* Bridge Street United Methodist Church—Fugue 'Ad nos, ad salutarem undam,' *Liszt;* Rondo, *Lemare.*

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Scherzo (Sonata No. 6), *Guilmant;* Chant de Mai, *Jongen;* Prelude, Fugue, and Variation, *Liszt;* Prelude 'Dir, Dir Jehova,' *Karg-Elert;* Prelude and Fugue in G, *Bach;* Benediction Nuptiale, *Saint-Saëns;* Dithyramb, *Harwood.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (three recitals)—Allegro (Symphony No. 6), *Widor;* Elevation, *Elgar;* Sonata No. 2, *Bellerby;* Passacaglia, *West;* Prelude and Fugue in A minor, *Bach;* 'The Pilgrim's Progress' (Part 8), *Ernest Austin;* Sonata No. 1, *Mendelssohn;* March in E flat, *Salome.*

Mr. W. Hedley Staniland, St. Laurence Jewry—Prelude and Fugue in C, *Bach;* Larghetto in F sharp minor, *S. S. Wesley;* Cantilène, *Wolstenholme;* Concert Overture in C, *Hollins.*

Mr. W. J. Lancaster, Bolton Parish Church—Rhapsody No. 3, *Howells;* Sonata in F, *Stanford;* Choral in G minor, *Vierne;* Dithyramb, *Harwood.*

Mr. Frank Muspratt, Cathedral Church, Bury St. Edmunds (two recitals)—'Verdun,' *Stanford;* Variations, *Kitson;* Villanella, *Ireland;* Allegro Vivace (Symphony No. 5), *Widor;* Fugue in E flat, *Bach;* Caprice, *Guilmant;* Variations on an Original Theme, *Stuart Archer.* Royal Dublin Society—Allegretto Scherzando (Symphony No. 8), *Beethoven;* Prelude and Fugue in G, *Bach;* Finale (Sonata in D minor), *Mailly.*

Mr. W. H. Steward, Church of the Ascension, Lavender Hill (two recitals)—Toccata and Fugue in D minor, and Fugue in E flat, *Bach;* Sonata in A, *Borowski;* Funeral March 'Götterdämmerung'; Imperial March, *Elgar.*

Mr. Herbert Gisby, St. John's, Red Lion Square—Two Christmas Pieces, *Best;* Rhapsody on a Breton theme, *Saint-Saëns;* 'Lied des Chrysanthemes,' *Bonnet.* St. Laurence Jewry—Prelude Solennelle, *Mansfield;* Scherzo, *Wolstenholme;* 'Hosannah,' *Dubois.*

Mr. J. F. Shepherdson, Peterborough Cathedral—Overture in C sharp minor, *Bernard Johnson;* Prelude on 'In dulci jubilo,' *Stanford;* Preludes on 'Sleepers, wake,' *Bach;* 'Deck thyself, O my soul,' and 'Now thank we all our God,' *Karg Elert;* Marche Pontificale, *Widor.*

(Continued on page 191.)

I heard a voice from heaven.

ANTHEM FOR FOUR VOICES.

Revelation xiv. 13.

Composed by THOMAS TOMKINS (*c.* 1575—1656).
Edited by IVOR ATKINS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Sustained and not too slow.

SOPRANO. *p* I heard . . a voice . . from hea - ven,

ALTO. *p* I heard . . a voice . . from hea - ven,

TENOR. *p* I heard . . a voice . . from hea - ven, say-

BASS. *p* I heard . . a voice . . from hea - ven,

Sustained and not too slow. About ♩=72.

ACCOMP. (*For practice only.*) *p*

say - ing un - - - to me, *mf* Write, . . *f* From

say - ing . . un - to me, *mf* Write, . . *f* From

- - - - - ing un - - to me, *mf* Write, . . *f* From hence -

say - ing un - - to me, *mf* Write, . . *f* From

mf *f*

This Anthem, which is taken from the setting of the Burial Sentences in Thomas Tomkins's *Musica Deo Sacra* (1668), is there printed in the key of D minor. A note in the *Errata* page of the Organ part to that work shows, however, that the pitch of the organs of that day was almost exactly a minor 3rd higher than the present low pitch. The printed voice parts and *Pars Organica* are not very accurate, nor is their use of accidentals consistent, so that there is occasionally room for doubt. I think, however, that the present text may be taken as accurately representing the composer's intentions. Here and there I have made some slight changes in the placing of the words. I. A.

sostenuto.

hence - forth bless - ed are the dead, bless - - ed are the

sostenuto.

hence - forth . . bless - ed are, . . . bless - ed are the

sostenuto.

- - - - forth bless - - ed are the dead, bless - - ed

sostenuto.

hence - - forth . . . bless - - ed are the dead, bless - -

sostenuto.

p

dead, bless - - ed are the dead which die . . . in the

p

dead which die . . . . . .

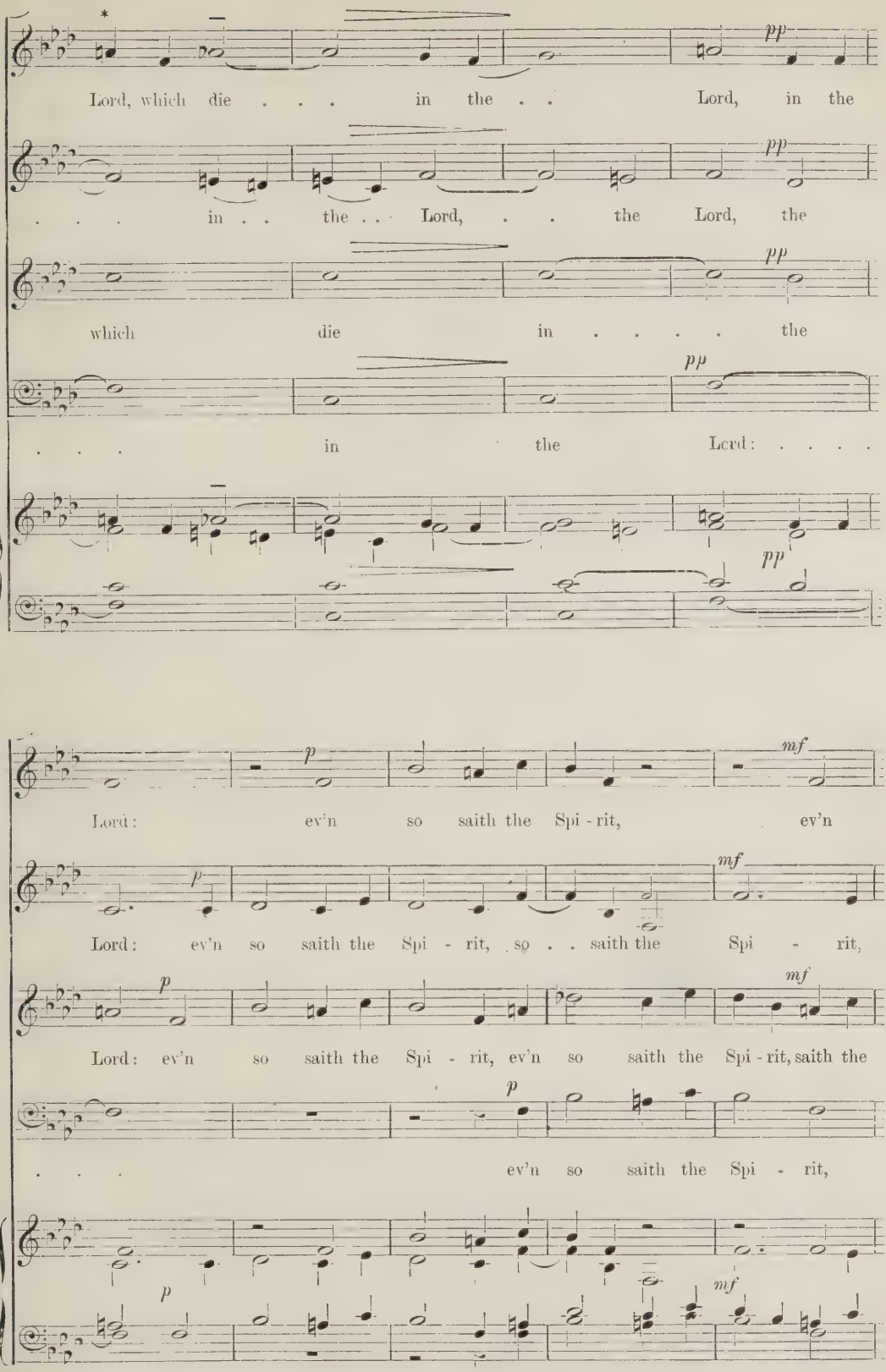
p

are the dead, bless - - ed are the dead

p

- - - ed are the dead which die . . . .

p



* Possibly Tomkins intended the A flat to come on this note.

so saith the Spi - rit, the Spi - rit; for . . they rest . . from their

ev'n so, ev'n so saith the Spi - rit; for they rest from

Spi - - - - - - - rit; for they rest from

ev'n so saith the Spi - rit;

la - - - - - - - - - bours, for they

their la - - - - - - - - - - - - - - bours, for . .

their la - - - - - - - - - bours, for . . they rest

for they

* In the printed voice part this note is a breve. The *Pars Organica* gives a semibreve, which seems the better reading.

rest from their la - - - - - - - - - bours,

. . . they rest from their la - - - - - - - bours, la . . .

from their la - - - - - - bours, . . they . . rest

rest from their la - - - - - bours, for

pp

for they rest from their la - - - - - - - - -

pp

- - - bours, from their la - - - - - - - - -

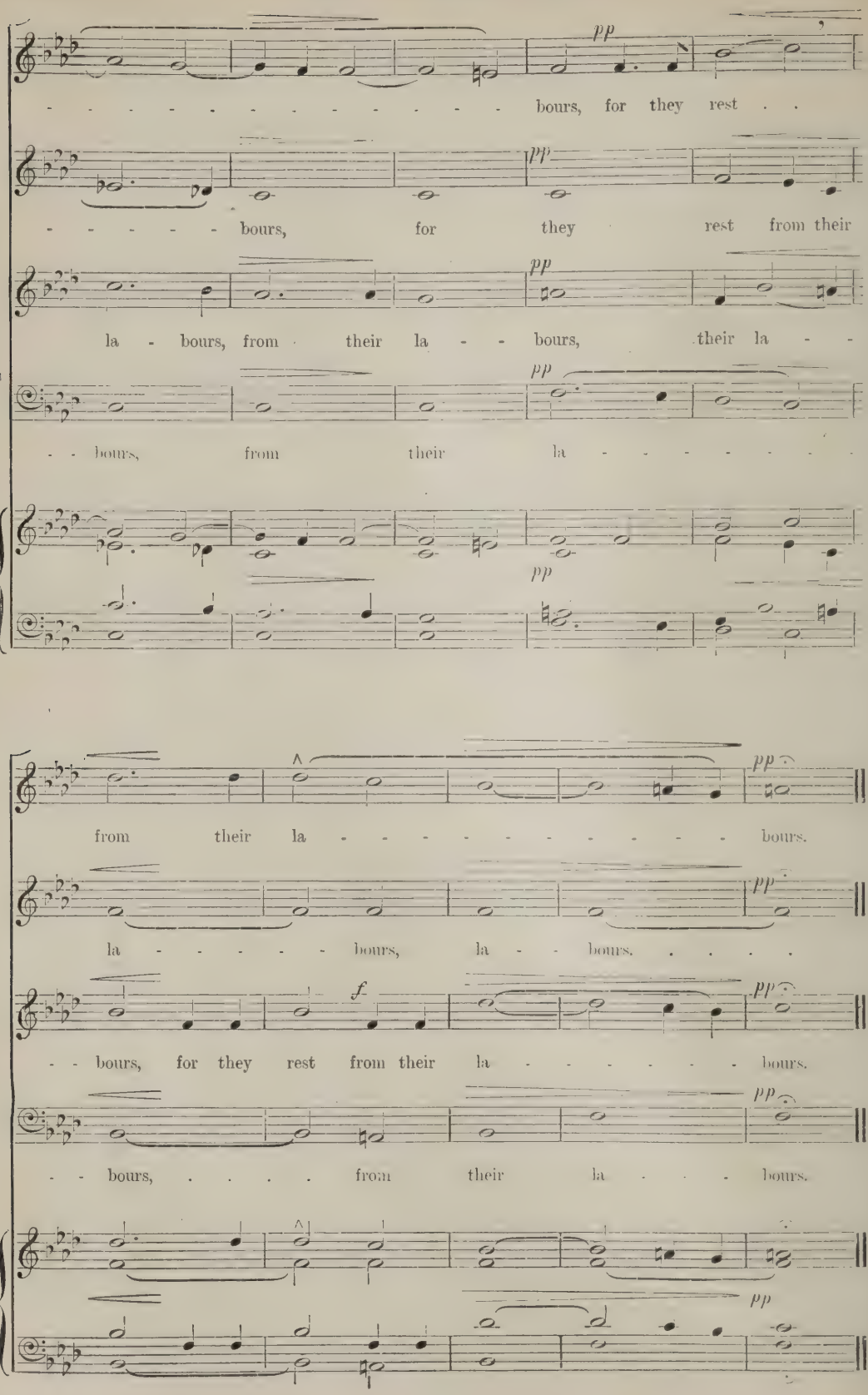
pp

from their la - - - bours, for they rest from their

pp

they rest from their la - - - - - - - - -

pp


pp
bours, for they rest . .
bours, for they rest from their
la - bours, from their la - - bours, their la - -
bours, from their la - - - - - - -
from their la - - - - - - - - - - bours.
la - - - - - bours, la - - bours. . . . .
f
- - bours, for they rest from their la - - - - - - bours.
- - bours, ... from their la - - - bours.

(Continued from page 184.)

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Sonata No. 3, *Mendelssohn;* Allegretto, *Comette;* Choral. *Boëllmann;* Allegretto from String Quartet, *Wolstenholme;* 'Finlandia.'

Mr. Fred Gostelow, Luton Parish Church—Overture to 'Otho'; Rêverie, *Lemare;* Overture in D, *Faulkes;* Toccata, *Widor.*

Mr. Norman Collie, St. Luke's, Tunbridge Wells (two recitals)—Overture to 'The Last Judgment'; Two Ballades, *Wolstenholme;* Dithyramb, *Harwood;* Prelude on 'Sleepers, wake,' *Bach;* Offertoire on two Christmas themes, *Guilmant.*

Dr. Louis A. Hamand, Malvern Priory Church—Introduction and Fugue, *Reubke;* Andante from the String Quartet, *Tchaikovsky;* 'La Cathédrale Engloutie,' *Debussy;* Allegro Marziale, *Frank Bridge;* Prelude on Luther's Hymn, *Bach.*

Mr. Allan Brown, City Temple (four recitals)—Fantasie in E flat, *Saint-Saëns;* Triumph Song, *Baynon;* Finale in G, *Lemare;* Concert Fantasia, *Stewart;* 'Pomp and Circumstance'; Toccata and Fugue in G, *Allan Brown.*

Mr. Harold Dawber, St. George's, Stockport (three recitals)—Introduction and Allegro, *Keeble;* Berceuse, *Vierne;* Overtures to 'Otho' and the 'Occasional' Oratorio; Prelude on 'St. Thomas,' *Parry;* Minuet-Scherzo, *Jongen;* Prelude on 'St. Mary,' *Wood;* March Héroïque, *Saint-Saëns;* Prelude in G flat, *Debussy;* Fugue, *Reubke;* Rondo Capriccio, *Lemare;* March of the Crusaders, *Liszt.* Manchester Cathedral—Concerto in F, *Handel;* Prelude on 'St. Mary's,' *Wood;* Rhapsody No. 1, *Howells;* Largo and Allegro, *Arne;* Fugue, *Reubke.*

Mr. Ernest H. Smith, Princes Gate Baptist Church, Liverpool—Prelude in C sharp minor, *Vodorinski;* three Hymn-tune Preludes, *E. H. Smith;* Toccata, *Callaerts;* Musette and Fugue in D, *Handel.*

Mr. Norman F. Demuth, St. Wilfrid's, Bognor—Prelude on 'Sleepers, wake,' *Bach;* 'Surrey,' *Wood;* Visione and Riposo, *Rheinberger;* Voluntary in C minor, *S. Wesley.*

Mr. Herbert E. Knott, St. Anne's, Mosely—Concerto in A minor, *Bach;* Poem, *Harrison;* Sonata No. 1, *Borowski;* Rhapsody on old French carols, *Faulkes.*

Mr. C. E. Blyton Dobson, Central Mission, Nottingham (five recitals)—Toccata and Fugue in D minor, *Bach;* Allegro Maestoso (from Sonata in G), *Elgar;* Sonata No. 5, *Mendelssohn;* Postlude in D, *Smart;* Voluntary in G, *Worgan;* Sonata in the style of Handel, *Wolstenholme;* Overture to 'Otho'; Toccata in C, *Dobson.*

Mr. Arthur G. Mathew, St. Paul's Cathedral, Calcutta.—Fugue in G minor, *Bach;* Cantique, *Elgar;* Sonata No. 6, *Rheinberger;* Romance and Scherzo, *Schumann;* Pæan, *Harwood.*

Mr. Paul Rochard, Kendal Parish Church (three recitals)—Sonatas Nos. 1, 3, and 4, *Guilmant;* Prelude to 'Parsifal'; Toccata in F, *Widor;* Imperial March and Prelude to 'Dream of Gerontius'; Festival Toccata, *Holloway.*

Mr. H. H. Fowler, St. Peter's, Budleigh Salterton—Sonata No. 2, *Mendelssohn;* Preludes on 'Martyrdom' and 'Eventide,' *Parry.* St. Michael's, Otterton—Pastoral Sonata, *Rheinberger;* Fugue in G minor (short), *Bach;* Spring Song, *Hollins;* Marche Solennelle, *Mailly.*

Mr. Edmund West, St. John's, Territet, Switzerland—Sonata No. 19, *Rheinberger;* Violin and Organ, Sonata No. 4, *Handel;* Slow Movement from Sonata No. 2, *Bach;* (Baron Henri van Heeckeren). Soprano solos, 'Ave Maria,' *Franck;* 'Domine, adjutor meus,' *Saint-Saëns* (Madame Elsa Michling).

APPOINTMENTS

Lieut. Ernest C. Edwards, organist and choirmaster, St. Peter's Episcopal Church, Peterhead.

Mr. William G. Goodway, organist and choirmaster, St. Michael's, Wandsworth Common.

Mr. Arthur W. Morrison, organist and choirmaster, St. John's, Ranmoor, Sheffield.

Dr. W. John Reynolds, organist and choirmaster, The Collegiate Church of the Holy Trinity, Stratford-on-Avon.

Owing to pressure on our space, Mr. William Child's review of new music is unavoidably held over.—[ED., *M. T.*]

Letters to the Editor

A PARRY MEMORIAL

SIR,—It is proposed to set up in Gloucester Cathedral a public memorial to Sir Hubert Parry. No words are needed as to the fitness of such a memorial, or the suitability of placing it in the Cathedral near which he lived and in which many of his finest works were first performed. The consent of the Dean and Chapter has been obtained. We therefore issue an appeal to all who hold his name in remembrance, who have been bound to him by ties of personal attachment, or desire to show their recognition of the great services which he rendered to the music of this country.

Any surplus funds remaining after completion of the memorial will be devoted to a musical purpose to be decided on by a small committee. Subscriptions may be sent to The Hon. Norah Dawnay, 29, Oxford Square, W. 2.

(Signed):

H. P. ALLEN	W. H. HADOW
BEAUCHAMP	R. H. LYTTELTON
R. H. BENSON	A. C. MACKENZIE
J. F. BRIDGE	WALTER PARRATT
ROBERT BRIDGES	WALTER RALEIGH
H. WALFORD DAVIES	W. B. RICHMOND
EDWARD ELGAR	C. VILLIERS STANFORD

INQUIRY FOR OLD SONG SETTINGS

SIR,—I should be very grateful if you or any of your readers could trace for me two songs:

(1.) An English setting of Rossetti's 'Fly away, oh my heart, away,' with an arpeggio accompaniment, and refrain at the end of each verse, 'Then said the eldest one—fly away, oh my heart, away, for I have heard the drum, so sweet, so low.' I have heard this sung, but cannot find out if, and where, it is published.

(2.) A setting of an old Scotch ballad, 'Lord Lovell he stood at his castle gate, a-combing his coal-black steed,' and called, I fancy, 'The Lady Hancibell.'—Yours, &c.,

INQUIRER.

THE DRUM IN PAPUA

SIR,—I am sending you a photograph of Papuan drum-beaters which may be of interest to your readers.

The Papuan drum is a curiosity. Its making is usually performed alone in the forest by a youth just reaching manhood, and is the occasion for many ceremonies. The wood is native, of a hard and resonant kind; one end is left open, the other covered with iguana skin, tightly stretched and bound. The player beats his drum after the manner shown in the photograph. The sound is remarkably musical, and the execution of the drummer much above anything that a white player can manage with a similar instrument. The drum is the Papuan's chief delight, and the only musical instrument he can make, with the exception of a rude one-note trumpet, contrived by breaking a hole in the great 'trumpet-shell' of the reefs. Nevertheless, when he gets European instruments he can do well with them. European drums are his passion. I do not think the Papuan's idea of heaven would be complete without a big bass drum or two. Brass band instruments afford him the highest musical pleasure of which he is capable. He is worked up to screams and stampings of delight by the sound of a good brass band—the louder the better; and he can do quite a good deal himself with brass, under good teaching.

The Catholic Mission of Yule Island, Papua (a Mission once supported by France and Belgium, but now exceedingly impoverished), is anxious to introduce brass band playing among the cannibals of the main range, where much of their work is done. It is found that brass instruments subdue much of the dangerous energy of these people, and supply the excitement and amusement formerly furnished by a head-hunting raid. When Christianised, and consequently induced to cease from hunting, cooking, and eating his

Photo by] Papuan Drum-Beaters [*Beatrice Grimshaw*

neighbour, the wild Papuan of the hills is apt to find life a trifle dull, and the Catholic Mission of Yule Island, with characteristic common-sense, sets itself to fill the gap as far as possible.

If any reader of the *Musical Times* has any good noisy brass or other instrument that he has no farther use for, he may be assured that it will do excellent missionary work at the far ends of the earth, if he will take the trouble of sending it, carriage paid, by any of the parcel agencies, or by parcel post, according to size, to Yule Island, Papua.

I have visited the cannibal districts of the main range, and stayed in the villages recently Christianised, while everywhere surrounded by places not yet under Mission influence. I can speak from personal experience of the excellent results of the work done by the Fathers, Brothers, and Sisters of the Mission, which permitted a solitary white woman, unattended except by native carriers, to make a journey of several days in perfect safety through these places.

It is the cannibal tribes in particular (and very good fellows they are) who love noisy band instruments. They are also the best singers, and can sing in four parts (when taught) with excellent effect.—Yours, &c.,

Beatrice Grimshaw.

Port Moresby, Papua,
September 22, 1919.

Obituary

We regret to record the following deaths:

Percy French, at Liverpool, on January 24, after a brief illness. Born in 1854, the second son of Christopher French, D.L., Cloonyquin, Co. Roscommon, he commenced as a student of engineering in Trinity College, Dublin, where he graduated B.A., and C.E; he practised his profession for six years. In 1879 he drifted into journalism, music, and art, and edited a comic journal. Music had always been a hobby, but he took it up professionally in 1881, and composed about thirty songs to his own words, of which 'The Mountains of Morne' is the best known. In 1891 he collaborated with the Rev. Dr. Collisson in a 'comedy opera' entitled 'The Knight of the Road,' followed by two similar trifles, and in 1905 he produced a Christmas fairy-play entitled 'Noah's Ark,' at the Waldorf Theatre. From 1900 onwards he gave most interesting monologue entertainments, and also exhibited his own water-colours, one of which had been specially painted for King Edward VII. For the past few years he was in indifferent health, and received a Civil List pension. He was twice married, and leaves two daughters.

W. A. H. Collisson, on January 31, suddenly, at Hawarden. Whether as organist, musical entertainer, or hard-working clergyman, this versatile and popular musician deserves to be held in memory, if only for the opportunity he afforded 'the man in the street' of hearing some of the great world artists, at his Dublin Popular Concerts, Belfast Popular Concerts, London Saturday Evening' Concerts, Cork Popular Concerts, and Londonderry Popular Concerts. Born at Dublin on May 20, 1865, Dr. Collisson made his début as a budding organist under the baton of Dr. Grattan Flood, at St. Peter's, Belfast, in 1880, and was subsequently organist at Trim, Bray, Rathfarnham (1885-95), and St. George's, Dublin (1895-98). Having graduated B.A. and Mus. D. at Dublin University, he studied for the Anglican ministry; was ordained at Truro Cathedral in 1898, and appointed curate at St. Saviour's, Chelsea, in 1901. As a composer he won prizes at the Feis Ceoil in 1898 and 1903, and wrote three operettas, two cantatas, a Mass, and numerous songs. His *métier*, however, was as a musical entertainer, in which he collaborated for many years with Percy French, whose death, recorded above, affected him deeply. On January 30 he left London for Hawarden to afford a musical evening to ex-service men, and died suddenly on the following day.

J. H. Maunder, the composer of the popular Church cantata 'Olivet to Calvary.' He held posts as organist and choirmaster at St. Paul's, Forest Hill; St. Matthew's, Sydenham; St. Michael's, Blackheath; and Christ Church, Sutton; and was actively interested in various musical organizations. His compositions included other popular Church cantatas—'Penitence, Pardon, and Peace,' 'Song of Thanksgiving,' and 'The Martyrs'—that almost rivalled Olivet to Calvary' in popularity; also a comic opera, 'The Superior Sex,' services, anthems, and part-songs.

JOHN VARLEY ROBERTS, the well-known Church musician, on February 9. For many years he was a familiar figure in the musical life of Oxford, where as organist and instructor of the choristers at Magdalen College Chapel he won a wide reputation for his conspicuous skill in choir-training and for the exemplary musical standard of the services held under his guidance. He was born at Stanningley, near Leeds, in September, 1841, and obtained his first post as organist at St. John's Church, Farsley, at the age of twelve. He was at St. Bartholomew's, Armley, from 1862 to 1868, then at Halifax Parish Church until 1882. Here he composed the anthem 'Seek ye the Lord,' which became known throughout the kingdom. He took up his duties at Magdalen in 1882, when Sir Walter Parratt proceeded to Windsor, and carried out his work with distinction until his recent retirement. During the same period he was

DR. J. VARLEY ROBERTS.

(*Photograph by Messrs. Hills & Saunders, Oxford.*)

organist at St. Giles's Church, Oxford (1885-93). He was the founder and first conductor of the University Glee and Madrigal Society, he conducted the Oxford Choral and Philharmonic Society, gave professional lectures, and examined for musical degrees. He composed an oratorio, 'Jonah'; three Church cantatas—'Advent,' 'Incarnation,' and 'Passion'; services, and a number of anthems. He edited the 'Parish Church Chant Book,' and wrote a treatise on a practical method of training choristers. He took his Mus. Bac. degree in 1871, and his doctorate in 1876.

Sixty Years Ago

From the *Musical Times* of March, 1860:

LIMERICK CATHEDRAL.—Wanted, Two Choir Boys ready trained, with good voices for solos and leading parts; of unquestionable character and respectability. They will live with the Rev. the Chanter of the Cathedral; be clothed; and receive a first-rate classical and English education, with every care and attention, as the sons of gentlemen. A prize of £5, in books or money, given each Christmas to the best and most efficient boy in the choir, or between the two best in such proportions as the Dean may decide. For the above vacancies none need apply but really nice boys, with superior voices, who can read music well. Immediate application to the Dean of Limerick.

NOTICE.—MR. SIMS REEVES' NEW SONG, MARGARETTA, by BALFE, which has created such an extraordinary sensation, is now ready (in two keys), price 2s. 6d. In the press, Arrangements of Margaretta, by BRINLEY RICHARDS and LAURENT. Boosey and Sons, Holles-street.

HACKNEY.—A series of performances of the favourite oratorios, under the direction of Mr. W. H. Monk, has been inaugurated here with great success, and supported by large audiences, principally consisting of the gentry of the neighbourhood.

VOCAL ASSOCIATION.—The first concert this season given by the Vocal Association took place at St. James's Hall, on Wednesday, under the direction of M. Benedict. The programme commenced with Mendelssohn's hymn, 'Hear my prayer'—the first time of performance. . . . The principal interest of the evening centred in the choir. Since last year, a very marked improvement has taken place in their performance. The numbers are reduced, but the best singers are retained, and the style in which they executed the part-songs and choruses deserved the highest praise; the light and shade were remarkably well preserved, especially the piano passages, for the forte parts were not loud enough. Two hundred Germans singing that same music would have produced double the sound. The great defect is that the male voices overpower the female singers; there is not enough tune heard.

WHITBY.—On the 14th ult., a concert was given in St. Hilda's Hall, by Mr. Mercer, assisted by his two daughters, grand-daughter, two grand-sons, and a great-grand-son. The programme consisted of songs, duets, and divertissements. The instruments of the party consisted of a pianoforte, harmonium, two violins, and a cornet. The music was executed with much care, and showed a considerable amount of practice.

PURCELL'S 'FAIRY QUEEN' AT THE NEW THEATRE, CAMBRIDGE

'. . . Yes; he drops the stuff on the wrong girl's eyes, so when she wakes of course she falls in love with Lysander, or Demetrius—I forget which. Anyway, of course, its the wrong one. . . . . Bottom, the weaver johnny, somehow develops a donkey's head . . . . sort of fairy-tale, what? . . . . They work the oracle so that when Titania wakes the first thing she sees is that silly ass, so of course . . . .'

It seems incredible, but it is a fact that two groups of well-dressed people hard by me in the stalls found it necessary to call on one of their number for a running explanation of the story of 'A Midsummer Night's Dream.' And yet this annoying stage whisper was somehow in keeping at the first performance for a couple of centuries of some of the best music of one of our greatest and most neglected composers. How many musicians know enough of Purcell to be able to throw stones at other folk for their ignorance of Shakespeare? And this early opera itself is a reminder that English people of the Restoration had little or no use for the poet. They probably thought, like the French, that he was a barbarian. They did not realise, for example, that the scenes in which Bottom and the other rude mechanicals appear contain some of the most inspired fooling ever devised. They thought it low, and preferred the comedy of Wycherley & Co.—which was certainly 'high'

The adapter who set out to make 'A Midsummer Night's Dream' acceptable to Restoration tastes did most of his adapting with an axe, the result being an irresponsible medley beside which a modern revue is fairly coherent. If we are not bothered by the lack of continuity it is because when Shakespeare is off Purcell is on, and we can so easily be happy with either. Box and Cox never dodged

each other more neatly than do Shakespeare and Purcell in the 'Fairy Queen.' On the whole, the music, not the play, was the thing, and the honours in bulk went to the musicians rather than to the actors. This was natural enough, for there are more people able to sing at least acceptably than to act even tolerably, especially when the acting includes one of the most difficult of arts—that of speaking poetical blank verse. With about a score of soloists, it was inevitable that a considerable distance separated the best from the least good. But on the whole, and bearing in mind that most of the songs make considerable technical demands, besides being in an unfamiliar idiom, a good average level was reached. The best were first-rate; my disinclination to begin to single out individuals from a very long and hardworking cast will, I hope, be understood. The chorus was excellent, with bright, fresh tone and plenty of vitality. The orchestra also did well, the strings playing with delightful delicacy—perhaps they were too consistently delicate. The heroes who wrestled with the old trumpet parts succeeded only approximately. But as our best professional players can never wholly subdue the obsolete instrument when it has fairly been given its head, we need not be surprised if amateurs have some uncomfortable moments. On this occasion most of us were so appreciative of what may be called the sporting aspect that unexpected notes mattered less than usual. Dr. Cyril Rootham conducted, and is to be particularly commended for the excellence of the band's accompanying. The dancing, grouping, and lighting were admirable. The stage managers were Messrs. Edward Dent and John Steegmann, and the production was in the hands of Capt. Clive Carey. The audiences at all six performances were large and enthusiastic, and the revival as a whole was greeted with a remarkable chorus of praise from all quarters, the critics falling over one another in their haste to give it good words. When they *do* agree . . .

Having been taken down from the shelf, the 'Fairy Queen' must stay down. Music so full of tune and humour is too good to be lost a second time.

We have lately heard a good deal as to the possibilities of an English Ballet. We saw the thing in embryo at Cambridge. Two of the successes of the Russian season were 'La Boutique Fantasque' and 'The Good-humoured Ladies,' the music being warmed-up selections from Rossini and Scarlatti respectively. There is enough delightful music in the 'Fairy Queen' and other forgotten dramatic works of Purcell to furnish forth half a dozen of such ballets. Now is the time for a few choregraphic experts to act together. English Ballet could not start more fitly than by giving one hand to Purcell and the other to English Folk-dance.

C.

CARILLONS

LOUGHBOROUGH

On Tuesday, January 27, Mr. William Wooding Starmer, the well-known authority on bells and bell music, at the invitation of the Mayor and Corporation of Loughborough, lectured on 'Carillons and Bell Music' at the Town Hall to a very large and enthusiastic audience. The occasion was in connection with the War Memorial Scheme which has been decided upon by a plebiscite vote, and consists of the erection of a tower to contain a carillon of forty-two bells—with clavier. The tower will be of Gothic design, about 120 feet in height, and will be built on an excellent site in the public park. The largest bell will weigh not less than three tons, and the approximate total cost will be £12,000.

Mr. Starmer ably set forth the claims of bells as musical instruments, explained the technicalities of carillon construction, and gave a number of musical illustrations which were much appreciated by his audience. He claimed that the carillon with clavier was the most democratic instrument in existence for educating the people in and cultivating their love for folk-songs, and for teaching them the great melodies of their fatherland. The music best suited to the carillon—excepting that specially written for it—included the folk-songs which had successfully withstood the test of time. No place in the world of bell-music had, he said, greater claims than Loughborough, for its famous foundry was the birthplace of some of the finest bells in existence. Loughborough will thus be the first town in England to possess a carillon of ample compass and proportions—an instrument that will satisfy the most exacting demands of the greatest carillonneurs.

SPALDING

On Wednesday, February 11, at the invitation of the Spalding War and Victory Memorials Committee, Mr. Starmer lectured to a crowded audience on 'Chimes and Carillons.' He pointed out that the nature of the surrounding country was particularly suitable for the effective use of a carillon, as it very much resembled the districts in Flanders where bell playing was heard to the greatest advantage. Spalding was the first place in England to initiate a scheme which would probably include a public clock with quarter-chimes and chime-tunes, in addition to a carillon of three octaves chromatic with clavier. The bells will be properly placed in a specially constructed tower, which will replace the present bell turret of the Corn Exchange—a position with plenty of open space about it at the head of the Market Square. The project has been most successfully dealt with by Dr. Pickworth Farrow, who has already secured the promise of twenty of the required bells.

ROYAL ACADEMY OF MUSIC

The students' organ recital on Monday, February 2, showed that amongst the pupils of the Academy are a number of young and able organists—male and female. The recital opened with an excellent performance of Bach's brilliant D major Fugue, played by Mr. Malcolm Boyle (Goss Scholar), while the same composer's B minor Fugue came later in the programme, and was admirably played by Miss Florence Cook. The other items included Chorale in B minor, César Franck (Miss Joan MacNeill), Scherzoso and Passacaglia, Rheinberger (Mr. Ronald Chamberlain), and a Choral Prelude by Hubert Parry (Mr. Reginald Paul). The programme also included several songs, of which one of the most interesting was Verdi's 'O Don Fatale,' sung by Miss Gladys Rolfe, while Miss Molly M. Halse gave an excellent recitation from Shakespeare's 'Coriolanus.'

A chamber concert was given on Monday afternoon, February 16, the programme of which included several items of more than ordinary interest. Among these were Bach's 'Brandenburg' Concerto for pianoforte, flute, and violin, accompanied by the Junior Orchestra under Mr. Spencer Dyke, the soloists being Misses Cicely Hoye, Mary Underwood, and Dorothy Chalmers. Schumann's Adagio and Allegro for pianoforte and horn (Op. 70), played by Miss Nina North and Mr. Francis Bradley, two movements from Dvorák's String Quartet in D minor, a Sonatina for pianoforte by J. B. McEwen (Miss Olga Mills), an Air, Variations, and Finale by Sydney Rosenbloom (Mr. Harry Isaacs), and Sarasate's 'Zigeunerweisen' played by Mr. Paul Beard. The programme also included songs by Eric Coates, Edward Iles, and the Terzetto, 'Gratias agimus,' from Rossini's Messe Solennelle.

An interesting course of four lectures upon 'Bach and his Period' has been given by Dr. H. W. Richards on Wednesday afternoons, extending from January 28 to February 18. The following is a synopsis of the several lectures: Lecture I.—Musical criticism—Tradition—The Bach family—Bach's career—The Weimar period—The origin of modern fingering—Bach as a teacher. The lecturer played as illustrations, Organ Toccata in D minor, and the great Fantasia in G minor.

Lectures II. and III. dealt with the history and meaning of the 'Wohltemperirte Clavier'—The system of tuning—The construction of Fugues. At both of these lectures illustrations were played by Mr. Harold Craxton, and included Fugues from the 'Forty-eight,' and also the Chromatic Fantasia and Fugue.

Lecture IV. dealt with Bach's Choral Works, the B minor Mass, and the two great Passions according to St. John and St. Matthew, with illustrations sung by the Choral class, conducted by Mr. Henry Beauchamp, Miss Chaplin playing the viola da gamba.

The annual general meeting of the R.A.M. Club was held on Saturday evening, January 31, when Mr. Stewart Macpherson was elected president, and Sir A. C. Mackenzie,

Dr. Eaton Faning, Messrs. Myles B. Foster, and Robert Radford the new vice-presidents. Messrs. Victor Booth, Frederick Keel, Charles Reddie, and Douglas Redman were elected to the committee.

The Lent Term ends on Saturday, March 27, and the usual orchestral concert will take place at Queen's Hall on Tuesday afternoon, March 23.

THE MUSICAL ASSOCIATION

'Women and Music'

Mr. James Swinburne's paper, 'Women and Music,' read on January 13, proved to contain much matter for discussion. He took the line that the generally accepted idea that women were the musical sex was wrong, and that until it was given up England would remain an unmusical country. He did not desire to belittle their attainments, or to deny that there were able women musicians; but in discussing half mankind it was necessary to generalise. Brain power was coupled with large brain, and men had on the average larger brains than women, and their brains used more and richer blood. Intellect might be divided broadly into two kinds—Receptive aud Productive. Everyone had both types of mind, but the proportions varied as well as the quantities of each. The receptive mind involved what was called a good memory; the productive mind not only possessed that, but its characteristic was that it compared facts or ideas and developed new ones. Women had nearly always the receptive mind only, while the productive was almost peculiar to men, though a very large proportion had receptive minds only. Women were behind in composition, and shone best as pure executants. They had done nothing in any mental branch of music. The cultivation of music by women not only did not help the art in its development, it kept it back actively. Women took no interest in the art as such; they were concerned solely with their own performances. They did not explore music for themselves; they only took up what they had heard before. They did not read the musical papers, still less did they read musical books, which was the reason why there was so little musical literature in this country, nothing compared with that in Germany, where men devoted attention to music. The assumption that women were musical had two main effects. It wasted the time of innumerable women, but the greater evil was that parents thought their daughters should be instructed in music and not their sons. Small boys were thus left, and one may hear men regretting in later life that they were never taught.

Following the paper was an animated discussion, the chairman (Dr. J. E. Borland), Dr. Yorke Trotter, and others warmly controverting the lecturer's assertions.

'Why not British Ballet?'

At the meeting on February 10 Mr. Mark E. Perugini read a paper entitled 'Why not British Ballet?' He said that ballet had been looked upon as a sort of Cinderella among the arts, and so for the most part had lacked contemporary and copious chroniclers. Its records were few and meagre, yet there had been periods in the past two centuries when it was so popular a spectacle as to amount almost to a public craze, viz., in the 18th century, in the famous 'forties of last century, and finally in our own. It was really made up of four main elements—dancing, miming, music, and scenic effect or *décor*. The majority of people who talked of ballet seemed to think that it was only made of dancing, whereas it was a composite art of which dancing was only one of its salient elements. The Greeks were practically the first to bring to perfection a natural school of dancing. They did mime, but the art of miming was really less developed by them than later it became by the Romans, more especially during the decline of the Empire. On the fall of Rome, both dancing and miming suffered, and it was not until towards the end of the 15th century that the first impetus towards a revival of dancing came about. This was in 1489, when a great fête organized by Bergonzio di Botta was held at Milan in honour of the marriage of the Duke of Milan with Isabella of Aragon. This was a banquet every course of which was introduced by dancers who entered to musical accompaniment, the whole forming practically a banquet-ballet into which a mythical story was woven. It was from this that we got the word 'entrée,' and when the *Maître de Ballet* of to-day spoke of dancers making their entrées, or one looked on the menu of a restaurant and saw a list of entrées, it was interesting to remember that there was a close connection between the two. This banquet-ballet was the forerunner of the Masque, which in itself was virtually the foundation of modern ballet. Under Louis XIV., dancing, music, and scenic effect all took on new life, but the art of mime had yet to come. It came at the dawn of the 18th century, when the Duchess du Maine made an attempt to revive the old Roman art of pantomime, and organized at her own château the performance of a scene from a play by Corneille. This really proved a turning-point in the history of ballet, which henceforth as a distinct and separate art continued to develop throughout the 18th century. After reviewing the chief points in the history of ballet during that period, Mr. Perugini went on to say that about 1830 Carlo Blassis set about reforming the conventions and establishing the technique of choreographical composition on which practically the whole of modern ballet had since been based. Following on his work, came the second great period, that of the 'forties, when, largely under the patronage of the young Queen Victoria, ballet became as much the rage in London as the opera. The names of the Elsslers, of Carlotta Grisi, of Grahn, of Cerrito, and, above all, of Taglioni, were known to all to-day in connection with that period. From the 'fifties the ballet declined, but in the 'eighties a new and great revival came with the opening of the Alhambra and the Empire. At the former was produced a remarkable series of ballets of all kinds, including 'Victoria and Merry England,' with music by Sullivan. The history of the Empire was equally brilliant. For twenty-four years at both houses ballet was the chief and continuous attraction—with foreign stars, certainly, but with English dancers for the bulk of the cast, and without State-aid. The music for these productions was almost entirely the work of British musicians. The Russian Ballet was too fresh in the minds of all to need more than mention. Considered as a distinct and composite art of the theatre it was as near perfection as could be. It ought to be perfectly possible to produce ballet in this country that should be the work of British artists. It would be only a matter of organization, of co-operation, and of time. The English dancer had every point in her favour, we had authors who could supply the stories, scenic artists and costume designers who could supply the *décor*, and a number of musicians with the dramatic feeling necessary to compose ballet-music. We knew what music could express when working on dramatic material as in, for example, 'L'Enfant Prodigue' and 'Coppelia.' Ballet was simply a clearly-defined form of drama in which the story was told without words. Whether it was worthy of a musician's co-operation was a matter of personal inclination. If we were not so extraordinarily diffident in this country about our artistic achievements, as compared with the harder-working and more confident foreigner, we should probably long ago have had ballet established, along with opera and a National Theatre, as a permanent and State-aided institution.

GLASTONBURY FESTIVAL SCHOOL

A Festival of old English music and drama is to be held by this School during the Easter vacation. The programme of performances is as follows:

March 28	...	Elizabethan Music.
April 3	...	Morality Play, 'Everyman.'
April 4	...	Music of Purcell.
April 5	...	Old English Music and Dances.
,, ,,	...	Masque, 'Venus and Adonis' (John Blow).
April 6 and 7		Repetitions.

The instruction to be given at the School comprises a special course in old English dances (under the direction of Miss Nellie Chaplin); early English chamber music; and madrigals and early English choral music.

The syllabus can be obtained from Miss Edith Percy, 86, High Street, Glastonbury.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BELFAST

On February 6 the Philharmonic Society gave its third Subscription Concert, when a programme was presented which was much enjoyed by an overflowing audience. The president of the Society, the Earl of Shaftesbury, had been announced to take part in the performance, but to the great regret of the Society and of the public was prevented by indisposition. His place was taken by Mr. John Adams, whose singing was worthy of his high reputation. Instrumental music of the highest order was contributed by Mr. William Murdoch and Mr. Lionel Tertis, who played César Franck's Sonata in A minor together, and each was heard in a number of smaller pieces. The quality of the performance of these celebrated artists is beyond criticism. The Society's conductor, Mr. E. Godfrey Brown, directed good interpretations of Stanford's 'Phaudrig Crohoore' and Sir Hubert Parry's 'The Chivalry of the Sea' for chorus and orchestra, and, for orchestra alone, the Overture to Wagner's 'Tristan and Isolda' and Sullivan's 'Di Ballo' Overture.

The Belfast Symphony Orchestra, under Mr. E. Godfrey Brown, gave another excellent concert on February 14. The solo artists were Miss Winifred Burnett, violin, Mr. John Mundy (Dublin), violoncello, and Mr. R. M. Kent, vocalist. The programme included, for the orchestra, the Overture to 'Shamus O'Brien' (Stanford), *Adagio* from the 'Prometheus' ballet music (Beethoven), Symphony No. 1 (Beethoven), 'Siegfried Idyll' (Wagner), 'Rustic Revel' (Percy E. Fletcher), Barcarolle from 'Tales of Hoffmann' (Offenbach), 'Bee's Wedding' (Mendelssohn), and the Overture, 'Merry Wives of Windsor' (Nicolai). Miss Burnett was heard in the 'Rondo Capriccio,' Op. 25 (Saint-Saëns), and Mr. Mundy also played solos.

BIRMINGHAM

Owing to the daily increasing number of concerts at Birmingham it will be necessary to deal with each event in less detail than normal times would permit.

The performance of 'Messiah' given by the Birmingham Choral Society on January 17, under Mr. Richard Wassell's able direction, was one that strongly appealed to Handel worshippers of the orthodox school, being inspired by the feeling of religious conviction rather than a desire for sensational and startling effects. The solo artists were Miss Margaret Harrison, Miss Gladys Griffith, Mr. Arthur Gilbert, and Mr. Arthur Cranmer.

Mr. Appleby Matthews's choir and orchestra occupied the Town Hall on January 20, and again gave a telling and completely successful performance of Haydn's 'Creation,' a work that, after a hundred and twenty-eight years, still attracts appreciative audiences, for its descriptive character and wealth of melodious themes remain a source of undoubted pleasure. Mr. Matthews's reading revealed the intrinsic beauties of the music, and excellent work was done by chorus and orchestra, and by the principal artists (Miss Dorothy Silk, Dr. Tom Goodey, and Mr. William Hayle).

For the moment Mr. Matthews is the busiest musician in Birmingham, the latest appointment bestowed upon him—by the executive committee of the City of Birmingham Orchestra—being that of conductor of the Birmingham Orchestra for the ensuing year, with the proviso that Mr. Richard Wassell shall be appointed to conduct eight concerts during the season. Mr. Matthews already holds the position of conductor of the successful Sunday Evening Orchestral Concerts at the Futurist Theatre, and is also conductor and trainer of the Birmingham Police Band, as well as of his fine Choral Society. He has a broad policy in view for the New City Birmingham Orchestra, and intends to recruit and organize a band of the highest class, and to make its influence felt throughout the Midlands.

Elgar's ever-welcome 'King Olaf' was given by the Birmingham Choral and Orchestral Association at the Town Hall on January 31. Mr. Joseph H. Adams obtained some excellent results from the choir and orchestra, while creditable work was done by the soloists—Madame Parkes-Derby, Mr. Walter Ottey, and Mr. Harry Horner.

One of the best orchestral concerts that Mr. Appleby Matthews has yet given at the Futurist Theatre was on Sunday, February 1, when the programme comprised Sibelius's 'Finlandia,' Tchaikovsky's fifth Symphony, Liszt's symphonic poem, 'Les Préludes,' and the 'Tannhäuser' Overture. The orchestra is now fully and richly-equipped, and the players are in perfect sympathy with the conductor's beat, the results obtained being extremely gratifying. A new tenor, Mr. Bernard Sims, contributed Wagner's 'Narration' from 'Lohengrin,' and the Prize Song from the 'Mastersingers.'

The Festival Choral Society, at its concert in the Town Hall on February 4, gave for the second time Dr. William H. Harris's fantasy for baritone solo, chorus, and orchestra, entitled 'The Hound of Heaven,' set to Francis Thompson's poem. The favourable impression created at its first hearing twelve months ago was even more emphasised at its second hearing. Mr. Allen K. Blackall again conducted a vivid and absorbing performance. Choir and orchestra were on their mettle, fully realising the deep-felt character of the music, and in the trying baritone solo part Capt. Horace Stevens achieved complete success. Sir Henry Wood conducted all the other works in the programme, namely, Stanford's 'Revenge,' Vaughan Williams's Overture, 'The Wasps,' and Baron D'Erlanger's 'Sursum Corda.' Miss Dorothy Howell's symphonic poem, 'Lamia,' had to be omitted, owing to the fact that Sir Henry had not been able to devote sufficient time for rehearsal. The magnificent playing of Grieg's Pianoforte concerto by M. Arthur de Greef created a furore.

The fourth and last Quinlan Subscription Concert at the Town Hall on February 5 proved the greatest success of the season, and with good reason. With Mr. Albert Coates in charge of the Beecham Symphony Orchestra, Brahms's C minor Symphony was given with all the nobility of expression and vitality in rhythm and phrasing that go to make a great performance. The conductor also secured wonderfully impressive readings of Rimsky-Korsakov's Suite, 'The Tale of Tsar Saltan' and Stravinsky's 'L'Oiseau de Feu.' Madame Renée Chemet's fine interpretation of Lalo's 'Symphonie Espagnole' was on the same high level of excellence.

Mr. Richard Wassell, at his popular orchestral concert at the Town Hall on February 7, gave strong proof of undoubted gifts as an orchestral conductor. The sterling qualities of sound musicianship were revealed in his intimate reading of Dvorák's 'New World' Symphony, and in his control of the orchestra in Max Bruch's Violin Concerto in G minor. The soloist in the Concerto was M. Zacharewitsch, who is a great favourite in the Midlands. The Choral Union choir was also heard in some of Granville Bantock's part-songs. The novelty of the evening was an Orchestral Suite of three tone-pictures by Miss D. M. Brookes.

The combined recital of Miss Winifred Brown (pianoforte) and Miss Tessie Thomas (violin) at the Royal Society of Artists' Gallery on January 21 was excellent in matter and in manner of performance. The artists were heard together in Elgar's Sonata—now a popular work at Birmingham—and in the Sonata of Delius, and each was responsible for a group of modern British pieces. On the following day some admirable quartet playing was provided by Mr. Percival Hodgson, Mr. Charles W. Bly, Mr. Paul Beard, and Miss Joan Willis, the programme including the Debussy Quartet, Beethoven's Op. 18, No. 2, in G major, and the favourite 'Lady Audrey's Suite' of Herbert Howells. There was some spirited and facile playing in the last-mentioned work. Mr. Max Mossel's third popular concert at Central Hall on January 28 took the form of a recital by Miss Dorothea Webb, an artistic vocalist, and Mr. Frederic Lamond, who has long been a stranger to Birmingham. His noble interpretation of the 'Appassionata' showed what the City has missed in the meantime. The chief attraction offered by Madame Minadieu's third Matinée Musicale on February 7 was the singing of Mr. Plunket Greene. In his choice of songs and in their interpretation this fine artist revealed all the discrimination and characteristic individuality that have built up his well-deserved reputation. The programme also gained interest from the inclusion of Brahms's Trio in A minor for pianoforte, clarinet, and

violoncello (finely played by Mr. Harold Craxton, Mr. Charles Draper, and Miss Joan Willis), and a clever and original 'Comedy Suite' for clarinet and pianoforte by Herbert Howells.

It remains to mention Mr. Hubert S. Brown's ballad concert at the Midland Institute on January 24, the 'International Celebrity' Concert at the Town Hall on January 27 (with Madame Clara Butt as an irresistible central attraction), and the concert given at the Town Hall on Sunday, February 8, in aid of the National Institution for the Blind, which, regrettably, was not well patronised.

BOURNEMOUTH

The present series of Bournemouth Symphony Concerts has now run about half its course, and this circumstance affords us an opportunity for taking stock of the Orchestra's achievements as they appear to us after some four months' sustained effort.

First, then, it may safely be asserted that the standard of performance under Mr. Dan Godfrey's splendid direction has, during this first half of the season, shown an all-round efficiency that the Orchestra has never hitherto approached, revealing at once a refinement and an intensity surpassing even our pre-war experiences. We do not recall a time when the ensemble attained so consummate a fusion in blending.

Then, again, we must thank Mr. Godfrey for so frequently stepping aside from the beaten track when compiling his programmes. Within the last few weeks especially has he revived works that cannot be heard elsewhere in this country, although we feel sure that performances of them in other quarters would meet with as ready acceptance as awaited them at Bournemouth. On the other hand, of course, there are certain compositions unknown to Bournemouth which we would like to hear and (we may safely assume) Mr. Godfrey to play. Their inaccessibility is however due to the limitations imposed upon the Municipal Orchestra by reason of its numerical strength, which is insufficient for the production of works that require more instruments than go to the make up of the so-called 'ordinary' orchestra. Scriabin's 'Divine Poem' may be instanced, and there are many other works that are similarly barred to us. This, then, is the one outstanding defect of the Bournemouth Orchestra, and unhappily it is an impediment that is not likely to be removed in the near future. In short, Mr. Godfrey cannot achieve the impossible, although at times it may have seemed that he has effected even this. But he does at least bring to performance a number of compositions that other orchestras have hardly heard of. We regard this as a very commendable policy, for, with all deference to the standard works of Beethoven, Brahms, Schumann, Schubert, and Tchaikovsky, the repetition of music that has reached the stage of popular familiarity can be over-much insisted upon.

On February 5, for example, a revival was given of the 'Romeo and Juliet' Symphony by Berlioz. No one would describe this as an epoch-making work, although such a description might not be far from the truth; but its utter neglect, practically speaking, does not reflect much credit upon the enterprise of orchestral directors. Even though shorn of its choral embellishments, it remains a work of considerable attractiveness, and is surely worth hearing for its instrumentation alone. The 'Queen Mab' Scherzo was brilliantly played on this occasion, and those who are acquainted with its difficulties will need no other description of the efficiency of the players than is afforded in the above characterization.

Other interesting revivals were the 'Husitska' Overture by Dvorák and Ravel's 'Mother Goose' Suite, neither of which had found inclusion in a programme here for some years. Among the better-known compositions whose attractions are presented with greater regularity, and which should not be omitted from this record, were the following: the first Symphony of Brahms, Beethoven's ninth Symphony (minus the choral section), John Ireland's Prelude 'The Forgotten Rite,' and Dukas's 'Polyeucte' Overture.

The 'Three Pieces' by Lord Berners formed the only novelty of the month. They are admittedly satires, and, in our opinion, rather ill-natured ones. Lord Berners seeks to evoke our laughter—and succeeds. But all the time we cannot resist the feeling that to laugh at the subjects which he is caricaturing is not a very gracious occupation.

The soloists have been Miss Winifred Browne, who was unable to reconcile us to the inanities of Tchaikovsky's Andante and Finale for Pianoforte and Orchestra; Miss Murray Lambert, who displayed considerable musicianship and tasteful feeling in Dvorák's Violin Concerto; Miss Chilton Griffin, whose reading of Rachmaninov's fine Pianoforte Concerto in C minor was of masculine vigour, but whose *tempi* were occasionally not sufficiently spirited; and, lastly, on February 5, Mr. Ernest Whitfield, who acted as substitute for M. Louis Godowsky, who, owing to illness, had to relinquish his engagement. Mr. Whitfield, however, played the work which the original soloist had elected to perform—the Beethoven Violin Concerto—and displayed considerable ability.

BRADFORD, ETC.

The Bradford Subscription Concert on February 6 was devoted to Chamber music, which always seems somewhat lost in the great area of St. George's Hall. For this reason, no doubt, the committee had secured two string quartet parties, Miss Beatrice Harrison's and Mr. Frederick Holding's (the 'Philharmonic'), who joined in playing two works of exceptional beauty, and both the products of their authors' early and freshest period. Mendelssohn's Octet is, as the production of a lad in his sixteenth year, a miracle which is without a parallel, and Brahms's Sextet in B flat, though not in the same sense phenomenal, belongs to the time of his artistic youth. Both numbers were artistically played, though one felt that the executants could have got into closer touch with each other, and with their audience, in a smaller concert-room. There were two vocalists—one too many for the proportions of the programme—Madame Kirkby Lunn and Mr. Fraser Gange.

Free Chamber Concerts have taken place on January 19 and February 2. On the former occasion Violin Sonatas by Medtner and Elgar were played by Miss Mabel Priestley and Mr. Midgley, and Mr. Charlesworth was the vocalist; on the latter date Dohnànyi's String Trio—a rather dull work—and Pianoforte Quartets by Mackenzie (an early composition, not very characteristic) and Hurlstone (the powerful and interesting Quartet in E minor) were played by Messrs. Midgley, Edgar Drake, Thornton, and G. S. Drake. The vocalist was Miss Annie Cockcroft. The Edgar Drake String Quartet gave a second concert on January 23, and played Quartets by Beethoven (in G, Op. 18, No. 2) and Glière (in A, Op. 2); also a very pleasing Trio by Arne for two violins and pianoforte (Mr. George Smith) with an *ad lib.* and almost superfluous part for violoncello. Mr. Harry Horner sang some well-chosen songs in thoroughly artistic fashion.

On February 5 Mr. Charles Stott gave his monthly organ recital at All Saints' Church, introducing Handel's eighth concerto and Karg-Elert's Sonatina in A minor, both pieces being well suited to the genius of the instrument. Miss Kathleen Moorhouse, an artistic young violoncellist, played Max Bruch's 'Kol Nidrei' and an Andante by Popper in finished style.

Huddersfield was visited by Madame Clara Butt on February 2, and on February 7 Mr. A. W. Kaye's orchestra, the strings of which are largely recruited from his pupils, was heard in Beethoven's fifth Symphony, Smetana's 'Bartered Bride' Overture, and Liszt's second Hungarian Rhapsody, the last going with commendable verve. Miss Lucy Nuttall and Mr. Horace Binks were the vocalists.

At the concert of the Huddersfield Glee and Madrigal Society on February 10, Mr. C. H. Moody conducted part-songs by, among others, MacDowell and Rutland Boughton. Miss Rosina Buckman was the vocalist, and Mr. Felix Salmond played violoncello solos in masterly fashion.——The recital of the Huddersfield Music Club, on February 11, was by Mr. and Mrs. York Bowen, who introduced a number of interesting compositions by Mr. York Bowen and other native musicians, songs and

pianoforte pieces.——On January 30 the York Musical Society made a new departure in giving a chamber concert at which the Catterall Quartet appeared, and was heard in quartets by Mozart, Borodin (in D), and Elgar. The idea is an excellent one, and should enlarge the scope and improve the taste of the members, who assembled in great force.——The Hull Subscription Concerts, organized by Mr. Janssen, came to a close on January 31, when Mr. Maaskoff played Bach's first Violin Concerto; and Mr. Herbert Fryer gave a musicianly interpretation of Beethoven's Sonata in A flat (Op. 110). Miss Vera Horton was the vocalist.

BRISTOL

The contrast between the old and new periods of vocal writing was illustrated in the programme of the Bristol Madrigal Society's concert, which drew a large audience to the Victoria Rooms on January 21. Over eighty voices, including a number of Bristol Grammar School boys, sang together under Mr. Hubert Hunt's guidance in selections from Orlando Gibbons, Weelkes, and Wilbye, in the older school; and of Pearsall, Dr. Cyril Rootham (an old Bristolian), Dr. Basil Harwood (president of the Society), Mr. P. Napier Miles, of Kingsweston, and Sir Charles Stanford, in the modern school.

Mr. Arnold Baxter, the indefatigable conductor of the New Philharmonic Society, put on a very ambitious programme at Colston Hall, before a good audience, on January 28. He perhaps overestimated the powers of his orchestra, which is assembled for the occasion of these concerts and can have little combined rehearsal. The fourth Symphony of Tchaikovsky was not the best selection he could have made to show the prowess of his players. But in Berlioz's 'Carnaval Romain,' Butterworth's 'A Shropshire Lad,' Herbert Howells's 'Puck's Minuet,' and Percy Grainger's 'Morris Dance,' the interpretations were very delightful, creditable alike to conductor and performers. M. Arthur de Greef played a number of Chopin pieces and Grieg's Concerto for pianoforte and orchestra, with individuality and temperament, and always artistically. The choir had only a minor place, Elgar's 'Weary Wind of the West' being very pleasantly sung.

Miss Marion Pope gave an excellent dramatic recital on January 30 for her début at Victoria Rooms, when she was assisted by Miss Evelyn Pullen (violoncello), Mr. Lionel Doré (vocalist), and Miss Kitty Newton (pianoforte).

M. Jaques-Dalcroze gave his interesting lecture on 'Eurhythmics' at Victoria Rooms on January 31, with the help of several of his students from Geneva and London. It was an educational demonstration of musical development by movement that was witnessed with pleasure and profit.

After a lapse of several seasons, the Cecilian Choral Society—composed of staff members of the great works of Messrs. J. S. Fry & Sons—sang Schubert's 'Song of Miriam' for their first concert on January 31 at Colston Hall. The choir of a hundred and thirty voices and a moderate-sized orchestra gave a very good account of themselves under Mr. Charles Read's conducting, and showed appreciation, that will improve still more with practice, of the nuances of the work. Miss May Hulbert sang the soprano solos. Balfour Gardiner's 'News from Whydah' and Stanford's 'Last Post' were other items which gave much pleasure. The band played Luigini's 'Egyptian Ballet' Suite, Tchaikovsky's 'Romeo and Juliet,' and three movements of the 'Symphony Pathétique.' The first two numbers were intelligently performed, but the orchestra was by no means complete enough in numbers or combination to give adequate interpretation of the symphonic excerpts. This Society is, however, doing a most useful work locally.

Here we come to the *bonne bouche* of the Bristol concert season, viz., the visit of the Beecham Symphony Orchestra, under Mr. Albert Coates, on February 3, at Colston Hall. Musicians do not require to be told of the excellency of this celebrated combination, nor to be reminded of the powers of Mr. Coates. The orchestra played a Rimsky-Korsakov Suite, the 'Parsifal' Good Friday music, the 'Figaro' Overture, and the 'Symphony Pathétique' of Tchaikovsky magnificently. The last-named was a revelation to the Bristol public of the potentialities of orchestral music. Madame Edna Thornton and Mr. Peter Dawson, who got an ovation for 'Largo al Factotum' (Rossini) were the vocalists. The occasion was the last of four Quinlan concerts, and so well is the promoter satisfied that he is giving a series of five concerts next season.

The Bristol Choral Society, under Mr. George Riseley's vigorous and sure guidance, again gave a splendid performance of Parker's 'Hora Novissima' (by request) at their concert on February 7, before a fine attendance at Colston Hall. The Society wants more tenors, and more vitality among the male voices at times. Cohesion and precision are, however, always assured, and the female voices are excellent. Miss Agnes Nicholls, Mr. Joseph Reed, Miss Gertrude Higgs, and Mr. Charles Knowles were the soloists, and there was a small efficient orchestra led by Mr. Philip Lewis. Parts 2 and 3 of 'Hiawatha' comprised the second half of the programme, the performance being marked by much taste and feeling on the part of the choir, which seemed to find inspiration in the imaginative score. The band fully shared in the success of a performance that was creditable to all concerned.

Bristol Amateur Operatic Society gave its first performance after the war, on February 11, at Victoria Rooms, and achieved a veritable triumph. Under Mr. Bruce Bedells, a splendid representation by principals, chorus, and orchestra of German's delightful comic opera 'Tom Jones' received the warmest applause from large houses during the run of four nights.

On February 12, Bristol Royal Orpheus Glee Society gave a very charming ladies' night concert at Colston Hall under Mr. Riseley, their veteran trainer, when they sang such attractive music as Moore's 'Oft in the stilly night,' Baynes's 'Dream, baby, dream,' Beethoven's 'Hymn to night,' 'The land of the leal,' and 'Bonnie Doon,' with all the finish and sweetness for which this Society has been so widely known since its initiation by ten members, under Mr. T. H. Crook, nearly seventy-six years ago. Rhodes's 'Glow-worm,' C. Lee Williams's 'Angling rhymes,' a neat and lilting musical 'jest,' and S. W. Underwood's 'Blow, blow, thou winter wind,' a poetic setting of Shakespeare, were the novelties, conducted in the case of the last two by their respective composers. Mr. John Collett and Mr. Donald Reid were the vocalists.

The Bristol postmen's annual charity concert, on February 13, at Victoria Rooms, attracted as usual a large and sympathetic audience. Miss Minnie Searle, Miss Marion Elles, Mr. Frank Webster (the young tenor of the D'Oyly Carte Company, who is a Bristol Eisteddfod medallist), and Mr. Joseph Farrington contributed to a pleasant miscellaneous programme. Mr. Clifford Hellier, Mr. Algernon Salter, and Mr. W. E. Fowler were the violin, violoncello, and pianoforte performers respectively.

A sacred cantata, 'The Light of Life,' formed the first part of the programme given by the Bristol Welsh Choral Society at the Y.M.C.A. Large Hall on February 4. A choir of about fifty voices sang under the direction of Mr. Harry Jones, and the accompaniment was provided by Mr. W. E. Fowler.

Mr. Sydney H. Nicholson gave a lecture on 'Hymn Tunes,' under the auspices of the Church Music Society, at Victoria Rooms on January 27. The lecture was illustrated with hymns sung by a choir that included choristers of All Saints' (Clifton), St. Mary's (Tyndall's Park), St. Mary Redcliff, and St. Nicholas Churches, the organ accompaniment being played by Mr. C. W. Stear. The chair was taken by Dr. Basil Harwood.

Gaul's 'The Holy City' was given by Highbridge Choral Society on January 29, with Mr. Victor Dyer as conductor and Miss Lilian Channon as organist.

CORNWALL.

Goldsithney Choir has gained a high reputation for singing in the district, and now numbers thirty voices. On January 7 they sang selections from Handel's oratorios, conducted by Miss F. J. Williams, and assisted by a small orchestra.

After a silence of over three years Mabe Male Choir gave a concert on January 16, conducted by the Rev. C. D. Atkinson. The choruses sung included 'Hallelujah,'

'A wet sheet and a flowing sea,' 'In this hour of softened splendour,' 'Rockaway,' 'The beleaguered,' and 'O peaceful night.'

At a singing contest held at Stenalees on January 26 the adjudicator was Mr. C. G. Luscombe. St. Austell mixed-voice quartet gained the first place in that particular class, and St. Austell male-voice quartet the second.

Camborne Orpheus Choir on January 29 sang at an organ recital given at Tuckingmill by Mr. L. J. Ursell.

COVENTRY AND DISTRICT

There has been another month of musical activity. Considerable interest was centred in the first appearance at Coventry of Mr. John Coates, the well-known tenor, who visited the Opera House on Sunday, January 18. He sang ballads which ranged from an old Elizabethan air by Thomas Williams to Vaughan Williams's modern song of Dorset, 'Linden Lea.' At the same concert, Miss Winifred Taylor gave a fine interpretation at the pianoforte of the Liszt Sonata in B minor. The second vocalist was Miss Vera Horton, whose contributions were mainly songs of the modern school.

The Coventry Chamber Music Society gave its second concert of the season in St. Mary's Hall on January 22. Miss Gertrude Fuller (violin) and Miss Rosemary Savage (pianoforte) played a Trio in D minor by Joseph Gibbs, an 18th century composer who is little known, and also the Elgar Sonata in E minor (Op. 82) and Sonata in G major (Beethoven). The vocalist was Mr. Herbert Simmonds, who sang Moussorgsky's Serenade ('Dance of Death') and compositions by Tchaikovsky, Brahms, and Debussy.

On January 25 Dr. Tom Goodey and Miss Elsie Gough (vocalists), and Mr. Michael Mullinar (pianoforte) appeared at the Opera House Sunday concerts.

The following Sunday, February 1, the local Armstrong-Siddeley Orchestra, under the baton of Mr. Mathew Stevenson, occupied the platform. The programme included the 'Siegfried Idyll' (Wagner), 'Merry Wives of Windsor' Overture (Nicolai), the Overture and March 'Prince Igor' (Borodin), and 'Shepherd Fennel's Dance' (Balfour Gardiner). In the absence of Miss Desirée Ellinger, through illness, the vocalists were Miss Mary Foster, who sang 'O Don Fatale' (Verdi), 'The Lament of Isis' (Bantock), and other items, and Mr. John Lunn, whose contributions included the Cavatina 'Even bravest heart,' from Gounod's 'Faust.' The excellence of the orchestral section of the programme reflected credit upon the performers, many of whom were local players.

On February 5 the Coventry Musical Club Male-Voice Choir gave its annual concert in the Baths Assembly Hall. The programme included 'Bold Turpin' (Bridge), 'Feasting, I watch' (Elgar), and 'Boot and Saddle' (Bantock).

Miss Lena Kontorovitch, the Russian violinist, re-appeared at the Opera House on Sunday, February 8, and received support from Mr. Harold Williams, the Australian baritone, and Miss Winifred Taylor.

The coming month promises much that is of musical interest at Coventry.

At Leamington, two of the six special concerts arranged by the Corporation music committee, have taken place. On January 22 Miss Carrie Tubb appeared. Her songs included the aria 'Salce' from Verdi's 'Othello.' At the same concert, Miss Ethel Varrick (violin) collaborated with Miss Frances Coupman (pianoforte) in a masterly interpretation of the second and third movements of the Grieg Sonata arranged for violin and pianoforte. On February 5 M. Arthur de Greef, the Belgian pianist, gave a pianoforte recital in the Town Hall.

DARLINGTON AND DISTRICT

The Darlington Choral and Orchestral Society gave its first concert since the beginning of the war, at the Baptist Tabernacle, on February 2. Like so many other towns in the North, all the available halls are monopolised by picture shows, and but for the generosity of the Trustees in placing this comfortable and commodious building at the Society's disposal, it would have been compelled to abandon its activities. The choir is naturally smaller than formerly, and contains a large percentage of young and inexperienced singers. In spite of these drawbacks, and the fact that they were in unfamiliar surroundings, they gave a good account of themselves, and furnished abundant promise of future excellence. The choral works were Stanford's 'The Revenge,' and Elgar's 'The Banner of St. George,' the latter particularly being given with great spirit and promptness of attack. Miss Dorothy Silk was the soloist, and in addition to her part in Elgar's cantata, she gave very fine performances of an 'Ave Maria' by Max Bruch, and Bantock's 'By the Ganges' and 'The Lament of Isis' with orchestral accompaniment. A popular feature of the programme was the brilliant interpretation of Mendelssohn's G minor Pianoforte Concerto by Mr. A. Minto. The concert began with Mozart's 'Don Giovanni' Overture. There was a crowded audience, many being unable to gain admission.

The Darlington Chamber Music Society gave its third concert on January 27, at Polam Hall. The Arthur Catterall Quartet supplied the programme, which comprised Mozart in E flat, Borodin in D, and two short movements, a beautiful arrangement of a Hebrew melody by Alfred Wall, of Newcastle-on-Tyne, and Frank Bridge's 'Londonderry Air.' On January 29 the same players gave a chamber concert for the Middlesbrough Music Union in the Wesley Hall, with the assistance of Miss Taormina Meo, vocalist. The Quartets played were Beethoven, Op. 130, Phantasie Quartet, Ernest Walker, and Debussy in G minor. The English work met with a very cordial reception from the audience.

On February 11 the last of the Corbett Concerts was given in the Town Hall, Middlesbrough, by the Beecham Orchestra, directed by Mr. Albert Coates, and with Mr. Frank Mullings as vocalist. It speaks well for the development of musical taste in the district, that two out of the four concerts of the series—which in normal times were Ballad concerts—should have been devoted to orchestral performances, and that in both cases the huge hall was packed to overflowing. Beethoven's A major Symphony was given a really uplifting performance, and the infectious rhythm of the whole work never for a moment lost its irresistible impetus. Mr. Frank Mullings was in grand form, and took the house by storm with impassioned readings of the Prize Song from the 'Meistersingers,' and the Death Song from Verdi's 'Othello.'

A very interesting vocal recital was given in the New Miners' Hall, Durham, on February 11, by Madame Blanche Newcombe (Mrs. Edward Pace), assisted by Mr. J. P. Boden (solo pianoforte), Mr. J. N. Wright (violin), Mr. P. Steed (who sang Maori songs), Mr. C. M. Armitage (a male soprano), and Mrs. J. F. Hobson (accompanist). Madame Newcombe sings most artistically, and for her first group of songs gave 'Sognai' (Schira), 'L'invitation au voyage' (Duparc), 'Le Crépuscle' (Massenet), and 'Chant Hindoo' (Bemberg). For the second group Nos. 1, 3, 5, 6, and 10 from Arthur Somervell's 'Maud' cycle, were selected, and for the last group a selection of modern songs, including Martin Shaw's 'Bubble song.'

As an example of what a country village choral society can do when its energies are judiciously directed, the concert of the Sleights-near-Whitby Choral Society may be mentioned. The first half of the programme was devoted to Van Bree's 'St. Cecilia's Day,' with string and pianoforte accompaniment, and the second part included a movement from Schubert's B flat Trio (Op. 99), songs by Elgar and Landon Ronald, Goens's Scherzo for violin, and Popper's 'Arlequin' for 'cello; also part-songs by the Society. There was a crowded audience. At its next concert the Society is attacking Elgar's 'The Banner of St. George.'

The Eskdale (Whitby District) Tournament has resumed its work, and a competitive festival will be given in April this year.

DEVON

St. Peter's Quartet (Plymouth) has made its reappearance with much success and has been greatly in request locally. Torquay Borough Glee Singers, a quartet of male voices, have also reappeared and sang at a concert in the Town

Hall on January 25, when the Pavilion Orchestra played, conducted by Mr. Francis Burton.

Selections from 'Messiah' were sung at Chelston (Torquay), on January 28, by the Wesleyan choir, conducted by Mr. E. W. Goss.

Ilfracombe Choral Society, recently resuscitated, gave an excellent performance on January 27 of 'Hiawatha's Wedding-Feast.' Band and choir, numbering seventy-five, were conducted by Mr. G. K. Batten, and the principal vocalist was Mr. Ward Kennedy, of Exeter Cathedral.

'Messiah' was given by Ottery St. Mary Choral Society on February 10, assisted by an orchestra led by Miss K. Martin. Mr. Stanley Chipperfield conducted, and the choral singing was careful and firm in attack. The principals were Madame Isabel Hickson (Exeter), Miss May Keene (Bristol), Mr. Royland Huyshe (Clyst Hydon), and the Rev. R. Spurrell (Roundon).

The band of the Royal Marine Light Infantry, Plymouth Division, played a week-end season of concerts at Torquay Pavilion from January 15 to 19, Mr. P. S. G. O'Donnell conducting. A symphony concert and a sacred concert were the prominent features.

Another welcome reappearance was that of Mr. Henry E. Crocker's String Orchestra, also in the Torquay Pavilion, on February 10. They played music by Grieg, Coleridge-Taylor, Ericks, and Pierné, Granville Bantock's 'Scenes from the Scottish Highlands,' a 'Larghetto elegiaco,' by Tchaikovsky, and Percy Fletcher's 'Fiddle Dance'; also some folk-tunes. Mr. Crocker played violin music by Cottenet and Mlynarski, and Miss Fifine de la Côte sang operatic pieces and songs by Landon Ronald.

The second of Mr. Harold Rhodes's Chamber Concerts on February 11 was the occasion of a visit from Miss Phyllis Lett. Miss Maud Arnold played violoncello music by Strauss, Eccles, and Dittersdorf. Mr. Harold Rhodes at the pianoforte played pieces by Chopin.

At the second concert of the season given by Dr. Weekes's Orchestral Society at Plymouth on February 11, the overture was Landon Ronald's 'Birthday.' Beethoven's fifth Symphony was played, and a new tone-poem, 'Paphnutius,' by Harold Lake, was the novelty, the composer conducting. Miss Florence Woolland (violin) played with the orchestra Saint-Saëns's 'Introduction and Rondo Capriccioso.' Dr. Weekes and Mr. Walter Weekes shared the conducting.

Two chamber concerts have been given during the month. The first on January 28, at Exeter, was the occasion of a visit to her native city of Miss May Bartlett (violoncello), who brought with her Miss Marjorie Hayward (violin) and Miss Elsie Richards (pianoforte). The three artists gave an interesting reading of Saint-Saëns's Trio. Miss Bartlett, in addition to music by Fauré, Saint-Saëns, and Schubert, introduced two Fancies by May Mukle, 'Hamadryad' and 'Light wind,' both charmingly fresh and attractive, and entirely suited to the instrument. Miss Hayward's solos were two arrangements by Moffat (Bourrée and 'Admiral's Galliard'), Cottenet's 'Meditation,' and a Bohemian dance (Smetana-Ondricell). Mrs. Ernest Bullock showed that as a pianist she will be a valuable acquisition to the city. Her interpretations of César Franck's 'Prelude, Chorale, and Fugue,' of Rachmaninov's 'Elegie,' John Ireland's 'Chelsea Reach,' and Debussy's 'Toccata' were sincerely musicianly and thoroughly well carried out. She played also a short Prelude by Ernest Bullock, an expressive idea presented on modern lines.

The other important event was a pianoforte recital given at Bideford on February 6 by Miss Phyllis Huxham. This gifted pianist, still in her 'teens, has been studying at the Royal Academy, and made her débût at Wigmore Hall in November last. She is a native of Bideford, and her appearance there attracted a very large audience. After a remarkably intimate interpretation of the Bach Chaconne as arranged by Busoni, she gave an expressive and clever reading of Liszt's Sonata—though we think this stupendous work demands more powerful technique than Mi s Huxham yet has at her disposal. A Chopin group was delightfully played, particularly the C sharp minor Etude. Miss Bessie Kerr sang songs by Gretchaninov, Frank Bridge, and Coleridge-Taylor.

DUBLIN

On January 19, a very fine recital of chamber music was given at the theatre of the Royal Dublin Society by Dr. Esposito, Dr. Brodsky, Mr. Simon Speelman, and Mr. Walter Hatton. In particular, Mozart's Trio in E flat and Brahms's Quartet in G minor afforded very great satisfaction.

M. Jaques-Dalcroze gave a demonstration of his system of Eurhythmics at the Theatre Royal on the afternoon of January 19, the exercises being most gracefully performed by four brilliant graduates of the Dalcroze Institute at Geneva. The audience was most appreciative, both the lecturer and his capable assistants evoking unstinted applause.

Dr. Grattan Flood gave an interesting lecture at the Town Hall, Wexford, on January 20, on 'Modern Irish Composers.' The illustrations were mainly by Miss Teresa Owens, a Dublin soprano of exceptional ability, and by Mr. Arthur S. Meates, principal tenor of the Flintoff-Moore Opera Company. Miss Owens and Mr. Meates were repeatedly encored, especially in the selections from Balfe, Wallace, Sullivan, Hamilton Harty, and Stanford.

Two very agreeable performances of Wallace's opera, 'Maritana,' were given by the Dundealgan Choral Society at the Town Hall, Dundalk, on January 22 and 23, under the conductorship of Mr. J. B. Van Craen. This Society won first prize at the Feis Ceoil in 1916, 1917, and 1918, and its presentation of 'Maritana' was most creditable, reflecting the utmost distinction on the popular and energetic conductor.

The Flintoff-Moore Opera Company has had a very successful provincial tour in Leinster and Munster, attracting large audiences at Waterford, Limerick, Wexford, Enniscorthy, and other towns. Mr. Cuthbert Hawley proved an alert and resourceful conductor. Of the principals Mr. Flintoff-Moore, Mr. Meates, Miss Bower, Miss Moon, Miss Morris, Miss Fitzgerald, and Mr. O'Connor won instant success, while the chorus, orchestra, and staging were all that could be desired.

On January 20, Mr. Samuel Levenston, conductor of the orchestra of the Queen's Theatre, was presented with a handsome music case and an illuminated address by the members of the band, as a testimony of the players' appreciation of his abilities and courtesy. His brother Philip had been conductor for twenty-six years, a fact which was recalled in a felicitous speech by Mr. W. Byrne.

A pianoforte and violin recital was given at the theatre of the Royal Dublin Society on January 26, by Dr. Esposito and Signor Simonetti. The programme was attractively varied, and included items by Geminiani, Beethoven, and César Franck. The last mentioned was delightfully played.

Miss Jean Nolan gave an interesting song recital at the Aberdeen Hall on January 28. Her répertoire included songs by Debussy, Stanford, Hahn, Fauré, Hughes, Gretchaninov, and also a new song 'An Ardglass Boat Song,' by Dr. J. F. Larchet. Mr. John Mundy, 'cellist (with Mrs. Larchet as accompanist), and Dr. Larchet at the pianoforte, contributed greatly to the success of a very enjoyable entertainment by a most promising young Dublin vocalist, who was accorded a rapturous reception.

Mr. John Power has recently vacated the post of organist of SS. Peter and Paul, Clonmel, which he held for the past fifty years. He was not, however the doyen of Irish organists: that honour rests with Mr. Brendan Rogers, organist of the Pro-Cathedral, Dublin, whose professional career goes back to 1867.

Quite an interesting programme was presented by Sir Valentine Grace at the Aberdeen Hall on January 28, when Madame Borel, Mr. Raymond Browne Leckey, Mr. Patrick Delaney, and Mr. Desmond Fitzgerald gave some acceptable items.

At a recent meeting of the Governors of the Royal Irish Academy of Music, the plans were approved of a new concert hall, which will be a valuable addition to that institution.

The syllabus of the twenty-fourth Feis Ceoil has been issued, and the adjudicators include Dr. R. R. Terry, Dr. Esposito, Mr. Gregory Hast, Mr. A. W. Catterall, Mr. Marmaduke Barton, Mr. J. Ord Hume, and Mr. Arthur Darley.

Mr. T. H. Weaving, organist of the Castle Chapel (generally known as the Chapel Royal), has been appointed professor of singing in the Dublin Training College, under the Board of National Education, in succession to Dr. J. F. Larchet, who has resigned owing to his many professional engagements.

The Catterall String Quartet at the Royal Dublin Society's Theatre on February 2, gave one of the most enjoyable recitals of the season. Dr. Ernest Walker's Fantasia was much appreciated, as were also the items by Schumann and Josef Holbrooke.

Dubliners were delighted to have the opportunity of hearing the famous tenor Tom Burke on February 7, at the Theatre Royal. Other brilliant artists taking part in the well arranged programme were Miss Joan Ashley, Mr. Godfrey Ludlow, and Mr. Frank St. Leger, the last-named described in the announcements as 'the wonderful pianist.' Mr. Tom Burke shone especially in his Irish Ballads.

The O'Mara Opera Company opened a season at the Gaiety Theatre on February 9 with 'La Bohême,' followed by 'Samson and Delilah,' 'Madame Butterfly,' and other favourite works, including 'Tannhäuser.'

On February 9, Miss Annie Lord gave a pianoforte recital at the Royal Dublin Society's Theatre, and performed with considerable *élan* selections by César Franck, Debussy, and Moussorgsky, all from memory. She was at her best in Debussy.

What promises to be the event of the season in Dublin musical circles is the visit of the celebrated Beecham Orchestra, which is announced for the afternoon of February 17, at the Theatre Royal. Mr. Albert Coates will conduct, and Miss Edna Thornton is to be the vocalist.

EDINBURGH

Perhaps the most important musical event of the month was the Beethoven chamber music Festival arranged by Mr. J. Simpson. The complete series of Beethoven's Quartets were performed in chronological order by the London String Quartet from January 20 to 24, six concerts in all. Comment on the excellence of these music-makings is unnecessary. Large audiences attended each performance, and chamber music has received a splendid fillip from the visit of this artistic combination of performers.

Paterson's Orchestral Concerts are improving steadily, both as regards the attraction they offer to audiences and in standard of performance. Mr. Landon Ronald is unifying the band in a remarkable manner, the pre-war standard of playing being rapidly regained.

On January 19 Madame Renée Chemet was solo violinist in Saint-Saëns's Concerto. Owing to the indisposition of Mr. Ronald, Mr. David Stephen, of Dunfermline, was called upon at very short notice to undertake the duties of conductor. It was no light task to conduct the Saint-Saëns number, but we congratulate our fellow-countryman on the general excellence of the whole orchestral programme, which was carried through in its entirety.

On January 26 we were introduced to Sir Edward Elgar's 'Falstaff,' a work we hope to hear again. The programme included two Nocturnes, (*a*) 'Images' and (*b*) 'Fêtes,' by Debussy, and Svendsen's 'Carnival in Paris.' Mr. Gervase Elwes gave an impressive reading of Frank Bridge's 'Blow out, you bugles.' He also contributed a series of old English songs, including 'The Self-banished,' by Blow, and 'Listen to the voice of love.'

The Reid Orchestral Concert on January 31 was as refreshing as the previous concerts of the series. Miss D'Aranyi played Joachim's Variations for violin and orchestra, and among the orchestral numbers were Tcherepnin's Prelude to 'La Princesse Loentaine,' Weber's Overture 'The Ruler of the Spirits,' and Schumann's fourth Symphony.

An enjoyable song recital was given on January 31 by Mr. Johnstone Douglas.

M. Jaques-Dalcroze gave a lecture demonstration on January 28 to an enthusiastic audience.

On February 2 Madame Helen Hopekirk appeared as pianist and composer in her Concerto for pianoforte and orchestra. She received an ovation for her exceedingly melodious and characteristic Scotch composition. A wonderful performance of Mozart's G minor Symphony led to Mr. Landon Ronald receiving a triple recall for his artistic interpretation of this great classic.

On February 9 Elgar's second Symphony in E flat was the novelty of the evening. Wallace's 'Villon' Symphonic poem should be heard more frequently, and would soon become a popular number. M. Vladimir Rosing was the vocalist. His songs, 'Hindu,' by Rimsky-Korsakoff, and 'Field-Marshal Death,' by Moussorgsky, were the most interesting numbers introduced by him, and enhanced the reputation he had made at his chamber concert last month.

Mr. Albert Coates made his bow to an Edinburgh audience for the first time as conductor of the Beecham Symphony Orchestra on February 12. It is almost superfluous to say that Edinburgh echoes all the praise that has been given to this extraordinary personality. The programme included Brahms's first Symphony, Stravinsky's 'L'Oiseau de Feu' Suite, and two movements from Rimsky-Korsakov's 'Tale of Tsar Saltan.' Madame Renée Chemet played more brilliantly than ever in Lalo's 'Espagnole.' Mr. Peter Dawson was the vocalist.

GLASGOW

Madame Renée Chemet's appearance at the ninth Classical Concert drew a very large audience, and her playing of Saint-Saëns's Violin Concerto No. 3, in B minor, and some short pieces, aroused the greatest enthusiasm. The tenth Classical Concert, on January 27, was notable for the first performance at Glasgow of Elgar's 'Falstaff,' a composition that demands several hearings to secure its due appreciation. Mr. Gervase Elwes was the solo vocalist, singing Frank Bridge's 'Blow out, you bugles,' and a group of old English songs with consummate artistry. The programme of the eleventh Classical Concert, on February 3, included Madame Helen Hopekirk's Pianoforte Concerto in D, and some short numbers from a Serenata, the composer herself being the soloist. Madame Hopekirk's music is pleasing, but cannot be said to have distinction, and her playing, considered by present day standards, suffers somewhat by comparison. Excepting the Good Friday music from 'Parsifal,' by far the strongest composition played at this concert was William Wallace's 'Francis Villon,' of which Mr. Landon Ronald and the Scottish Orchestra gave an exceedingly fine interpretation. The other numbers were Mendelssohn's 'Fingal's Cave' Overture and 'L'Apprenti Sorcier,' by Dukas. The twelfth Classical Concert, on February 10, was notable for Mr. Landon Ronald's remarkably lucid reading of Elgar's second Symphony, in E flat, and a first performance here of John Ireland's Prelude,' 'A Forgotten Rite.' Mr. Robert Radford, as solo vocalist, sang a Wagner excerpt with great effect.

The Choral Union, under Mr. Warren T. Clemens, gave a popular performance of 'Messiah' on January 21, and the same organization again appeared at the Saturday Popular Concert on January 24, singing Stanford's 'Songs of the Fleet,' with Mr. William Hayle as soloist.

The announcement of two operatic stars—Miss Rosina Buckman and Mr. Maurice D'Oisly—for the Saturday Popular Concert on January 31, resulted in an overcrowded audience. The orchestral programme included five Wagner items from 'Lohengrin' and 'Meistersinger.'

Mr. John Clinto, whose second appearance this season was made at the Saturday concert on February 7, distinguished himself specially in some Italian songs.

For the programme originally announced for the Saturday concert of February 14 a Wagner programme was substituted with excellent results. Excerpts from 'The Flying Dutchman,' 'Siegfried,' 'Meistersinger,' 'Tristan and Isolda,' 'Rienzi,' &c., were played, and vocal numbers were given by Mr. Walter Hyde. Other concerts this month outside the Choral and Orchestral Union's scheme were a pianoforte recital by our distinguished townsman Mr. Frederic Lamond, a miscellaneous programme by Madame Clara Butt and party, and a remarkably good concert by the Beecham Orchestra under Mr. Albert Coates. At the last-mentioned, Brahms's first Symphony, Stravinsky's 'L'Oiseau de Feu,' and a suite from Rimsky-Korsakov's opera 'The Tale of Tsar Saltan' were given, and Madame Renée Chemet charmed the audience by her playing of Lalo's 'Symphonie Espagnole.' Mr. Peter Dawson sang some songs with great acceptance.

HASTINGS

Since mid-January many attractive concerts have been held. In the Pavilion Mr. Julian Clifford's orchestra has continued busy to some purpose, and has responded nobly to the skilled guidance of its chief. Among the Russians, Glazounov's fourth Symphony was given a remarkable performance, while Kalinnikoff in G was a pleasing thing in Mr. Clifford's hands. The classics were represented by Schubert's 'Unfinished,' Beethoven's eighth, and Mozart in E flat, the last-named receiving an appropriately chaste reading. Frank Bridge's 'Lament' for strings, wherein he plumbs the depths of despair and gets new and surprising effects from his instruments, was beautifully played on January 22. Mr. Victor Benham meted out rougher handling to Beethoven's 'Emperor' Concerto than was necessary, and showed little respect either for the work or the pianoforte. Pierné's Harp Concerto revealed a very accomplished player in Miss Hilda Atkinson. Brahms's Violin Concerto gave Miss Lena Kontorovitch a chance to restrain her natural ardour which she did not take; but though the rhapsodical element obscured the tranquil, we were not oblivious to her undoubted gifts. Aubert's Pianoforte Concerto was given for the first time in the provinces. Miss Edith Barnett, who was heard in this work, should rank high among pianists, for she is both emotionally and technically sound. On February 12 Mr. Arnold Trowell figured as composer-violoncellist in his admirable paraphrase of Haydn's Concerto in D, and as composer-conductor in his own 'Niobe.' He shone most in the former rôle, for the Concerto is really enhanced by his treatment, and he played it as perhaps no other British violoncellist could. But his symphonic poem, with its air of fanaticism, dispelled any idea of his being a purist.

One concert was devoted to the orchestral works of Julian Clifford with a programme of astonishing fertility and variety. The Ballade in D impressed its hearers as being a work of real charm, and one which is sure to make its mark. Miss Marie Hall, in Wieniawski's second Concerto and some solos made a great hit on January 30. When all is so easy and natural it is hard to realise that anyone should play the violin less perfectly. Her playing still remains a miracle of true intonation. Some enjoyable violoncello and pianoforte playing was heard from Miss Helen Montgomery and Miss Daisy Quick at their joint recital on January 31.

On February 3 the Hastings Madrigal Society, conducted by Mr. Reginald Groves, joined forces with the Municipal Orchestra in a creditable performance of 'Hiawatha's Wedding-Feast.' There was ample tone from the sopranos, but the other parts wanted more weight. For a first essay with orchestra it was not to be despised, and it should encourage the Society to still greater efforts. It was a one-man programme (Coleridge-Taylor), including the 'Othello' Suite and 'Bamboula Dance,' and its freedom from monotony was a tribute to composer and performance alike.

ISLE OF WIGHT

There has been great activity in musical matters throughout the Island, and much enthusiasm prevails. Mr. Albert Orton, since taking up his residence at Newport in July last year, has given some twenty organ recitals at the Parish Church, also a very successful pianoforte recital on November 27 at the 'Rink.' In October the amalgamation took place of two Choral Societies (of pre-war days) and the Orchestral Society, under the title of the 'Borough of Newport Philharmonic Society.' Mr. Albert Orton was elected conductor, and rehearsals commenced with a hundred and fifty members. The first programme (December 11) consisted of Coleridge-Taylor's 'A Tale of Old Japan' (first performance in the Island), and a miscellaneous second part, band and chorus numbering a hundred and eighty performers. The soloists were Madame Shergold, Miss Dora Arnell, and Messrs. Barrington Hooper and William Frith. On March 4 an orchestral concert will be given, when Mr. Orton will play a pianoforte concerto. 'Messiah' is announced for Good Friday evening, and Cowen's 'Sleeping Beauty' for the final concert in April. By invitation of the Governor, the Society visited Parkhurst Prison on January 22, and gave 'A Tale of Old Japan' and other selections to over six hundred convicts. The Hampshire Organists' Association members visited the Island in September, and the 'Isle of Wight Branch' was formed. On December 6 the members met at Newport, and Mr. Albert Orton, the chairman of the Branch, gave a lecture on 'Accompanying.'

At Ventnor, on February 6, the Island Orchestra, conducted by Miss Eveline Petherick, gave a concert with the following excellent programme of orchestral works: Beethoven's 'Prometheus' Overture, German's 'Nell Gwynn' Dances, Schubert's fifth Symphony, Coleridge-Taylor's 'Novelletten,' Elgar's 'Dream-children,' and Suppé's 'Poet and Peasant' Overture. The same music was played by this orchestra at Ryde on February 7.

LEEDS

To those who can go back and recall the popularity of the 'Italian Symphony' forty years ago it seems strange to describe its performance at the Leeds Saturday Orchestral Concert on February 7 as a welcome revival of a seldom-heard work. Yet such it was at Leeds, for I am unable to recall a single performance in the town for the past twenty-five years. So far as I can tell the only opportunities of hearing it in the neighbourhood of late have been at the Summer concerts at Harrogate, where a yearly series of over twenty weekly programmes makes it possible to include nearly all the classical Symphonies. We understand Mendelssohn's limitations nowadays, but such fresh, optimistic music was very pleasant to listen to. Mr. Hamilton Harty realised its gaiety and élan, and was well seconded by his orchestra, which was admirably suited in this work, the strings in particular being heard to exceptional advantage. Liszt's Pianoforte Concerto in E flat afforded a congenial opportunity to Mr. Frederick Dawson, who is nowhere more popular than in his native town, and whose brilliant bravura gave zest and vitality to his interpretation. Elgar's 'Enigma' Variations were included in the programme, but only a selection was played, an economy which was hardly worth while, especially in a work the interest of which is so well sustained from beginning to end. On January 19 the recently organized Ghent Quartet party, with Mr. Lloyd Hartley as pianist, introduced Elgar's Pianoforte Quintet to Leeds. Here, as elsewhere, it made an instantly favourable impression—indeed, the only doubt engendered in one's mind was occasioned by the thought that facile conquests are not always enduring. But it is difficult to believe that a work so replete with charm, so full of ideas, and so highly individual, can soon grow stale. The *Adagio* is in Elgar's finest style and noblest mood, and is characterised by genuine poetry and warmth of feeling. The concert also brought forward Vaughan Williams's poetic song-cycle, 'On Wenlock Edge,' with Mr. Henry Brearley as vocalist, and Wolf-Ferrari's agreeable Pianoforte Quintet in D flat, to all of which Mr. Bensley Ghent and his associates did justice.

The mid-day recitals at Leeds University have been resumed, and, with the greatly increased number of students, have had very large audiences, so that a love for good music should be inculcated in these young people at an impressionable age. On January 20 Miss Lily Simms and Mr. Lloyd Hartley played Elgar's recent Violin Sonata, and two movements from Brahms's in D minor, and on February 3 Mr. Stanley Kaye, a young Sheffield pianist, gave a recital in which he played MacDowell's powerful and dramatically expressive 'Sonata Tragica.' The Leeds Bohemian Concert on February 11 introduced String Quartets by Haydn, Beethoven (in B flat, Op. 130), and Arensky (in G, Op. 11), of which a party of local artists, with Mr. Bensley Ghent as leader, gave musicianly interpretations.

On January 24 M. Jaques-Dalcroze came to Leeds and, with the assistance of four girls who proved admirable exponents of his methods, demonstrated the value of the Dalcroze eurhythmic scheme. Quite apart from their charm as dances, or rhythmical pantomimes, it was made apparent that such exercises must be of great value in developing a keen sense of rhythm and encouraging alertness of perception. Ballad concerts by Messrs. Cramer's Concert Party on January 21, and Madame Clara Butt's party on February 4, call for no more than passing mention.

LIVERPOOL

There has been no concert given by the Philharmonic Society between January 13 and February 24, an unusually long interval of six weeks owing to the engagement of orchestral players at opera performances at Manchester and elsewhere. How to remedy this state of things is under consideration, and Mr. Ernest Newman has made the sensible suggestion that Liverpool and Manchester should run one orchestra to play the same programmes in both cities each week, and so save time and money in rehearsals without any clashing of engagements. The Philharmonic Choir has recently had the advantage of several special visits of Sir Henry Wood, in order to rehearse Vaughan Williams's 'Sea Symphony,' which is to be performed by the Philharmonic Society on March 2, under Sir Henry's direction.

Mr. Quinlan's fourth concert, on February 7, provided one of the finest orchestral performances heard here for many a day. It was given by the Beecham Orchestra, and conducted by Mr. Albert Coates, whose programme, a model of progressive interest and variety, commenced with Brahms and ending with Stravinsky. Mr. Coates certainly deepened our conviction of Brahms's first Symphony as great music, by an interpretation which was calm, confident, and well-balanced in its alternating strength and serenity. In especial the deep beauty of the slow movement and the elemental grandeur of the *Finale* found true expression. The picturesque music of his master Rimsky-Korsakov —two gorgeously-coloured movements from the Suite, 'The Tale of Tsar Saltan'—and Stravinsky's delirious 'Fire Bird' Dance found Mr. Coates no less resourceful and masterful. Lalo's piquant and glittering 'Symphonie Espagnole' was Madame Renée Chemet's opportunity, and it would be impossible to conceive a more surpassingly skilful and expressive performance of the solo violin part. A line is due to Mr. Peter Dawson's acceptable vocalism in Handel's 'Droop not, young lover,' which he sang very well.

Two distinguished musicians, Mr. Dan Godfrey and Dr. Arthur Somervell, attended a reception by the local members of the British Music Society at the handsome club-room which Messrs. Rushworth & Deaper have provided for the Society's use. At a public meeting held in the evening at St. George's Hall, with Dr. Pollitt in the chair, both visitors spoke with special reference to the artistic needs of Liverpool, first in respect of a large and central concert-room, and, secondly, as to the provision of a municipal orchestra. Neither of these ideas is exactly new, but it was interesting to hear from Mr. Godfrey how very little the municipal music at Bournemouth costs the ratepayers. So far the call had been only one-sixth of a penny in the pound. But Mr. Godfrey knows little about the conditions at Liverpool, and his assumption that municipal music here would actually be a paying concern without a similar and probably much larger call on the rates than at Bournemouth is thought to be a bit wide of the mark. Dr. Somervell took up a higher position in viewing the question as one of necessity in providing the people with a means of satisfying the deep longing for a fuller life which is at the bottom of all the social unrest. To Dr. Somervell the question was not whether it would pay. As a matter of fact, he said 'It didn't pay to get your hair cut.' At the present time the job is to convince the ratepayers that the provision of a municipal orchestra might have prevented the police strike of August last and the subsequent riots, which cost the city nearly £100,000, or a rate of 5*d*.

After an interval of four years, M. Jaques-Dalcroze recently paid another visit to Liverpool, accompanied by four lady experts from his famous school at Geneva. The demonstrations of his much-discussed system of 'Eurhythmic' exercises aroused the usual enthusiasm.

At the fourth concert of the Rodewald Concert Society on January 19 a strong personal interest was added to the programme by the presence of Mr. Frank Bridge, who himself accompanied a selection of his songs, which greatly commend themselves by the freshness of their ideas and modern expression. They were admirably sung by Miss Helen Anderton, a most sympathetic singer, and it was another pleasure to hear Mr. Bridge's pianoforte pieces, 'April,' 'Rosemary,' and 'Valse Capriccieuse,' delightfully played by Mr. Frederic Brandon.

At Mr. Max Mossel's third concert, on January 31, Mr. Lamond gave a notable performance of the 'Appassionata' Sonata, music in which he signally specialises. His exposition of the great work was finely balanced and proportionate, and free from excesses of modern pianism whether of time or tone. A young singer, Miss Dorothea Webb, made a highly favourable impression by her beautiful voice and artistic style in singing two groups of modern French and English songs, which included a notable combination in Debussy's setting of Villon's famous 'Ballade des Femmes de Paris,' with yet another English version by 'W. F. W.' The singer's other well-chosen items included Somervell's 'Twa Sisters of Binnorie' and Balfour Gardiner's 'Winter' ('When icicles hang').

At the Wednesday afternoon concerts at Crane Hall the players have included Mr. Josef Holbrooke, who gave a varied selection with acceptance, including his new fantasia, 'Barrage,' in which is at least a suggestion of heavy gunfire, and 'Affection,' which made an immediate appeal by its comparative simplicity and beauty. Mrs. St. George Moore and Miss Gertrude Morris also found favour as pianists, to whose number was added distinction by players of outstanding powers in Mr. Joseph Greene and Mr. Anderson Tyrer. The singers included Miss Vivian Edwards (who introduced folk-songs of Greece, Macedonia, and Serbia), Miss Gladys Moger, Miss Amy Taggart, Miss Edina Thraves, and Mr. F. George, while the violinists were Miss Constance le Mesurier and Miss Jo Lamb. The Warrington Musical Society performed Coleridge-Taylor's 'A Tale of Old Japan' on February 5, with Miss Dorothy Silk, Miss Helen Anderton, Mr. W. Heseltine, and Mr. J. Huntington as vocal principals. Mr. Frank H. Crossley conducted a very good performance, which ended with Wagner's 'Hail, bright abode' for orchestra and chorus. Another well-managed Society, the West Kirby Choral, sang Elgar's 'Dream of Gerontius,' conducted by Dr. W. B. Brierley, on February 11. The vocal principals were Miss Astra Desmond, Mr. Joseph Adams, and Mr. Samuel Mann.

In Mr. Vasco Akeroyd—so well known at Liverpool as a violinist and as conductor of the Akeroyd Symphony Orchestra—Mr. Josef Holbrooke will find an amiable and accomplished companion and coadjutor during his musical tour in the West Indies.

MANCHESTER AND DISTRICT

The season 1920-21 will witness the turnover of the Hallé concerts to their pre-war footing, with twenty concerts—five on Saturday and the others on Thursday—a resident permanent conductor in Mr. Hamilton Harty, and an increase in the strings department of the band, which, if not attaining the strength of the Richter days, will yield a much more satisfactory balance than at present. Sir Thomas Beecham and Mr. Albert Coates will conduct two or three concerts each, as guest-conductors, and although the former relinquishes his position of musical adviser and director, he will still retain an active interest in the Society's doings.

This plan would seem to combine the advantages both of an orchestra mainly under one conductor with (for the public perhaps more than for the players) that infusion of freshness of method and outlook obtainable from visits by so distinguished guest-conductors.

Wednesday, February 11, 1920, should stand forth in British operatic and musical chronicles as the occasion of the first matinée performance of 'Parsifal,' representing as has been well said 'the highest achievement of day-time art in our City.' Manchester has recently been the Mecca of the musical North. Visitors from far and near have thronged its opera house, and the culmination was reached in the week which brought this 'Parsifal' matinée, that was followed the next evening by the Beecham production of the 'Mastersingers.' The 'Parsifal' representations have steadily matured, more particularly in the orchestral playing. Mr. Percy Pitt took charge during Mr. Coates's orchestral tour, and perhaps emphasized rather more the symbolical solemnity of the drama. Some have found it more tedious, but gaining a heightened mystical significance. Variations in the original cast have been made owing to illness—Foster Richardson vice Norman Allin (Gurnemanz); Edmund Burke vice Percy Heming (Amfortas), whils

'Parsifal' has been sung by Mullings and Hyde alternately. The Grail Knights' chorus has not much improved, but the latest performances, coming after the despatch of these notes, bid fair to attain a still higher unity of effect.

The 'Mastersingers' production, on February 12, laboured under certain disabilities. Sir Thomas Beecham's absence from Manchester until the very week of production threw the full weight of final preparation into a too brief period. Changes in the cast were necessary owing to illness and other causes, and two members at least were on the verge of breakdown at the fall of the curtain. The wonder is that so great a task was carried through at all. This opening performance produced nothing like the same sense of æsthetic satisfaction as did 'Parsifal,' although the orchestral playing was of a higher order. My first impression (to be confirmed or otherwise by further experience during the last week) was that, as a whole, it was not so mature a production as was that memorable occasion during the ill-fated Denhof venture some years ago. The cast did not give one the same sense of sufficiency and efficiency, possibly due to the sense of strain under which all participating must have laboured, and attributable to causes above-mentioned. The Beecham Company possesses in Messrs. Austin and Ranalow two singers who played Hans Sachs alternately during the Denhof tour years ago. Mr. Ranalow, at very short notice, prepared afresh the rôle of Sachs, owing to Mr. Edwin Shanks's inability. Mr. D'Oisly played David, and the other members of the cast were represented as follows, viz., Pogner (Edmund Burke), Walther (Webster Millar), Beckmesser (Herbert Langley), Eva (Miriam Licette), and Magdalene (Edith Clegg). Among the men's parts Messrs. Ranalow and D'Oisly stood forth as the two chief pillars of the production. Mr. Langley's Beckmesser struck me as a distinct misconception of Wagner's intention. It should be purely satirical; pedantry was meant to be guyed, but suggested in the sly, mirthful, nimble 'dig in the ribs' manner rather than in the realist comedy manner used by Mr. Langley. One would respectfully submit that his somewhat boisterous buffoonery is quite alien to the part. Walther in Webster Millar's hands will develop materially before the Manchester season ends. It possesses already many elements of distinction, conspicuously that imaginative suggestion of improvisation. Not unnaturally Manchester music-lovers are following the career of this native singer with intense interest, and recall his singing of the Prize Song at Hallé's in Richter's last year, an achievement of such exaltation as to inspire wonder whether he would ever have the chance to interpret the rôle. That was one of the few occasions when the veteran conductor beamed satisfaction.

On ocean-going liners the most fascinating personality for me is the wireless operator, and my imagination was ever stimulated when the shrill tell-tale hum of his apparatus was heard. Beecham has that same uncanny faculty of getting into the swiftest responsive touch with every member of his audience and of his forces. The whole theatre infallibly maintains sympathetic contact with the intense vibrations radiating from this high-powered human dynamo. Detention in Paris prevented his conducting De Lara's 'Naïl' on February 5. At two or three hours' notice Mr. Clarence Raybould took charge. Miss Buckman received a cable just before the performance telling her of a great domestic bereavement, but bravely stuck to her post. Such a crowd has never before thronged the opera house. The splendour of the mise-en-scène left one breathless with wonder. Mr. Charles Ricketts has excelled the Russians at their best. The cast included Miss Buckman, Messrs. Mullings, Heming, and Hyde. There was every element present for a memorable night, save the all-important one of a composer's ability to make the life-blood of musical inspiration course through the veins of a thoroughly romantic story. Only in the changeful rhythms of the Café dances in the second Act was there any evidence of vitality. For the rest the opera is noticeably anæmic, and the abiding impressions are of the art of Charles Ricketts rather than of De Lara.

Mr. Clarence Raybould has definitely 'made good' as conductor during this season. It has already been stated that he filled the breach in 'Naïl'; 'Falstaff' and 'Figaro' revealed his instinctive qualifications even more clearly. 'Figaro' now runs like the beautifully balanced piece of human mechanism that it is, without jarring or jolting; but all the same it needs a governor to prevent it racing away, and, slightly to vary the mechanical metaphor, Mr. Raybould does not make the mistake of always driving on the fast pulley, in this respect showing great discernment. The main features in the 'Figaro' cast remain undisturbed—and wisely so. In the lesser ones every opportunity for judicious variation is used, with happy results, when once close adjustment has been secured.

'Prince Igor' has made a record in that extra performances other than those originally advertised have had to be given, with Mr. Goossens in charge in the absence of Mr. Coates. Textile Manchester was keenly interested, both in 'Prince Igor' and 'Naïl,' in the fact that many of the gorgeously rich colour effects in the garments were largely obtained in printed and stencilled cottons—some patterns used being procurable in ordinary drapers' shops. So much for the scenic artists' discernment.

The Quinlan orchestral concert again clashed with a 'Parsifal' evening. It is always difficult truly to assess a touring orchestra. Each performance is practically an additional rehearsal, and by the time Manchester is reached each player is thoroughly at ease, and yet not too familiar with the programme as to be stale. The band of London players under Mr. Coates was the fullest-toned one I have heard in this country since 1914. Coates's reading of Brahms's Symphony No. 1 was essentially virile. His phrasing had the lithe, taut, muscular quality of the athlete in training—resilient and resourceful. After a longish operatic dose, all one's senses thrilled responsively to the call of big stuff like this, and everybody in the hall seemed to feel the spaciousness of its horizon.

The Tuesday mid-day audiences have recently had experiences so varied as the big Hugo Wolf songs sung by Mr. Kingsley Lark and an Eurhythmic display by Miss Elsie Findlay and assistants, and then they go off to the Royal Exchange a few yards away, buying and selling mills or shares, cotton and yarn and cloth, or worrying over falling exchanges and impending labour troubles. Those brief minutes snatched from business cares must help to make life more sane and wholesome.

NEWCASTLE-ON-TYNE AND DISTRICT

For many years Newcastle has had to be content with, at best, two operatic visits, each of a fortnight's duration per twelvemonth. At present the town is revelling in the luxury of a seven weeks' season, and has had the opportunity of hearing the first performance of Alick McLean's 'Quentin Durward,' which was given a warm reception by a full house. The opera is bright and tuneful, though at places it tends to lapse into the conventional. Quite a notable event was the revival of 'Tristan and Isolda,' which had not been heard here for several years. Crowded audiences have been a consistent feature of the Carl Rosa Company's season, and this should encourage the Company to give Newcastle more attention in future.

On January 14, Messrs. H. Sheepshanks and Ernest Sharp gave a pianoforte and violin recital in which the principal items were Elgar's Sonata (Op. 82) and Mozart's in B flat. The former work received a quite spirited performance.

Messrs. Carl Fuchs and E. L. Bainton, at a 'cello and pianoforte recital on January 19, introduced Debussy's Sonata for this combination, when the work received its first performance at Newcastle. The remainder of the programme was drawn from Scarlatti, Bach, Beethoven, Reger, Elgar, Rachmaninov, Sinding, and Moszkowski.

Another pianoforte and violin recital, by Miss A. M. Eckford and Mr. A. Wall, took place on January 26, and again the programme showed an interesting variety of periods and styles—Scarlatti, Bach, Schumann, Chopin, Debussy, Ravel, Parry, and Bainton all being represented.

The Catterall String Quartet played on January 28 to a large audience, giving an exquisite performance of Debussy's Quartet (Op. 10), Beethoven's in B flat (Op. 130), and Ernest Walker's 'Phantasie.' The last-named work possesses great charm, and is distinctly individual. It is a matter for regret that the composer's name does not figure more frequently in concert programmes.

Miss Gladys Willis, a very promising young pianist, who is still in her 'teens, gave a recital on February 3, when her

programme included Beethoven's 'Sonata Appassionata,' and items from Chopin, Liszt, and Paganini.

The Newcastle Bach Choir, under Mr. W. G. Whittaker, gave its second concert of British music on February 7. A programme combining a happy intermingling of ancient and modern, grave and gay, attracted quite a large audience that obviously thoroughly enjoyed the artistic fare provided. The choral items, which were unaccompanied, consisted of Wilbye's madrigals 'Softly, O softly,' and 'Down in a valley'; Dowland's Ayre, 'Now, O now, I needs must part'; Morley's ballet, 'Shoot, false love'; Balfour Gardiner's folk-song settings, 'The Three Ravens' and 'The hunt is up'; and two Scottish melodies, 'The Captain's Lady' and 'The Deil's awa',' set by W. G. Whittaker. These were interspersed with pianoforte solos by Mr. E. L. Bainton, who gave brilliant interpretations of representative pieces by John Ireland, Frank Bridge, and Percy Grainger.

The Newcastle Philharmonic Orchestra gave its second concert on Sunday afternoon, January 25, the programme consisting of Dvorák's 'Carnival Overture,' Elgar's 'Enigma Variations,' Grainger's 'Molly on the shore,' Borodin's 'Danse Polovstienne' (from 'Prince Igor'), and the late Ernest Farrar's 'Heroic Elegy.' Mr. E. J. Potts sang Stanford's 'Songs of the Sea,' and Mr. E. L. Bainton conducted.

NORWICH

The Philharmonic Society continued its serious course on February 12 with two most successful concerts. In the afternoon the chief items of the programme were César Franck's fine Symphony in D minor, and Lalo's Concerto for violoncello and orchestra, the solo part in which was played by the Belgian 'cellist, M. Georges Pitsch, who was several times recalled after an exceptionally fine performance. Miss Olive Sturgess sang an air from Puccini's 'La Tosca,' with orchestra, and the concert finished with a vigorous presentation of the 'Meistersinger' Overture. St. Andrew's Hall was filled to its utmost capacity.

In the evening the concert was more or less of a popular character, and included the first movement of Tchaikovsky's Pianoforte Concerto in B flat minor, the solo part being played by an exceptionally clever young pianist, a native of Norwich, Miss Doris Rena Cocks. She had a great reception at the close of a really fine performance. The programme also included a selection from Gounod's 'Faust,' with Miss Olive Sturgess, Mr. A. E. Senior, and Mr. Joseph Jones as soloists, and the Norwich Choral Society. The hall was again full. Dr. Frank Bates conducted both concerts.

NOTTINGHAM

The National Federation of Discharged Sailors and Soldiers benefited by a concert given in the Theatre Royal on January 25. The Federation's Military Band played three selections. The Nottingham Gleemen gave Elgar's 'It's oh! to be a wild wind,' with admirable restraint and delicacy, and followed with the same composer's 'Feasting I watch,' and Sullivan's 'The Beleagured.' Solos were sung by Miss Gladys White (soprano), Madame Ethel Parkin (contralto), Mr. Herbert Smith (tenor), and Mr. Harry Topham (bass). An interesting lecture on Church Music was given by Dr. Radcliffe on February 1, when illustrations were supplied by the Nottingham Harmonic Glee Society under Mr. Gilbert Summers. Items effectively rendered included 'Come unto Me' (A. Page), 'God is a Spirit' (Sterndale Bennett), 'The Wilderness' (Goss), and 'Music All Powerful' (Walmisley). The tenor Passion music from 'Messiah' was sung by Mr. G. Allen. Mr. Johnson was aided by Miss Minnie Wilson on February 1, when this clever pianist collaborated in a performance of Guilmant's 'Scherzo Cappriccio.' Miss Wilson also gave Mozart's 'Pastorale Variée' and Paderewski's 'Cracovienne Fantastique.' Mr. Johnson's solos comprised the 'William Tell' Overture, Merkel's Sonata in E minor, Wolstenholme's Ballade in D flat, and two attractive examples of MacDowell.

Miss Jean Sterling Mackinlay proved a powerful attraction at the Albert Hall People's Concert on February 4. Miss Mackinlay's versatility and originality were displayed in all her work. Organ solos by Mr. Johnson were also included in the programme.

The Derby Post Office Musical Society gave an excellent account of its capabilities on January 21, under Mr. John Daulby Peake. Among other choral numbers were Elgar's 'Land of Hope and Glory,' and 'As torrents in Summer.' The choir's most ambitious effort, Wagner's 'Hail, bright abode,' reflected credit on all concerned. Miss May Hargreaves displayed a flexible soprano in such songs as Arditi's 'Il Bacio,' and Mr. J. Coleman—of Lichfield Cathedral—sang with artistic effect. Mrs. J. W. King's solos were infused with dramatic fervour, her finely trained contralto voice being fully appreciated. Mr. W. Daltrey's violin solos showed great executive skill.

St. Luke's Choral Society gave its inaugural performance on January 21, when Cowen's 'Rose Maiden' was chosen. Under Dr. A. G. Claypole the new Society revealed much promise. The soloists were Miss E. Slack, Madame E. Mayle, Mr. H. Baylis, and Mr. T. Barton. Mr. Frederick Dawson gave a lecture-recital in the Temperance Hall, Derby, on January 22, illustrating his remarks by examples from the works of Bach, Beethoven (the 'Waldstein' Sonata), Chopin, Schumann, Liszt, Ravel, Bridge, and Scriabin. The Corporation Committee is once more to be congratulated on the class of music offered, and the appreciation it received.

The Long Eaton Orchestral Society's second concert was held on February 5, Mr. F. Mountney conducting. Dr. F. H. Wood's variations on 'My Love's an Arbutus' possessed special interest, from the composer's long connection with matters musical at Long Eaton. Mr. A. Trowell's 'cello solos were brilliantly executed, and Miss Lucy Nuttall's beautiful contralto voice evoked much applause.

The Louth Choral Society's chorus and orchestra presented Mendelssohn's 'Hymn of Praise' on February 5, under Mr. O. M. Price. The principals were Miss H. Talbot, Mr. J. W. Hepworth (Lincoln), Miss Evelyn Alexander (Hull), and Mrs. F. Tyler (pianoforte).

The long-looked for visit of the Beecham Symphony Orchestra to Leicester took place on February 10. The programme opened with Beethoven's seventh Symphony, other orchestral numbers comprising the Good Friday music from 'Parsifal,' the last movement of Rimsky-Korsakoff's 'Scheherazade' suite, and Elgar's 'Introduction and Allegro.' Madame Renée Chemet played Saint-Saëns's third Violin Concerto with her usual brilliance, while Miss Edna Thornton sang the aria 'O Righteous God' from 'Rienzi.' It speaks well for Leicester's appreciation of a fine concert when we find that few members of the audience left before the end of a three hours' performance.

SHEFFIELD AND DISTRICT

The University Musical Society, as befits its peculiar character, busies itself with the study and presentation of works that do not ordinarily come within the scope of the average choral organization. In this way the Society has done good service by the revival of certain of Purcell's compositions and of Bach's lesser-known Church Cantatas. At the last concert however the members essayed a modern work, Parry's 'The Chivalry of the Sea.' A small choir, drawn mainly from present and past students, gave, under Dr. Coward's direction, an accurate and expessive performance of the vocal portions, while a string orchestra led by Mr. John Collins, and supplemented by judicious filling-in of the wind parts by Mrs. Patten at the pianoforte, played the characteristic instrumental portions. The music is an impressive setting of Robert Bridges's touching tribute to the men of the sea. Its suitability for a small choral body was made manifest, and musical societies will no doubt in increasing numbers take up what is one of the great English composer's most beautiful works. Mendelssohn's 'Lauda Sion' was also performed, though with less convincing zest, under the same conditions. A newly-formed quartet party, the Sheffield String Quartet, played Beethoven's Op. 18, No. 3, and works by Dvorák, Tchaikovsky, and Grainger. The ensemble was polished to a degree, while the intonation and phrasing betokened careful and informative rehearsal.

At the fourth Sheffield Subscription Concert a quartet from the Beecham Opera Company—Miss Agnes Nicholls and Messrs. Frank Mullings, Norman Allin, and William

Michael—appeared in a concert version of the Nile Scene (Act 3) from 'Aïda.' Under stress of the dramatic situations the singers discarded the reticent conventions of the concert platform, with great gain to the import of the music. The experiment was so successful as to ensure a continuance of similar 'operatic' concerts in the future. Selections from 'Othello,' 'Il Seraglio,' 'La Bohême,' 'Pagliacci,' and 'Faust' were also included in the programme.

The resumption of the Foxon Five o'Clock Concerts furnishes a fortnightly music-making which possesses several unique features. Pride of place is given to the music rather than to the performers, and some interesting and little-known works are heard at each concert. Glazounov's first Pianoforte Sonata, finely played by Miss Helen Guest, was thus heard for the first time at Sheffield. Despite its mannerisms and the limitation of its emotional outlook, this number proved to be of arresting beauty. Another masterly work heard at these concerts was Dvorák's Sonata for pianoforte and violin, played with intelligent penetration by Miss Minnie Wilson and Mr. Allan Smith. Some unfamiliar songs by Bantock were expressively sung by Mr. Harry Skerritt, and Mr. Joseph Markham was sincere and artistic in Bach's 'I know that my Redeemer liveth' (from the Cantata of the same name).

CONTENTS

	Page
New York Symphony Orchestra: European Tour ...	153
Three Stories and a Moral: A Problem for Teachers. By Alfred Kalisch	155
Modern British Composers—VIII. Herbert Howells *(concluded)*. By Edwin Evans	156
The Organ Works of Bach. I.—Early Works *(continued)*. By Harvey Grace	159
Colour in Music. By Arthur L. Salmon	162
Interludes. By 'Feste'	163
New Light on Early Tudor Composers. VI.—Richard Pygot. By W. H. Grattan Flood	166
'The Great God Pan' and one of his Critics. By H. Orsmond Anderton	167
Wesley, Mrs. Oom, and the 'Forty-Eight.' By Richard Capell	170
Occasional Notes	171
Beethoven after a Hundred Years. By George Gardner	172
The Musician's Bookshelf. By 'Feste'	174
The Ideas of M. Vincent D'Indy. By C. Saint-Saëns	176
London Concerts. By Alfred Kalisch	177
Opera in London. By Francis E. Barrett	178
Choral Notes and News. By W. McNaught... ...	179
Chamber Music for Amateurs	181
Church and Organ Music	182
The Evolution of the Modern Organ *(concluded)*. By George Dixon	182
Letters to the Editor *(with Illustration)*	191
Obituary *(with Portrait)*	192
Sixty Years Ago	193
Purcell's 'Fairy Queen' at the New Theatre, Cambridge	193
Carillons	194
Royal Academy of Music	194
The Musical Association	195
Glastonbury Festival School	195
Music in the Provinces	196
MUSIC:	
'I heard a voice from Heaven.' Anthem for Four Voices. By THOMAS TOMKINS (*c.* 1575-1656). Edited by IVOR ATKINS	

THREE EXTRA SUPPLEMENTS are given with this number:—

1. *Portrait of Walter Damrosch.*
2. *By the Waters of Babylon. First Chorus from Psalm 137. By H. Goetz.*
3. *Competition Festival Record.*

ORGAN FOR SALE.—Two-Manual, 56 Notes, Pedals, full size, 14 Stops, and 2 Couplers. Suitable for a Church. Complete specification upon application to T. F. Pickering, 36, Railway Street, Heath Town, Wolverhampton.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BIGGS, ALLAN.—"Légende." For Pianoforte Solo. 2s.

BOYCE, WILLIAM.—"Turn Thee unto Me." Anthem for Soprano Duet and Chorus. Edited by JOHN E. WEST. (No. 1075, Novello's Octavo Anthems.) 4d.

BROWNING, S.—"Ave Maria" (No. 3), and "Lead, Kindly Light." 4d.

DEERING, RICHARD.—"The Cryes of London." Humorous Fancy. For S.A.T.B. Edited by SIR FREDERICK BRIDGE. (No. 1346, Novello's Part-Song Book.) 6d.

FARRAR, ERNEST.—Two Pastorals: "Come you, Mary," and "Who would Shepherd pipes forsake." Two Keys. 2s. each.

GATTY, NICHOLAS.—Three Short Odes for Chorus and Orchestra. (1. "Truth is a golden thread"; 2. "Unfathomable Sea"; 3. "To suffer woes"). 2s.

GIBBONS, ORLANDO.—"The Cryes of London." Humorous Fancy. For S.A.T.B. Edited by SIR FREDERICK BRIDGE. (No. 1345, Novello's Part-Song Book.) 6d.

GOETZ, H.—"By the waters of Babylon." First Chorus from Psalm 137. (No. 1076, Novello's Octavo Anthems.) 3d.

HALLS, A. E.—Communion Service in E flat. 1s.

HANDEL, G. F.—"Alcides' name in latest story." Recitative and Air. From "Hercules." 1s.

HEWSON, G. H. P.—"Where'er I see those smiling eyes." Old Irish Air. Arranged for Mixed Voices. 2d.

MALONEY, C. E.—Te Deum laudamus. In C. 6d.

—— "Crossing the bar." For S.A.T.B. 3d.

MCNAUGHT, W.—"The Piper." Song. In D, E flat, and F. Each, 2s.

NEAVE, MRS. SHEFFIELD.—"In memory of our Dead." (1914-1918.) Hymn. 4d.

PENNINGTON-BICKFORD, REV. W.—Benediction Hymn. No. 4. ("Saviour most dear"). 1d.

SCHOOL MUSIC REVIEW (No. 333) contains the following music in both notations:—"Let Snowdrop rest." Unison Song. From "Snowdrop and the Dwarfs." W. MCNAUGHT. "April Showers." Arranged as an accompanied Two-part Song. J. L. HATTON. 1½d.

SCHOOL SONGS. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). *B.* Voice parts only, in Tonic Sol-fa Notation. *A.* *B.*

No. 1227. "My Treasure." Unison Song. C. G. REISSIGER ... ... 1½d. —

TONIC SOL-FA SERIES:

No. 2310. "Oh! the noble Duke of York." Humorous Four-part Song for Mixed Voices. N. F. BYNG-JOHNSON 1½d.

No. 2311. Ditto. For Male Voices. (T.T.B.B.) N. F. BYNG-JOHNSON 1½d.

No. 2313. "The sweet and merry month of May." Madrigal. WILLIAM BYRD 2d.

No. 2314. "Drink to me only with thine eyes." Arranged as a Four-part Song. By H. ELLIOT BUTTON 1½d.

TUCKETT, J. E. SHUM—"Sae far awa'." Song. 2s.

WAGNER, R.—"Parsifal." Prelude, Transformation Scene, and Grail Music, from Act I. English Version by CLAUDE AVELING. 1s. 6d.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

BUCHANAN, A. M.—"Peace." Song.

DURING THE LAST MONTH—*(Continued).*

DELAMARTER, E.—"Gifts." Song.
—— "He leads us on." Song.
—— "Love free." Song.
—— "Moods." Song.
—— "Summer Lullaby." Song.
FORSYTH, CECIL.—Choral Orchestration.
JENNINGS, A. B., JUN.—"When to the Temple Mary went." Anthem. For Epiphany. 15 cents (6d.).
LUTKIN, P. C.—"Misty Moon" Part-song. For Mixed Voices. 12 cents (4d.).
McCOLLIN, FRANCES.—"At Eventide." Song.
SANDERS, H.—"The Londonderry Air." Arranged for Organ.
WEBBE, W. J.—"Mr. Nobody." Two-part Song. For Children's Voices. 12 cents (4d.).

MR. WATKIN MILLS has great pleasure in recommending his two Pupils,

MISS WINIFRED E. WOOLLATT (SOPRANO)
AND
MR. HAROLD H. GLOVER (BASS-BARITONE)

For Oratorio, Ballad Concerts, At Homes, Receptions, &c.
Apply, "Harwin," c/o 40, Mona Road, West Bridgford, Notts.

MR. ERNEST A. FLAMBE (BASS).
Oratorio, Concerts, Receptions, &c.
PASSION MUSIC, STAINER'S "CRUCIFIXION," ETC.

"Mr. Flambe . . . . has a good natural Bass voice, &c." *(The Era*, October 22, 1919).

"It was evident at the outset that the singer was a man of catholic tastes. . . . . His programme did more than cover a wild field. . . . . Mr. Flambe showed good intentions, &c., &c." *(Daily Telegraph*, October 15, 1919).

"Mr. Flambe is well known as an accomplished vocalist, and was quite up to his best form . . . . He is especially to be congratulated on his choice of songs. . . . . &c., &c." *(Streatham News*, October 17, 1919).

For dates, &c., address: 67, Ashbourne Avenue, Mitcham, Surrey.

K. J. KEY
BASS-BARITONE. "Crucifixion," "Messiah," &c.
4, Gosfield Street, Portland Place, W. 1.

MR. CHARLES THORNTON
BASS-BARITONE.
"The success of the evening"—as Mephistopheles in concert performance of Gounod's "Faust."—*Croydon Advertiser*, Jan. 24, 1920.
For vacant dates, write:
Mr. Charles Thornton, Cook's Music Studio,
28, George Street, Croydon.

MR. HARRY EDMONDS
(Late Solo Tenor, St. Margaret's, Westminster).
Available for "Elijah," "Messiah," "Crucifixion," &c.
For terms and vacant dates, apply, 70, Brentham Way, Ealing.

ALTO-SOLOIST, considerable experience, desires to form PART OF A TRIO OR QUARTET; also OPEN FOR ENGAGEMENTS—Oratorios, &c. Write, Charles H. Brabham, 24, Kingdon Road, West Hampstead, N.W. 6.

PROFESSOR OF SINGING WANTED (Male) at the Training College, Grahamstown, South Africa. L.R.A.M. or A.R.C.M. £300 per ann. guaranteed, with opportunities for earning more. Apply, 41, Cavendish Road, Brondesbury, N.W. 6.

ASSISTANT-ORGANIST (voluntary) REQUIRED. Use of Organ and Lessons in return for help. Write, Organist, St. Barnabas, Pimlico, S.W. 1.

ORGANIST-CHOIRMASTER WANTED, Loughborough Parish Church. Recitalist. Expert Choirmaster essential. Mixed Choir; Congregational Singing. Fine Church; large congregations. Up to £100, according to ability. Full particulars, whether married, age, and copies of three recent testimonials (dated). Apply, at once, to Rector.

PIANIST seeks opening in DANCE ORCHESTRA or other EVENING WORK. Write, "A. D.," 9, Courthope Road, Hampstead, N.W. 3.

MESSRS. ELKIN & CO.

Have pleasure in announcing that they have made an arrangement with the distinguished Conductor-Composer,

ALBERT COATES

under which they will be the Sole Publishers of his Pianoforte Music and Songs.

The following are now ready:

PIANO SOLO.

	s.	d.
Idyll	2	0
In Memoriam	2	0

(1. ANGELUS. 2. LACRYMOSA.)

Four Old English Dances
Complete - - - 3s. 0d.

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET, LONDON, W.1.
AND OF ALL MUSIC DEALERS.

"MUSIC & LETTERS."
A New Musical Quarterly.

EDITED BY A. H. FOX STRANGWAYS.

The Second Number, ready March 15th, will contain the following articles:—

POEM: NOCTURNE	*Bowyer Nichols*
RALPH VAUGHAN WILLIAMS ...	*The Editor*
THE LETTER AND THE SPIRIT	*R. Vaughan Williams*
HUBERT PARRY	*R. O. Morris*
THE VIOLONCELLO	*Guilhermina Suggia*
MOZART, AND THE EUROPE OF HIS DAY	*W. Warde Fowler*
THE FUTURE OF THE ENGLISH SONG.—II.	*H. Plunket Greene*
PURCELL'S DRAMATIC MUSIC	*E. D Rendall*
THE MYSTERY OF ELCHE ...	*I. B. Trend*

CURRENT TOPICS; ROME, PARIS, LONDON.
REVIEWS OF BOOKS.
MUSIC PAGES.

This number will contain a portrait by WILLIAM ROTHENSTEIN of Dr. RALPH VAUGHAN WILLIAMS.

Collotype reproductions of Mr. Rothenstein's portrait (numbered) on hand-made paper, measuring 10 by 12 ins., will be on sale at Berners Street, on March 15th. Price 5s. each.

Annual Subscription, 12*s.* 6*d.*, *post free.*
Single Copy, 3*s.* 6*d.* *Post free*, 3*s.* 10*d.*

THE MANAGER,
"MUSIC & LETTERS," 18, Berners Street, London, W. 1.

ORGANIST-CHOIRMASTER requires Appointment near Stafford. Communicant and Recitalist. Recommended by the Rev. Prebendary Royds, Rector of Haughton, Stafford. Apply, "Organist," 71, Doxey, Stafford.

ST. MARK'S CHURCH, Regent's Park Road, N.W. LESSONS GIVEN upon the fine 3-manual (Willis) ORGAN. Pupils allowed to practise. Frederic Lacey, Organist.

ST. BEES SCHOOL, CUMBERLAND.—Wanted, for this Public School of 300 Boarders, an ASSISTANT MUSIC-MASTER. Must be fully qualified to Teach and Train a School Orchestra. Must be unmarried, and experience as Boy or Master in a Public School much preferred. Would suit a University man taking up Teaching of Music as his profession. Apply, The Head-master.

L.R.A.M., A.R.C.M., desires post as MUSIC-MASTER (Piano, Singing, and Elocution) in Provincial School. N. Lincs. or York pref. "S.," c/o Novello & Co., 160, Wardour St., W.1.

MUSIC-MASTER REQUIRES POSITION in Public or Private School. Thoroughly experienced in Teaching of Pianoforte, Organ, and Voice-Production. Write, Victor H. Burraston, Coniston, Hayward's Road, Cheltenham.

PIANIST (late Ada Lewis Scholar, R.A.M.) desires to meet Instrumentalist or Vocalist for COMBINED PRACTICE. Apply, "A. P.," 210, Harrow Road, London, W. 2.

CAPABLE PIANIST desires Engagements as ACCOMPANIST. Good Reader. Low fee to obtain experience. "Pianist," 20, Braemar Avenue, Wood Green, N. 22.

ACCOMPANIST desires NIGHTLY ENGAGEMENTS. Ex-Service man, and has previously Accompanied well-known Artists. Address, 216, Lewisham High Road, S.E. 4.

SMART, ENERGETIC MAN, of good education and appearance; must be musical, a good pianist, and singer if possible, for duties in connection with Concert work, interviewing Artists, and Propaganda in a Music Publishing business. Write, stating qualifications and experience (if any), "A.," c/o Anderson's Advertising Agency, 14, King William Street, Strand, W.C. 2.

TUNER REQUIRED for Music House in the Midlands. Apply, with particulars, wages, &c., Box 42, c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

WANTED.—First-class OUT-DOOR TUNERS AND REPAIRERS. Old firm with good connections. Applicants must be good Tuners, able to carry out the usual small Repairs. Cycling is essential, though there are plenty of train journeys. Terms offered: £4 weekly, all expenses, refreshment allowance, and cycling at 1½d. per mile; also commission on sales and repairs. Lovely district, healthy. Permanency to right men. Apply at once, with one or two testimonials, experience, age, if married, and state if trial can be given. Heins & Co., Ltd., Piano and Organ Stores, Abergavenny, Monmouthshire.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

AMERICAN ORGAN WANTED.—Two Manuals and Pedals preferred. Lowest cash price to M. T. Moore, 54, City Road, London, E.C. 1.

PIPE ORGAN WANTED for Large Cinema. Full particulars to Abbott's Orchestral School, 47, Uxbridge Road, Shepherd's Bush, W. 5.

FOR SALE.—A REED ORGAN, by MASON & HAMLIN. Two Manuals, Pedals and Swell, 23 Stops. Hand or Pedal blown. Further details on application to Mr. Ll. T. Edwards, "Ardwyn," Rising Brook, Stafford.

FOR SALE.—BROADWOOD GRAND PIANO. 8-ft. polished Rosewood Case. Perfect tone, quality, and finish. Write, in first instance, C. C. Garland, 22, Kymberley Road, Harrow.

FOR SALE.—VIRGIL CLAVIER (solid oak). Seven octaves. £7. Machin, 3, Atterby Terrace, Stockton-on-Tees.

FINE FOUR-STRINGED DOUBLE-BASS for SALE. Just overhauled by Hawkes. Seen in City. Thirty guineas only. Stansfeld, Lee House, Baker Street, Enfield.

CORNET (ANTOINE CURTOIS).—B flat; Silver-plated; rich tone. Nearly new. Case. £10. Salsbury, 334, Ewell Road, Surbiton.

DOUBLE-ACTION HARP FOR SALE. Makers, ERAT. £80 or near offer. Apply, 14, Tennison Road, South Norwood, London, S.E. 25.

OVERSTOCKED LIBRARY.—A large quantity of MUSIC FOR SALE. Anthems, Part-Songs, Choruses, and Works. Mixed and Male Voices. Send stamped envelope for list and prices, to F. W. Harvey, 34, Addington Road, Reading.

ST. GEORGE'S CHAPEL, WINDSOR CASTLE. There is a VACANCY for an ALTO LAY-CLERK. Candidates should apply for information to H. Deane, Esq., Chapter Office, Windsor Castle.

SET OF ORGAN PEDALS AND STOOL.—169, Barry Road, Dulwich, S.E. 22.

PEDALION FOR SALE.—Bargain; room wanted. Can be tried with a Piano at 4, High Street, Hampstead, N.W. 3.

WANTED.—SECOND-HAND COPIES OF BEETHOVEN'S OVERTURES for Pianoforte Duet. State edition and cost, to Capt. P. A. Chubb, 11, Conduit Road, Bedford.

WANTED TO PURCHASE.—MUSIC AND PIANOFORTE BUSINESS, in sea-side town, or near. Must be a paying concern and stand strictest investigation. Teaching connection attached preferred. Partnership entertained. Apply, "R.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W. 1.

JUST PUBLISHED.—"STORIES AND THOUGHTS IN VERSE." FOR YOUTH AND AGE. With photograph. By Frances Helen Pumfrey. 2s. net. William Walker, 28, Paternoster Row, London, E.C. 4. A nice gift-book for Easter. Also THREE FESTIVAL HYMNS, WORDS AND MUSIC. Price 2d. Novello & Co. Mr. Sydney Nicholson says: "They are melodious." Order now.

BASSES AND BARITONES should buy "SONGS OF THE NIGHT" (OAKLEY). Two Sets: Nos. 1-4 and 5-7. Price 2s. each Set. WEEKES & Co., 14, Hanover Street, W. 1.

ROMANCE for 'Cello and Piano (6—2 pages), 2s. RESPONSES and Setting of the LORD'S PRAYER, 4d. By C. T. Heaviside. For copies, address, 27, Torwood Street, Torquay.

THE IDEAL METHOD
OF
MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,

SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

JUST PUBLISHED.

SHEPHERDS' DANCE

From "HENRY VIII."

THE WORDS WRITTEN BY

W. G. ROTHERY.

THE MUSIC BY

EDWARD GERMAN.

ARRANGED AS A TWO-PART SONG BY THE COMPOSER.

PRICE THREEPENCE.

Also Published with Staff Notation and Tonic Sol-fa combined.

London: NOVELLO AND COMPANY, Limited.

"A CAROL OF BELLS."

Poem by LOUIS N. PARKER.

Music by CHARLES V. STANFORD.

ARRANGED FOR S.A.T.B. Octavo. Price 6d. net.

ENOCH & SONS, 58, Gt. Marlborough St., London, W. 1.

CANTATAS FOR LENT.

LAST NIGHT AT BETHANY

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 1s.
String Parts, 8s. 6d. Wind Parts, 15s. 6d. Full Score, MS.
Words only, 7s. 6d. per 100.

GETHSEMANE

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. String Parts, 10s. 6d.
Wind Parts and Full Score, MS. Words only, 7s. 6d. per 100.

IN THE DESERT AND IN THE GARDEN

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS

THE WORDS WRITTEN AND SELECTED BY

VIOLET CRAIGIE HALKETT

THE MUSIC COMPOSED BY

FERRIS TOZER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.
Tonic Sol-fa, 1s. Words only, 7s. 6d. per 100.
Parts for Strings and Timpani may be had on hire.

THE CRUCIFIXION

A MEDITATION

ON THE

SACRED PASSION OF THE HOLY REDEEMER

THE WORDS SELECTED AND WRITTEN BY

W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

Vocal Score, paper cover, One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d.
Words only, with Hymn Tunes, 2d. Tonic Sol-fa, 2d.
Words, complete, 10s. per 100; Words of Hymns, 5s. per 100.

THE DARKEST HOUR

FOR

SOPRANO, TENOR, AND BARITONE SOLI AND CHORUS.

WITH

HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED, AND THE MUSIC COMPOSED, BY

HAROLD MOORE.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; Tonic Sol-fa 9d.
Words only, 7s. 6d. per 100. Strings parts, 6s. 6d.
Wind parts and Full Score, MS.

THE CROSS OF CHRIST

WORDS SELECTED FROM THE HOLY SCRIPTURES, INTERSPERSED WITH APPROPRIATE HYMNS, BY

W. MAURICE ADAMS

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling.
Tonic Sol-fa Edition, 6d. Words only, 7s. 6d. per 100

THE STORY OF CALVARY

FOR TENOR AND BASS SOLI AND CHORUS

THE WORDS SELECTED AND WRITTEN BY

ROSE DAFFORNE BETJEMANN

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling and Sixpence. Paper boards, 2s. 6d.
Tonic Sol-fa, 9d. Words only, 10s. per 100.

IS IT NOTHING TO YOU?

AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially adapted for Country Choirs.

BY

E. V. HALL, M.A.

Price Eightpence.
Tonic Sol-fa, 3d. Words, with Music to the Hymns, price 2d.

VIA DOLOROSA

A DEVOTION

FOR BARITONE SOLO AND CHORUS

Suitable for the Seasons of Lent and Passiontide.

THE WORDS DERIVED MAINLY FROM ANCIENT SOURCES

THE MUSIC COMPOSED BY

E. CUTHBERT NUNN.

Price One Shilling and Sixpence. Paper boards, 2s. 6d.
Words only, 7s. 6d. per 100.

OLIVET TO CALVARY

FOR

TENOR AND BARITONE SOLI AND CHORUS INTERSPERSED WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED AND WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Price One Shilling and Sixpence.
Paper boards, 2s. 6d. Tonic Sol-fa, 9d. Words only, 10s. per 100.
String Parts, 11s. Wind Parts, 13s 6d. Full Score, MS.

AT THE FOOT OF THE CROSS

(STABAT MATER)

FOR SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

ANTON DVORÁK.

(Op. 58.)

THE ENGLISH ADAPTATION BY FRED. J. W. CROWE.

Price Two Shillings and Sixpence.
Tonic Sol-fa, 1s. 6d. Words only, 5s. per 100. Vocal parts, 9d. each
String parts, 10s. Wind parts, &c., 20s. Full Score (Latin words), 45s.

LONDON: NOVELLO AND COMPANY, LIMITED.

PENITENCE PARDON AND PEACE

J. H. MAUNDER.

The Musical Times, 1-1-99: "An admirable example of a commendable class of Church music. Consists of writing of that melodious and effective nature for which the composer is so widely famed."
Musical Opinion, 1-2-98: "A fine Church composition."
Musical News, 15-1-98: "We have no hesitation in cordially recommending it."
Musical Standard, 5-3-98: "Deserves considerable popularity."
Organist and Choirmaster, 15-2-98: "For the music we have nothing but praise."
Birmingham Post, 5-3-98: "The music is of a high artistic value."
Liverpool Courier, 2-8-98: "A work of great merit in every respect."
Manchester Courier, 9-3-98: "It will doubtless be used in many quires and places where they sing."
Newcastle Lrader, 23-2 98: "A well-written work."
Western Morning News, 25-3-98: "A good composition. Striking and original."
Chester Chronicle, 16-4-98: "A beautiful work, very tuneful, and exceedingly effective."
Lichfield Mercury, 4-2-98.: "Extremely effective, containing some really beautiful music."
Journal of the Incorporated Society of Musicians, 1-2-98 "A well-written work. We can strongly recommend it."

Price One Shilling and Sixpence.
Paper boards, 2s. 6d.; Tonic Sol-fa, 1s.; Words, 2s. per 100.

Band parts may be hired or purchased from Messrs. Goodwin & Tabb, 34, Percy Street, W. 1.

London: Novello and Company, Limited.

MUSIC FOR LENT AND EASTER.

BY

EDWARD BUNNETT, Mus. D. Cantab.

SERVICES.

Te Deum in F (Chant Form)	3d.
Benedicite in F (Chant Form)	2d.
Benedictus and Jubilate in F (Chant Form) ...	3d.
Te Deum in G	3d.
Magnificat and Nunc Dimittis in G	3d.
Ditto, Tonic Sol-fa	1½d.
Cantate and Deus in F	4d.

ANTHEMS.

Lead me in Thy Truth (Lent)	3d.
130th Psalm, "Out of the deep"	6d.
Ave Maria, for Six Voices, Soprano and Tenor Solos with Chorus	6d.
The Story of the Cross	2d.
If we believe (Four Voices) (Easter)	4d.
Ditto, Tonic Sol-fa	1½d.
The Good Shepherd (Easter)	4d.

London: Novello and Company, Limited.

STABAT MATER

Set to Music

FOR FEMALE VOICES

BY

GIOVANNI BATTISTA PERGOLESI.

ENGLISH VERSION

BY

W. G. ROTHERY.

Price One Shilling and Sixpence.
Tonic Sol-fa, 1s.

London: Novello and Company, Limited.

THE

OFFICE OF "TENEBRÆ"

AND

DIRECTIONS FOR SINGING

THE PASSION,

FOR USE IN THE CHURCH OF ENGLAND.

EDITED BY

CYRIL W. MILLER.

Price One Shilling

London: Novello and Company, Limited.

Compositions by PERCY J. FRY.

BENEDICITE, OMNIA OPERA
(A SHORTENED FORM).
Price Twopence.

THREE QUADRUPLE CHANTS.
Price Twopence.
London: Novello and Company, Limited.

THE

CHANT COMMUNION SERVICE

WITH EUCHARISTIC HYMNS.

The Creed, and Gloria in Excelsis, arranged in verses and pointed both for Anglican and Gregorion chanting.

Suitable for Mission, Village and Parish Choirs, or for a Congregation without the aid of a choir.

ARRANGED BY THE

Rev. C. W. A. BROOKE, M.A.

Price Fourpence.

London: Novello and Company, Limited.

THE REPROACHES

SET TO MUSIC BY

DYKES, REV. J. B.	3d.
GOUNOD, CH.	2d.
HOYTE, W. S.	4d.
PALESTRINA (together with the proper plain-chant melodies) (Edited by W. S. Vale)	4d
WILLAN, HEALEY (Double Choir) (unaccompanied)	3d.

London: Novello and Company, Limited.

CHRIST OUR PASSOVER

(THE ANTHEMS INSTEAD OF VENITE ON EASTER DAY)

SET IN SOLEMN CHANT FORM

FOR

VOICES AND ORGAN

BY

BASIL HARWOOD.

Price Threepence.

London: Novello and Company, Limited.

SUNSET.—Vesper Hymn for Choir and Congregation. For Festival or General Use. By W. Hodson. Price 3d. London: Novello & Co., Ltd.

NEW CHAMBER MUSIC

BY

EDWARD ELGAR.

QUINTET

IN A MINOR

FOR PIANOFORTE AND STRINGS

(Op. 84).

PRICE SIXTEEN SHILLINGS.

QUARTET

FOR STRINGS

(Op. 83)

SCORE ... ... PRICE FIVE SHILLINGS.
PARTS ... ... ,, EIGHT SHILLINGS.

SONATA

FOR VIOLIN AND PIANOFORTE

(Op. 82).

PRICE SIX SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

CONCERTO

IN E MINOR

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

PRICE SIX SHILLINGS.

Full Score and Orchestral Parts on hire only.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings

London: NOVELLO AND COMPANY, Limited.

THEME AND SIX DIVERSIONS

FOR FULL ORCHESTRA.

COMPOSED BY

EDWARD GERMAN.

Full Score, 21s.; String Parts, 9s.; Wind Parts, 23s.

JUST PUBLISHED.

Arrangement for Pianoforte Solo ... 3s. 6d.
,, ,, Pianoforte Duet ... 5s. 0d.

"A brilliant and genial new work—always very melodious, richly scored, and invariably distinguished by an atmosphere of romantic charm."—*Daily Chronicle.*

"The Diversions increase in interest. The Fourth and Sixth may be specially mentioned as being the perfection of musical light music."—*Morning Post.*

"Contrast is one of the leading features of the work, specially marked in the Third Diversion, which might illustrate a rural fête of bucolic frolic."—*Referee.*

"The delicate Second Diversion is a gem of joyous animation."—*Globe.*

"It is brilliant and cheerful, extremely clever, and has the spontaneity which can only be achieved by complete mastery of resource."—*Star.*

"It was full of grace, melodious, and, above all, lucidly expressed. The Fifth Diversion is a fine exposition of a valse theme."—*Weekly Dispatch.*

"The composer has lost none of his virility and joyousness—it is fresh open-air music."—*Observer.*

"Edward German's Theme and Six Diversions provide us with a whiff of sweet English briar-rose—very refreshing."—*World*

"It is a singularly smooth, and even delightful piece of work"—*Manchester Guardian.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FOUR

SHAKESPEARE SONGS

1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY

REGINALD STEGGALL.

Op. 28.

PRICE, TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

AN INTRODUCTION

TO THE

ENGLISH COUNTRY DANCE

Containing the Descriptions together with the Tunes

OF

TWELVE DANCES

BY

CECIL J. SHARP.

PRICE, THREE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

EDITED BY SIR FREDERICK BRIDGE, C.V.O.

THE CRYES OF LONDON

HUMOROUS FANCY

THREE SETTINGS FOR S.A.T.B. BY

(1) RICHARD DEERING, (2) ORLANDO GIBBONS,

AND

(3) THOMAS WEELKES.

Nos. 1 and 2, Price 6d. each; No. 3, Price 4d.
String Parts may be had on hire.

The old Cryes of London have formed the subject of interesting articles, poems, and pictures, ever since old John Lydgate (1370-1450), a Benedictine of Bury St. Edmund's Abbey, wrote his "London Lackpenny."

Hindley, in his interesting but rather discursive book on "The Cries of London," says: "From the time of Elizabeth to that of Queen Victoria, authors, artists, and printers combined, have presented the cries of Itinerant Traders of London in almost similar form and in various degrees of quality, from the roughest and worst wood-cut blocks to the finest copper and steel-plate engravings or skilfully-wrought etchings. While many of the early English dramatists often introduced the subject, eminent composers were wont to set to music, as a Catch, Glee, or Roundelaye, all the London Cries then most in vogue. They were, I hear, 'ryhte merrie songs,' and the music was well engraved."—(J. F. B.)

London: NOVELLO AND COMPANY, Limited.

TWENTY SHORT AND EASY PIECES

FOR THE ORGAN

BY

VARIOUS COMPOSERS.

SET III.

Price, Paper Cover, Two Shillings and Sixpence. Cloth, Four Shillings.

CONTENTS.

1. MELODY ... A. Herbert Brewer
2. MAESTOSO ... George Calkin
3. AVE MARIA ... Edward T. Chipp
4. INTERLUDE ... Percy E. Fletcher
5. INTERMEZZO ... Alan Gray
6. POSTLUDE ... Alex. Guilmant
7. SURSUM CORDA ... John Ireland
8. LIEDER OHNE WORTE No. 22 ... F. Mendelssohn-Bartholdy
9. ANDANTE ... Gustav Merkel
10. DUETTINO IN G ... Ernest Newton
11. CAVATINA ... Joachim Raff
12. MONOLOGUE No. 5 ... J. Rheinberger
13. MELODY IN F ... Anton Rubinstein
14. DREAMING ... Schumann
15. THE POET SPEAKS ... Schumann
16. SOFT VOLUNTARY ... B. Luard-Selby
17. MENUETTO ... Berthold Tours
18. ASPIRATION ... John E. West
19. SKETCH IN C MINOR ... John E. West
20. ANDANTE CON MOTO ... W. G. Wood

London: NOVELLO AND COMPANY, Limited.

Says one of our Craftsmen:

"I AM SURE OF THE QUALITY, BECAUSE I OFTEN TRY THE STRINGS MYSELF."

"And the tone is superb. Lots of my musician friends tell me that these are the finest strings they have ever had the good fortune to play upon."

"What's more, every day we receive letters of praise from all classes of musicians telling us how good "Cathedral" and "Summit" strings are. If you yourself want to see how well we make steel and covered strings, ask us to send you a FREE sample."

"You will never go back to the foreign brands again. You won't have to pay more, either, because "Cathedral" and "Summit" strings are CHEAPER as well as far better than any strings ever made before."

OF ALL MUSIC DEALERS.

CATHEDRAL STRINGS.—Beautifully packed in boxes of a dozen. Every string in its transparent, dust- and damp-proof envelope, and each string tissue-wrapped in addition. A delight to the eye when taken from the envelope, and a revelation in tonal-quality when first tried on the instrument.

SUMMIT STRINGS.—Also packed in dozen boxes, and made in the same careful way. A popular string at a popular price. Each string is enclosed in a black, gilt-lettered, damp- and dust-proof envelope. A strikingly fine-toned string. All British Strings ("Cathedral" and "Summit") are best tried on your instrument.

Send for FREE Sample String.

This offer of a Sample String applies to Violin, Mandoline, and Banjo. State exact String required.

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N. 4.

Telegrams: "CELLO, FINSPARK, LONDON." *Telephone: NORTH 2594.*

THE MONTHS

TWELVE SKETCHES FOR THE PIANOFORTE

BY

FREDERIC H. COWEN

IN FOUR BOOKS.

PRICE TWO SHILLINGS EACH.

CONTENTS:—

BOOK 1.

JANUARY.	Lullaby for the New Year.
FEBRUARY.	(St. Valentine) Flirtations.
MARCH.	Boreas.

BOOK 2.

APRIL.	In Springtime.
MAY.	Italian Serenade.
JUNE.	Birds.

BOOK 3.

JULY.	Butterflies.
AUGUST.	Mid-day Rêverie.
SEPTEMBER.	Harvest Hymn.

BOOK 4.

OCTOBER.	Autumn Evening Song.
NOVEMBER.	Civic Procession in the Olden Time.
DECEMBER.	Christmas Morn.

ARRANGEMENTS FOR SMALL ORCHESTRA BY THE COMPOSER.

			s.	d.		s.	d.
No. 2.	FEBRUARY.	String Parts (5) ...	4	0	Wind Parts, &c.	2	9
No. 5.	MAY.	String Parts (5) ...	1	6	Wind Parts, &c.	1	6
No. 6.	JUNE.	String Parts (4) ...	1	0	Wind Parts, &c.	2	6
No. 9.	SEPTEMBER.	String Parts (5) ...	2	6	Wind Parts, &c.	5	0
No. 12.	DECEMBER.	String Parts (5) ...	2	3	Wind Parts, &c.	4	6

LONDON: NOVELLO AND COMPANY, LIMITED.

FOUR

ENGLISH DANCES

SET 1.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	10	6
String Parts	6	0
Wind Parts	12	0
Ditto (small orchestra)	9	0
Military Band	15	0
Pianoforte Solo	2	6
Violin and Pianoforte	3	0
Quintet (Pianoforte and Strings)	2	6

Extra Strings, 6d. each.

OLD

ENGLISH DANCES

SET 2.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	25	0
String Parts	9	6
Wind Parts	21	0
Pianoforte Solo	2	6

From the above: "MINUET D'AMOUR."
Pianoforte Solo, 1s. 6d.; Violin and Pianoforte, 2s.;
Quintet for Pianoforte and Strings, 2s. 6d.
Extra Strings, 6d. each.

	s.	d.
Full Score	3	6
String Parts	1	6
Wind Parts	2	9
Military Band	5	0

LONDON: NOVELLO AND COMPANY, LIMITED.

FOUR CHARACTERISTIC WALTZES

1. VALSE BOHÉMIENNE.
2. VALSE RUSTIQUE.
3. VALSE DE LA REINE.
4. VALSE MAURESQUE.

COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 22).

PIANOFORTE SOLO.

PRICE, COMPLETE, TWO SHILLINGS AND SIXPENCE; SEPARATELY, 1s. 6d. EACH.

	s.	d.
Violin and Pianoforte ... ... complete	3	0
Violin and Pianoforte ... separately, each	1	6
String parts for Full or Small Orchestra	6	0
Wind parts for Small Orchestra	7	0
Ditto, for Full Orchestra	12	0

	s.	d.
Full Score (Full Orchestra)	5	0
Full Score (Small Orchestra), MS.		
Arrangements, as Quintets, for Pianoforte and Strings, each Number	2	0
Separate String Parts, 6d. each.		
Military Band Arrangement	15	0

LONDON: NOVELLO AND COMPANY, LIMITED.

SIR HUBERT PARRY.

COLLEGE ADDRESSES. DELIVERED TO PUPILS OF THE ROYAL COLLEGE OF MUSIC. By SIR C. HUBERT H. PARRY, BART., MUS. DOC., Director, 1895-1918. Edited, with a Recollection of the Author, by H. C. COLLES. With Portrait. Crown 8vo. 7s. 6d. net.

The *Daily Chronicle*: "These addresses should prove of the greatest service to all who are battling to achieve the only success worth striving for—what Emerson called the triumph of principle."

MACMILLAN & CO., LTD., LONDON, W.C. 2.

JUST PUBLISHED.

ENGLAND
AN ODE
BY
ALGERNON CHARLES SWINBURNE.

SET TO MUSIC FOR
SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA
BY
ERNEST CAMPBELL MACMILLAN.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

S. COLERIDGE-TAYLOR'S
INCIDENTAL MUSIC
TO
STEPHEN PHILLIPS'S DRAMA
NERO.

	s.	d.
PRELUDE:		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
String Parts	3	0
Wind Parts MS.		
PROCESSIONAL MARCH:		
Pianoforte Solo	2	0
String Parts	2	6
FIRST ENTR'ACTE ("NERO"):		
Pianoforte Solo	2	6
Violin and Pianoforte	2	0
Pianoforte Conductor	1	6
String Parts	3	0
Wind Parts	9	9
SECOND ENTR'ACTE ("POPPÆA"):		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
Pianoforte Conductor	2	0
String Parts	2	6
Wind Parts	9	6
INTERMEZZO ("Singing Girls' Chorus"):		
Pianoforte Solo	1	6
Violin and Pianoforte	2	0
Pianoforte Conductor	0	6
String Parts	2	3
Wind Parts	3	3
EASTERN DANCE:		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
Pianoforte Conductor	1	0
String Parts	2	6
Wind Parts	6	3
SUITE OF FOUR PIECES:		
Pianoforte Solo	4	0
String Parts	8	0
Wind Parts	28	9

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

THREE CHORALE PRELUDES
FOR THE ORGAN.

1. ST. PETER.
2. DARWELL'S 148TH.
3. THEME BY TALLIS.

COMPOSED BY
HAROLD E. DARKE
(OP. 20).

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

THREE CHORALE PRELUDES
FOR THE
ORGAN.

1. WINCHESTER NEW. 2. BURFORD.
3. ST. MICHAEL.

COMPOSED BY
JOHN E. WEST.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

CHORALE PRELUDES FOR THE ORGAN
BY
C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES), No. 1.

CONTENTS.

1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe."
6. CHORALE PRELUDE on "Christe Redemptor omnium."
7. CHORALE PRELUDE on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES), No. 45.

CONTENTS.

1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

PRICE THREE SHILLINGS AND SIXPENCE EACH SET.

London: NOVELLO AND COMPANY, Limited.

NEW AND SUCCESSFUL SONGS

A. HERBERT BREWER—
When all the world is young.
In D (Compass, D to E) and F.
Price 2s.

S. COLERIDGE-TAYLOR—
Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—
The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—
Life's Highway.
In E flat (Compass, B flat to F).
Price 2s..

ERNEST FARRAR—
Brittany.
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

PERCY FLETCHER—
Hark! Hark! my Soul.
In C (Compass, A to C) and E flat.
Price 2s.

EDWARD GERMAN—
Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.
It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. G. ROSS—
A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J. WALKER—
My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.
The Summertime of Love.
In B flat (Compass, B flat to E flat), C, and D.
Price 2s. each.

London: NOVELLO AND COMPANY, Limited.

IMPORTANT NEW CHAMBER MUSIC.

EUGÈNE GOOSSENS
SONATA FOR VIOLIN AND PIANO

Op. 21.

Price 7s. 6d. net cash.

This new Sonata is not only a very important addition to British Chamber Music and one of the most interesting recent Sonatas, it is among the finest, most mature, and imaginative works by Eugène Goossens, whose brilliant gifts it reveals in an entirely new light.

FRANCIS POULENC
RAPSODIE NÈGRE

For Flute, Clarinet, Two Violins, Viola, Violoncello, Piano, and Medium Voice.

Price 10s. net cash.

This work, by one of the leaders of the very youngest French Composers, has all the characteristic qualities of the new tendencies in France, a reaction against excessive impressionism, and direction towards more concrete musical forms.

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W. 1.

London: Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1.
Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row, E.C. 4.—Monday, March 1, 1920.

If you have room for an upright piano you have room for : : :

The Weber Small Grand Piano

Length: 4 ft. 10 ins., Width: 4 ft. 10 ins.

This instrument is the latest product of the famous Weber factory at Hayes, Middlesex. It is a triumph alike for its producers and for British craftsmanship, for never have any foreign makers succeeded in obtaining so rare a tone in an instrument of such limited proportions. Less than five feet in length, it occupies almost the same space as an ordinary upright piano, but has all the advantages of tone and :: appearance that characterise the Grand type of piano ::

The tone of the Weber Concert Grand Piano has made that instrument the choice of the world's chief pianists, and in this miniature model all the beauties of the Weber tone are preserved. This wonderful new piano may be seen and played in our showrooms; it is obtainable upon easy payment terms that make it as accessible as an upright piano.

THE AEOLIAN COMPANY, LTD.,
(Formerly the Orchestrelle Co.).
Aeolian Hall, 131-7, New Bond St.,
LONDON, W. 1.

ROGERS

There are other Pianos more widely advertised and better known than the Rogers, but there is none that is so irresistible in its appeal to the musician.

The Rogers Piano represents the careful development of an artistic ideal, and the musician is quick to realize the possibilities it offers him in its delicacy and responsiveness of touch and variations of tone-colour.

GEORGE ROGERS & SONS,
Showrooms and Music Studios: **60, BERNERS STREET, W. 1.**

Marshall & Rose

SUPERB GRAND & UPRIGHT PIANOFORTES

THE PIANOS WHICH INSPIRE

THOSE who purchase the Superb Marshall and Rose Pianoforte can always be confident that their instrument will win the highest measure of praise on account of its superlatively sympathetic qualities. The Marshall and Rose Pianoforte in the making has been treated with the same care and tenderness as a rare violin; it is the supreme outcome of years of experience and steady striving after an ideal; every part of it has literally been *trained* towards perfection, and the result is an instrument which is almost human in its responsiveness.

The artist who avails himself of this wonderful instrument as a means of self-expression will find that his message never fails in its appeal when given to an audience in such an exceptional manner. Real connoisseurs of Music are convinced that the magic and beauty of the immortal works of the great Composers can only be adequately realised when interpreted on the Piano of Perfection—the instrument which bears the name of MARSHALL AND ROSE.

The Marshall and Rose Grand and Upright Pianofortes can also be obtained containing THE WORLD-FAMED ANGELUS PIANO-PLAYER, which gives you a Piano possessing every musical quality and the ability to play it.

Kindly call or write for Illustrated Catalogue No. 112 to the Manufacturers

SIR HERBERT MARSHALL & SONS, LTD.,
Angelus Hall, Regent House, 233, Regent St., London, W.

Chappell Pianos

GRAND & UPRIGHT

Not to be excelled for

TONE, TOUCH,
AND DURABILITY.

Acknowledged by a discriminating Public throughout the world as the FINEST ENGLISH MAKE.

Chappell Player-Pianos
GRAND AND UPRIGHT.

Agents in all the Principal Towns.

CHAPPELL PIANO CO.,
LIMITED.,
SHOW-ROOMS
50, NEW BOND STREET,
LONDON, W.-1.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1.
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4—Monday, March, 1 1920.

THE POSTAGE OF THIS NUMBER IS TWOPENCE.

m

No. 926

Price 4d.

THE MUSICAL TIMES

FOUNDED 1844

APRIL 1, 1920

The WIGMORE HALL & PIANO GALLERIES Ltd.

DIRECTORS — E. R. DEBENHAM — F. S. OLIVER — A. H. RICHMOND — G. M. WRIGHT

HAVING acquired the West End Premises of Messrs. J. & J. Hopkinson, Ltd., are opening NEW SHOW ROOMS AT 52, WIGMORE STREET for the Sale of Pianos by the best English Makers

Tunings & Repairs effected by a skilled staff of Piano Makers.

Pianos Stored in a special storage warehouse which is kept at an even temperature throughout the year. Insurance included in the storage rates.

WIGMORE HALL
32-40, WIGMORE STREET,
LONDON · W · 1

Piano Removals by experienced men in our own motor vans.

TELEPHONE: MAYFAIR 1761.

The Name of

J. & J. HOPKINSON

Stands for the HIGHEST ATTAINMENTS in THE WORLD OF MUSIC

REMARKABLE FOR THE EXQUISITE QUALITY OF TONE

J. & J. HOPKINSON, LTD.,

44, FITZROY ROAD, PRIMROSE HILL,
LONDON, N.W.-1

SONGS OF DISTINCTION

The Harvester's Night Song

Poem by FOSTER RICHARDSON
Music by H BAYNTON-POWER

First introduced to the public by **Mr. NORMAN ALLIN.** This song has established its claim amongst the first favourites of all contralto and baritone vocalists.

Think Tenderly of Me

Words and Music by VERNON SHARP

Although very simple in construction, this little "heart song" has made an immediate and direct appeal. **Miss ADA FORREST, Mr. ALFRED HEATHER,** and **Mr. GERALD O'BRIEN** amongst other eminent artists regard it as one of the gems of their répertoire.

The Message of the Rose

Words by ED. OXENFORD
Music by MAY HUNTER

The many admirers of **Madame ELSA STRALIA** who have heard her rendering of this gracefully written song on a COLUMBIA RECORD, are unanimous in praise of its "quaint old English charm."

Rest at Eventide

Words by HAROLD SIMPSON
Music by H. BAYNTON-POWER

Admirers of the "Harvester's Night Song" will welcome this new song by the same composer. Again we have an exceptionally fine lyric with an underlying philosophy, set to a melody that faithfully reflects its message.

All the above may be had from Music Dealers throughout the Kingdom or direct from the Publishers, post free **2/1** *each.*

THE NEWMAN PUBLISHING CO., Ltd.
7, Newman Street, London, W. 1.

SAMES

HIGHEST QUALITY
GRAND & UPRIGHT
PIANOS

WILLIAM SAMES, LIMITED,
Ombersley Road :: BIRMINGHAM.
LONDON SHOWROOMS: 126 NEW BOND ST.

— THE —
SCHOOL MUSIC REVIEW

A Monthly Periodical devoted to the interests of Music in Schools.

PUBLISHED ON THE FIRST OF EVERY MONTH.

PRICE TWOPENCE

ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, TWO SHILLINGS AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.

(Photograph by Elliott & Fry)

HAMILTON HARTY

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 926.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

APRIL 1 1920

Price 4*d.*; *Postage* 2*d.*
Annual Subscription, Post-free, 5*s.*

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

GOOD FRIDAY, APRIL 2, AT 2.30 P.M.

MESSIAH - - - HANDEL

MISS RUTH VINCENT.
MISS ASTRA DESMOND.
MR. JOHN COATES.
MR. NORMAN ALLIN.

SATURDAY, APRIL 24, AT 2.30 P.M.

THE VOYAGE OF MAELDUNE - STANFORD
SONGS OF THE FLEET - - - STANFORD
THE MYSTIC TRUMPETER - HAMILTON HARTY
THE VISIONS OF HANNELE (ORCHESTRA ONLY) HUBERT BATH

MISS CARRIE TUBB.
MISS PHYLLIS LETT.
MR. FRANK MULLINGS.
MR. HERBERT BROWN.

FULL CHORUS AND ORCHESTRA.

At the Organ - - MR. H. L. BALFOUR.

Prices: Stalls, 8s. 6d.; Arena, 7s.; Balcony, 4s. 9d. and 3s.; Gallery (Promenade), 1s. 3d.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

As no new Students can be admitted until September, the usual Entrance Examination will not be held in April.

MIDSUMMER TERM begins Thursday, April 22nd.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted, prospectus of which is now ready.

L.R.A.M. EXAMINATION SYLLABUS will be ready after Easter.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.
(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: PROFESSOR HUGH P. ALLEN, M.A., Mus. Doc.
Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

The MIDSUMMER TERM will commence on Monday, April 26, 1920.

ENTRANCE EXAMINATION, Thursday, April 22, 1920.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC.

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

NEW TERM COMMENCED MONDAY, JANUARY 12TH.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17*s.* 6*d.* and £10 10*s.* per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

Weekly Orchestral Practices.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c. may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

THE INCORPORATED SOCIETY OF MUSICIANS.

Founded 1882. Incorporated 1892.

OBJECTS OF THE SOCIETY.

The objects for which the Society is established are the promotion of whatever may tend to the elevation of the status, and the improvement of the qualifications, of all members of the Musical Profession, or may aid the musical education of the people

ADVANTAGE OF MEMBERSHIP.

A Benevolent Fund for Members, the Regulations for which have purposely been made as wide as possible in order to meet the many and very varying contingencies which arise from time to time.

An Orphan Fund for the children of musicians, which is open to the dependents of all musicians, whether their parents were members of the Society or not.

Legal advice on all professional matters; Income Tax Claims; Copyright; The Recovery of Fees, &c.

Registers open to members of "Vacant Appointments" and "Engagements," and for the transfer from member to member of pupils moving to new districts.

Full particulars may be obtained upon application to the GENERAL SECRETARY, 19, BERNERS STREET, W. 1.

ADVANCE IN PRICES.

The prices of certain of the Novello publications were again advanced on April 1, 1919, but the charges are still unaltered in the advertisement columns.

THE ASSOCIATED BOARD
OF THE R.A.M. AND THE R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.
President: H.R.H. The Prince of Wales, K.G.

LOCAL CENTRE EXAMINATIONS (Syllabus A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 13th, 1920.

SCHOOL EXAMINATIONS (Syllabus B).

Held throughout the British Isles three times a year, viz., June-July, October-November, and March-April. Entries for the June-July, Examinations close Wednesday, May 12th (Irish Entries, May 5th), 1920.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 6d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at The R.A.M. or The R.C.M. for Two or Three Years.

Syllabuses A and B, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,
14 & 15, Bedford Square, London, W.C. 1.

Telegrams: "Associa, London."

MANCHESTER SCHOOL OF MUSIC.
Founded 1892.
Principal: Albert J. Cross, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.
All Branches of Music taught. Day and Evening Private Lessons.
Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.
Opera Class, "The Golden Web," by Goring Thomas.
Single Subjects taught. Prospectus from 16, Albert Square.

THE INCORPORATED
LONDON ACADEMY OF MUSIC,
22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3,
and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.)

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ORCHESTRAL AND CHAMBER MUSIC CLASSES WEEKLY.

Frequent Students' Concerts. Examination in Music and Elocution, July and December. Spong Rhythmic Dancing. For Prospectus and Examination Syllabus apply to the

Central Academy, 22, Princes Street, Cavendish Square, W. 1.

THE BRITISH MUSIC SOCIETY
For BRITISH Music and Music in BRITAIN.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: Dr. A. EAGLEFIELD HULL

MEMBERS (Full national, international, and local benefits, with full voting powers)—One Guinea a year, professionals and amateurs alike.

JUNIOR MEMBERS (up to the age of 21), (Full benefits but no voting powers. Monthly Bulletins, but no Year-Book)—Five Shillings a year.

SCHOOL MEMBERS—Five Shillings a year. One free lecture with grant of music, books on music, and Bulletins for School Library. Schools may even adopt Half-a-Crown or smaller subscription, but the total *minimum* subscription from a School Branch must be Seven Guineas a year.

In certain Branches there are:—

ASSOCIATES (Local benefits only, but no voting powers, and no Bulletins)—Five Shillings a year.

BULLETIN ASSOCIATES—Half-a-Guinea a year. Same advantages as Associates, with addition of Monthly Bulletins.

For further particulars regarding formation of Centres, Branches, &c., write to the Local Representative or Local Secretary, or to

THE GENERAL SECRETARY,
19, Berners Street, London, W. 1.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: Her Majesty Queen Alexandra.
President: Sir Thomas Beecham, Bart.
Principal: Dr. Adolph Brodsky.

Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £36. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.
The Prospectus, with Scholarship information, Diploma Regulations and Entry Forms, on application.
Opera Class—Miss Marie Brema.

STANLEY WITHERS, Registrar.

LONDON SOCIETY OF ORGANISTS.
President, 1920: Sydney H. Nicholson, M.A., Mus. B.
Hon. Treas.: J. Percy Baker, Mus.B. Hon. Sec.: J. Warriner, Mus.D.
All particulars as to membership from Hon. Sec., on application.
de Crespigny House, Denmark Hill, S.E. 5.

THE LONDON COLLEGE FOR CHORISTERS.
6 and 7, Blomfield Crescent, Paddington, W. 2.

Founder: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., Arthur G. Bates.

COLLEGE OF VIOLINISTS,
LTD.
91, ST. MARTIN'S LANE, LONDON, W.C. 2.
EXAMINATIONS
In VIOLIN, VIOLA, VIOLONCELLO, and THEORY of MUSIC
held in June and December.
Syllabus on application to E. E. JACKSON, Hon. Secretary.

INCORPORATED GUILD OF CHURCH MUSICIANS.
Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: The Rt. Rev. Bishop J. E. C. WELLDON, D.D., Dean of Durham.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best Introductory Voluntary for the Organ, and Evening Service.

BRONZE MEDALS for the best Hymn-Tune, Te Deum (Chantwise), Harmonized Setting of the Guild Office.

Organists (Members) have the free use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

THE TECHNIQUER
Invented and Patented by R. J. Pitcher, Mus. Bac.
For all Instrumentalists.
A wonderful boon to all with little time for practising. No one with small hands should be without it.
Used and recommended by the following distinguished musicians:
Victor Benham, Esq.; Oscar Beringer, Esq.;
Ambrose Coviello, Esq.; Spencer Dyke, Esq.;
Herbert Fryer, Esq.; Frederic Lamond, Esq;
Charles Reddie, Esq.; Kalman Ronay, Esq., and many others.
Send for particulars and list of testimonials.
"Hand Development," 7d.
Secretary, Miss Cooper, 33, Orchard Street, W. 1.

Piano Playing Kept Up without keyboard practising.

Not the least of the many benefits which the use of my System confers upon pianists is that of being able to keep "in practice" without keyboard practising.

Even when circumstances make keyboard work impossible for several months, definite progress is often made in touch, increased powers of execution, and in general command over the keyboard.

This is one of the many reasons why pianists of all grades of proficiency should take my Postal Course.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, Bloomsbury Square, LONDON, W.C. 1.

THE IDEAL METHOD OF MEMORY-TRAINING FOR MUSICIANS.

A System of Study which quickens and strengthens the Musical Memory, the Imaginative and Perceptive Powers.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, Mus. Bac.,

School of Music, 25, Loxham Street, Bolton.

THE WINDSOR CASTLE SINGERS

(Gentlemen of the Choir of St. George's Chapel Royal, Windsor).

Mr. Frederick Smith. Mr. Eaton Cooter.
Mr. Malcolm Boyle. Mr. Lewis Stainton.

For Ballad and Orchestral Concerts, Receptions, Banquets, &c., Address, MALCOLM BOYLE, 22, The Cloisters, Windsor. ('Phone: Windsor 166).

£100 SINGING AND £50 PIANOFORTE SCHOLARSHIPS, Souvenir Cup, Cash Prizes (£5 Singing, £2 Pianoforte), and Medals. Mr. Clifton Cooke's OPEN COMPETITIONS, May 1st and 8th Entries close April 27th, May 4th. Prospectus, Secretary, 26M, Guilford Street, W.C. 1.

CHARLES TREE.

ON VOCAL EASE. THE LONG LIFE OF THE VOICE.

In his Recital-Lectures on Voice, Mr. Tree shows the definite reason for so comparatively few of our fine young voices keeping their purity and freshness. The "camouflage" which so many so-called teachers make use of is their chief "stock-in-trade." "Open your mouth to the size of half-a-crown." "Push out your tongue, and sing." "Take in breath until you feel your eyes bulging, then sing." These are examples of what is taking place, and the cause of so many failures.

Italian—French—English productions, when correct, are one and the same thing—the *absence of any physical change from true speech into song.* The *difficulty* of singing is its *simplicity.*

Recital-Lecture.....Nottingham.....March 22.
"Elijah".....Accrington.....March 24.
Berlioz's "Faust".....Leicester.....March 25.
"Creation".....Blackpool.....April 2.

Bournemouth Times, February 28, 1920: "A vocalist so popular and successful for so long a period could not fail to have something of interest to say. He touched on points vital to success, and told his auditors more in an hour than could be represented by many guineas by way of fees for lessons."

Mr. Moodie, of Edinburgh, writes, March 1, 1920: "That your lecture is doing a world of good is beyong doubt. I hear enthusiastic reports from Dunfermline."

Mr. Tree does very little teaching, but is willing to give his Recital-Lecture wherever vocal art is seriously studied.

In case of any difficulty in obtaining the book, "How to Acquire Ease of Voice" (5/-), write direct to the author.

Concerts, Lectures, &c.: Address, 29, King's Road, Chelsea, S.W.3.

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "Herald" Buildings, Harrogate.

VICTORIA COLLEGE OF MUSIC.

LONDON.

(Under the direction of the Victoria College Corporation, Ltd.)

INCORPORATED 1891.

158, Holland Park Avenue, Kensington, W. 11.

President: The Most Hon. The Marquis of Anglesey.

Board of Examination:

Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.
Registrar: J. G. Cooper, Mus. Doc. Dunelm., A.R.C.M.
Robert Fox Frew, Mus. Doc Dunelm.
Rev. Noel Bonavia-Hunt, M.A. Oxon.
Secretary: H. Portman Lewis.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.

SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.

All communications to be addressed to The Secretary.

MR. TRAVERS ADAMS returns thanks for letters. Vocal Classes shortly resumed. Intending pupils will receive copy, gratis, of latest work, "Physical Development in Relation to Perfect Voice-Production." Apply, 158, Holland Park Avenue, W.11.

EASTER MUSICAL FESTIVAL

GREAT ASSEMBLY HALL, Mile End Road, E.

Hon. Superintendent ... Frederick N. Charrington, Esq.

GOOD FRIDAY, APRIL 2, at 7.15.

HANDEL'S

"MESSIAH."

Miss ETHEL BILSLAND.
Miss MARGARET NORTON.
Mr. GERALD ADAMS.
Mr. DARRELL FANCOURT.
Band and Chorus: 200 Performers.
Conductor: Mr. G. DAY WINTER.

Admission—Collection.

Invitation Early Admission Tickets and for Numbered Reserved Seats can be obtained, free of charge, at the Great Assembly Hall Book Saloon, Mile End Road, E., and of Mr. Douglas Day Winter, 30, Tredegar Square, Bow, E. 3.

THE PEOPLE'S PALACE, Mile End Road, E.

Patron ... HIS MAJESTY THE KING.

SATURDAY, APRIL 10, at 7.30.

"GOLDEN LEGEND."

Arthur Sullivan.

"THE REVENGE."

C. Villiers Stanford.

Madame GLEESON-WHITE.
Miss ELSA CAMERON.
Mr. DAVID ELLIS.
Mr. HARRY DEARTH.
The Choir of the Popular Oratorio Concerts.
Full Professional Orchestra.
Conductor: Mr. G. DAY WINTER.

ADMISSION TICKETS (including Tax): Numbered Reserved Seats, 5s. 9d. & 3s. 6d. Gallery and Seats not numbered, 2s. 4d. & 1s. 3d.

Tickets to be obtained of Mr. G. Day Winter, The School of Music, 30, Tredegar Square, Bow, E. 3.

BRITISH MUSIC SOCIETY.

NATIONAL CONGRESS.

May 3, 4, 5, and 6.

May 3rd, at 8.30.	President's Reception, Seaford House.
,, 4th, at 11.0.	Addresses: "A World Standard Pitch."
,, ,, at 3.15.	Church Music, Westminster R. C. Cathedral.
,, ,, at 4.0.	Organ and Church Music, Southwark Cathedral.
,, ,, at 8.0.	London String Quartet, Æolian Hall.
,, 5th, at 11.0.	Debate: "Municipalization of Music."
,, ,, at 3.30.	Lord Mayor's Reception at Mansion House.
,, ,, at 8.15.	Chamber Music, Æolian Hall.
,, 6th, at 11.0.	General Conference.
,, ,, at 3.15.	Violin, Piano, Choral Music, Æolian Hall.
,, ,, at 7.30.	Banquet, Hotel Great Central.

A. EAGLEFIELD HULL (*Hon. Director*), 19, Berners St., W. 1.

LEAMINGTON AND COUNTY OPEN COMPETITIVE

MUSICAL FESTIVAL,

THURSDAY, FRIDAY, AND SATURDAY,
June 3rd, 4th, and 5th,
TOWN HALL, LEAMINGTON SPA.

Adjudicators:
Mme. Edith Hands and Thomas F. Dunhill, Esq.

Syllabus from Secretary,
Mrs. Bernard Green, Town Hall, Leamington Spa.

MUSICAL COMPOSITIONS REVISED.
Lyrics set to Music, Melodies Harmonized, Music Transposed and Copied, Band Parts Written, MSS. Prepared for Publication by a Master Hand, Accompaniments of Distinction Written to Songs, Etc. Many Testimonials Received.
Write, A. CARRINGTON BRIGGS,
Glenholme, The Common, Hessle, E. Yorks.

PROFESSIONAL NOTICES.

CHARLES T. BATCHELOR (Baritone).
Oratorio, Recitals, Concerts, Receptions, &c.
10, Roche Road, Norbury, S.W. 16.

Mr. F. LAKE JOHNS (Tenor)
CONCERTS, ORATORIOS, Etc.
Rendered "Watchman, what of the night," from the "Hymn of Praise," with telling effect.—(*Vide* Press.) Kingsley, Teignmouth, S. Devon."

MR. ERNEST A. FLAMBE (Bass).
Concerts, Oratorios, Receptions, &c.
"Judas Maccabæus," "Messiah," "Elijah," &c.
67, Ashbourne Avenue, Mitcham, Surrey.

OSWALD PEPPERCORN (Voice Specialist).
Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W. 1.

MISS LYDIA JOHN
A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

MR. WILLIAM SHEEN
(TENOR).
Oratorio, Concerts, &c.
62, Grosvenor Road, Ilford.

MR. MAURICE VICCARS
BARITONE.
41, Arvon Road, Highbury, N. 5.

HERBERT TRACEY
(BASS-BARITONE).
Address (temporary): 5, Clarence Place, Clapton Square, N.E.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W. 1.

THE TRAINING OF TEACHERS.

Mr. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W. 8.

DIPLOMA POSTAL COURSES.

DR. NORMAN SPRANKLING
Mus. Doc. (Lond.).

NUMEROUS SUCCESSES AT FIRST ATTEMPT IN

Mus. Doc.
Mus. Bac.
F. R. C. O.
A. R. C. M.
L. R. A. M.
A. Mus. T. C. L.

48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

MUS. BAC. DEGREE
Postal Courses for
"FIRST" and "FINAL" MUS. BAC.
Latest Successes: 5 First Mus. Bac.
5 Final Mus. Bac.
2 Final Mus. Doc.
THESE STUDENTS PASSED AT FIRST ATTEMPT.
Dr. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

MEMORY.—Miss Lilias Mackinnon, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W. 3.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.

*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted.—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS. D. and MUS. B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

SPECIAL CORRESPONDENCE COURSES:—

(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 33 " " "

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M., c/o FORSYTH BROS., Deansgate, Manchester.

MR. G. W. BIRD, M.I.G.C.M., GIVES LESSONS on PIANO and ORGAN, at private residence. For terms, &c., apply The Stores, Evershot, Dorset.

DR. CROSSLEY.—SINGING, PIANO, COMPOSITION. Special Coach for Degrees, &c. Lessons at Forsyth Bros., Deansgate, Manchester; also by Correspondence. Terms, &c., Radcliffe, Manchester.

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 370 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 32, Wigmore Street, W. 1.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT: 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.

The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1

L.R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.

RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.

"Tralee," Warwick Road, Cliftonville, Margate.

NEW COLLEGE, OXFORD.

ELECTION OF CHORISTERS.

A trial of voices will be held on April 16, to fill three vacancies Choristers are boarded at the School House, and are granted Scholarships from the date of Election which are continued after their voices break up to the age of 17½. Forms of application and further information can be obtained from The Precentor, and should be returned not later than April 10.

KING'S COLLEGE, CAMBRIDGE.—There is a VACANCY in the Choir for an ALTO CHORAL SCHOLAR. Choral Scholarships are tenable by those who intend to take a University Degree. The value of the Scholarship is £80 a year, with certain allowances. The Competition will be held on Tuesday, May 11. Applications to be sent in not later than May 4. For further information apply to The Dean, King's College, Cambridge.

WANTED, a SOLO BOY for Choir School in the country. Board, lodging, and education free. Evelyn Countess of Craven, Ashdown Park, Shrivenham.

ALTO REQUIRED.—St. Stephen's, East Putney. £16. Good voice and reader. Apply, A. R. Saunders, 14, Geraldine Road, Wandsworth. S.W. 18.

ALTO REQUIRED.—£12. Church near Sloane Square. Light duties. Communicant. Write, "A. H. B.," 63, Oakley Street, Chelsea, S.W. 3.

ST. ASAPH CATHEDRAL.—ALTO, TENOR, and BASS LAY CLERKS REQUIRED. Salary, £50. Services: Sundays and Evensong on Saints' Days, Wednesdays and Saturdays. Sure stepping-stone to best Cathedrals. Apply, The Organist.

LINCOLN CATHEDRAL CHOIR.—TENOR REQUIRED. Should be under 30 years of age. Salary, £95 and 25 per cent. bonus. Applications, with testimonials, to Archdeacon Wakeford, The Precentory, Lincoln.

SALISBURY CATHEDRAL.—TENOR LAY-VICAR REQUIRED. Salary £115. Candidates should be under 30 and Communicants. Good reader essential. Copies only of not more than three testimonials as to character and musical ability, to be sent before April 20th. For further particulars address Dr. W. G. Alcock, M.V.O., The Close, Salisbury.

ELY CATHEDRAL.—WANTED, TENOR LAY-CLERK. £110, with additional £50 if qualified to teach in Choir School. Apply, with testimonials and references, Precentor, Ely Cathedral.

SOLO TENOR WANTED, age not exceeding 35. Churchman. Commencing salary, £35 per annum. Applications to S. G. T. Stubbs, Holy Trinity Church, Prince Consort Rd., S.W.7.

ARMAGH CATHEDRAL.—TENOR WANTED. Salary, £100. Light week-day duty. Leisure for additional employment. Apply, with testimonials and references, Chapter Clerk, Cathedral Close, Armagh.

SOLO BASS AND SOLO TENOR WANTED immediately, St. John the Baptist, Holland Road, West Kensington. £20. Choral Eucharist. Apply, Herbert H. Dawton, 14, Mayfield Avenue, Bedford Park, W. 4; or at the Church.

TENOR AND BASS REQUIRED, for St. Anne's Church, Soho. Must be good readers. Write in first instance to A.W.Goldsbrough, F.R.C.O., St. Anne's Vestry, Dean St., Soho, W.1.

BASS WANTED, as CHOIR LEADER for Wesleyan Church in Kensington. Two Sunday Services and weekly practice. £20. Apply, Organist, 3, Caversham Road, N.W. 5

ORGANIST AND CHOIRMASTER WANTED, for First Ballymena Presbyterian Church, Co. Antrim, Ireland. Good teaching district. Apply, giving qualification and references, and stating salary expected, to James Owens, Audley Terrace, Ballymena

ORGANIST AND CHOIRMASTER WANTED, for Scottish Episcopal Church, in pleasant country district, to take up duties beginning of May. Keen musician and experienced Choirmaster required, to develop musical interests and activities of locality. Salary offered, £200 per annum. Selected applicants to attend interview and practical examination about 12th April next. Applications, with references, should be sent at once to "G. D.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ORGANIST-CHOIRMASTER WANTED, for English Cathedral, Gibraltar. Light Cathedral duties. Much time and many opportunities for teaching. Delightful climate. Apply, The Dean, Gibraltar.

ORGANIST AND CHOIRMASTER WANTED for St. Nicholas' Collegiate Church, Galway. Salary £70. Good organ (Norman & Beard). Teaching connection. Apply to Canon Fleetwood Berry, Rectory, Galway.

WANTED, ORGANIST AND CHOIRMASTER, for St. Mary's, Windermere. Apply, G. Somervell, Annesdale, Windermere.

WANTED, for St. Columba's (Church of Scotland), Pont Street, London, S.W. 1, an ORGANIST AND CHOIRMASTER, capable of training a choir of boys and men. Apply to the Session Clerk, giving full particulars, and stating salary required.

ORGANIST - CHOIRMASTER REQUIRES appointment. Midlands. Organist, 71, Doxey, Stafford.

ORGANISTS AND PIANISTS TRAINED FOR CINEMA WORK, by F.R.C.O. Excellent opportunities for experience. Orchestral accompaniments a speciality. Salaries from £4 to £10 weekly. For terms (correspondence or otherwise), apply "F.R.C.O.," 29, Torbay Road, Brondesbury, N.W. 6.

ASSISTANT MUSIC-MASTER REQUIRED for next term. Violin and Elementary 'Cello essential. Salary and pension scale. Exceptional advantages. Staff of seven in music school. Apply, Mr. Rawlinson Wood, Mus. Bac., F.R.C.O., The Music School, Denstone College, Rocester, Staffordshire.

SOUTH AFRICA.—REQUIRED for Girls' High School, qualified SINGING MISTRESS (Solo and Class Singing). Performer as well as teacher; violin, if possible junior piano. Salary, £150, resident. Passage. Apply, "S. A.," Society for Overseas Settlement of British Women. The Imperial Institute, S.W.7.

EXPERIENCED MUSICIAN, M.A., Mus. Bac., F.R.C.O., at present teaching in a large school in North Wales, would like to hear of a similar appointment (girls' school preferred), in the South of England, not far from London. An exchange might be effected, as there is also a considerable private teaching connection. Address, "L. M.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W. 1.

COMPETENT PIANIST (lady) REQUIRES ENGAGEMENT, London or Provinces. Write "I.," 72, Temple Chambers, E.C. 4.

ST. MARK'S CHURCH, Regent's Park Road, N.W. LESSONS GIVEN upon the fine 3-manual (Willis) ORGAN. Pupils allowed to practise. Frederic Lacey, Organist.

MUSIC-MASTER REQUIRES POSITION in Public or Private School. Thoroughly experienced in Teaching of Pianoforte, Organ, and Voice-Production. Write, Victor H. Burraston, Coniston, Hayward's Road, Cheltenham.

ACCOMPANIST desires NIGHTLY ENGAGEMENTS. Ex-Service man, and has previously Accompanied well-known Artists. Address, 216, Lewisham High Road, S.E. 4.

TUNER REQUIRED for Music House in the Midlands. Apply, with particulars, wages, &c., Box 42, c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

WANTED.—First-class OUT-DOOR TUNERS AND REPAIRERS. Old firm with good connections. Applicants must be good Tuners, able to carry out the usual small Repairs. Cycling is essential, though there are plenty of train journeys. Terms offered: £4 weekly, all expenses, refreshment allowance, and cycling at 1½d. per mile; also commission on sales and repairs. Lovely district, healthy. Permanency to right men. Apply at once, with one or two testimonials, experience, age, if married, and state if trial can be given. Heins & Co., Ltd., Piano and Organ Stores, Abergavenny, Monmouthshire.

STANDARDISED ORGANS (Pipe). — TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

FOR SALE. — TWO-MANUAL BELL REED ORGAN, R.C.O. Pedals, 16 Stops. Beautiful condition, almost new. 91 Guineas Briggs, 94, Regent Street, Rotherham.

MASSIVE TWO-MANUAL PEDAL ORGAN, Dominion Orchestral Organ Co. 25 stops, couplers, hand and foot blowers. New. Would suit teacher, student, mission or chapel. Price. 150 guineas. Sacrifice. Full specification, 180, Southbank Road, Southport.

FOR SALE.—A TWO-MANUAL CHURCH ORGAN, by Bates. Great, 7; Swell, 4; Pedal, 1; Coupler, 2. Repairs needed to bellows. £150, as it stands. Apply to "H. B. H.," 14, Kingsley Avenue, West Ealing, W.

"WILLIS" DIVIDED ORGAN, now in HARROW SCHOOL CHAPEL. Complete, with electric blower, for DISPOSAL. Exceptional opportunity for Churches requiring divided instrument. Apply, Henry Willis & Sons, Rotunda Organ Works, Ferndale Road, Brixton, S.W. 9.

ST. JOHN'S PARISH CHURCH,
SOUTHEND-ON-SEA.
OFFERS ARE INVITED FOR THE PURCHASE OF THE ORGAN NOW IN THE ABOVE CHURCH.

The Instrument is a two-manual one with pedal board, 16 speaking stops, three couplers, swell pedal, two composition pedals. Excellent tone. It can be inspected by appointment. The purchaser would be required to remove the organ from the Church at his own expense, during the month of June, 1920. Further particulars of W. Taplin, Hon. Secretary, 17, Weston Chambers, Southend-on-Sea.

WANTED, SMALL CHAMBER ORGAN, two manuals and pedals. State price and full particulars to H. Buckroyd, 24, Glossop Terrace, Woodhouse, Leeds.

ORGAN (Second-hand), with PEDALS. Single Manual. 12 stops. Hand and foot blower. In excellent condition. Reasonable price. Apply any time, Hulbert & Jones, 168, Stockwell Road, S.W. 9.

ORGAN BLOWING APPARATUS WANTED. Electrical. About 1½ H.P., 110 volts. "D. C.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

PIANO PEDALS and ORGAN STOOL complete. Nearly new. £15 or offer. 29, Broomwood Rd., Battersea, S.W. 11.

FOR SALE.—BROADWOOD GRAND PIANO. 8-ft. polished Rosewood Case. Perfect tone, quality, and finish. Write, in first instance, C. C. Garland, 22, Kymberley Road, Harrow.

FOR SALE. — Valuable FOSTER VIOLONCELLO. Excellent condition. £100 or offer. Seen Birmingham. Beale, Broadstone, Dorset.

FOR SALE. — ÆOLIAN VOCALION, Cabinet style. Complete, with graduola device and auto stop. In first-class condition. Cash, £35. Rawlinson, 23, Darville Road, Stoke Newington, N. 16.

FINE-TONED VIOLA FOR SALE. Present owner's forty years. £8. "Mus. Bac.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

FOR SALE. — VIOLIN, Rugerius, from Hart. £365. Also OLD VIOLIN, not labelled; beautifully purfled; sweet tone; suit lady. Both can be seen and tried by arrangement. No dealers. All particulars on application to "F. E. W.," 81, Shooter's Hill Road, Blackheath, S.E. 3.

TO COMPOSERS AND MUSIC PUBLISHERS.

WANTED—SONGS AND BALLADS, humorous and sentimental, for publication in newspapers; composer or publisher to retain copyright; liberal fees paid. Send songs and state amount of fee required to "Grandidge" (Dept. T), 41, Corporation Street, Manchester.

PIANO PRACTICE.—Use of good piano. Terms moderate. 112, Emmanuel Road, Streatham Hill, S.W. 12.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase. Novello & Co., Ltd.

BASSES SHOULD BUY SET OF THREE SONGS: "THE CHURCHYARD," "A DIRGE," "WINTER" (Oakley). Compass, B flat to D. Price 2s. the Set. Weekes & Co., 14, Hanover Street, W. 1.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.

DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.

ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: Cash, or instalments of 20s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to

THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.
London Address: 11, Ashlake Road, Streatham, S.W. 16.

MODERN CORR. COLLEGE.

PRINCIPAL:

Mr. A. McALISTER, B.A. (Cantab.).

MATRIC: Successes 43.

1st M.B.

EXERCISE.

FINAL.

GUARANTEE COURSES

(ONE FEE until successful).

A.R.C.O.

F.R.C.O.

A. Mus. T.C.L.

L. Mus. T.C.L.

A.R.C.M.

L.R.A.M.

SINGLE SUBJECTS:

HARMONY — COUNTERPOINT — COMPOSITION.

ART OF TEACHING.

A.R.C.O. (ESSAY.)

201, Ilkeston Road, NOTTINGHAM.

LONDON COLLEGE OF MUSIC

GREAT MARLBOROUGH STREET, LONDON, W. 1.

FOR MUSICAL EDUCATION AND EXAMINATION.

PATRON—HIS GRACE THE DUKE OF LEEDS. PRINCIPAL—DR. F. J. KARN, MUS. BAC. CANTAB.
DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, ESQ.

HIGHER EXAMINATIONS, 1919.

The following is the List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at Provincial and Colonial Centres for the half-year to December, 1919 :—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Doris C. Acutt, Alice Atkinson, Edith Armitage, Alice A. Aspin, Gertrude Anderson, Doris E. Baker, Alice Bowcock, Doris Barrington, Gladys Button, Gertrude Booth, Vera Blatch, Lottie M. Bastard, Winifred H. V. Collins, Sallie Connor, Isabel E. Clifford, Edna Charlton, Lilla Cooper, Muriel Corner, Hazel C. Chapman, Sylvia Clifton, Doris Caldwell, Nellie Dickenson, May Davies, Violet Dickinson, May Donohoe, Enid Dunster, †Morfydd A. Evans, Reginald S. Faulks, Gladys R. Fisher, Eva Firth, Mary Fanning, Margaret G. Fowler, Thelma M. Fyfe, Mildred M. Godby, Caroline H. Gill, Aileen Graves, Ida Gibbs, Hilda M. Glenn, Susa Gleeson, Daisy F. S. Higgins, Gladys M. D. Harper, Hazel Hamblin, Enid B. Hill, Millicent A. Heesh, Marion Henry, Phyllis Hurst, Lily Ingram, Norma L. Isacke, Freda Inall, Eva Jenkins, Kathleen Johnston, Jean Jamieson, Edna Johns, Etheldreda W. Kent, Enid I. Lockyer, William Longdin, Dorothy J. Lee, Aline M. Lovett, May Magennis, Freda S. Mitchell, Winifred E. M. Massey, Dorothy Mestrez, Doris L. Milgate, Nellie Morgan, Daphne Moore, Barbara McIndoe, Gracie McKenzie, Nora M. McNamara, Alice Noad, Nellie O'Malley, Imelda A. Perry, Rosie I. Pearson, Eleanor E. Perkin, Gwendoline Parker, Myrtle Penman, Lucy A. Patrick, Dorothy F. Pearson, Leone Percival, May L. Plummer, Nina L. Robson, Jane Read, Monica Reynolds, Elsie Richardson, Molly Ryan, Irene N. Shepherd, Gladys Spencer, Hilda Simon, Florrie Slater, Martha Spence, Daisy Shaw, Edith R. Turner, Maggie Thomas, Eileen Tobie, Gladys Trevenar, Ethel R. Tait, Lillian Thomson, Grace B. Whitehouse, Florence A. Wilson, Elsie Wait, Muriel Wales, Mildred Willey, Vivian B. Walker, Ada Webb, Esther M. Watters, Mary Yacomeni, Henrietta V. H. Young, Ellen G. L. Young, Winifred M. Young.

VIOLIN PLAYING.—Stella Henderson, Mary Strong.

SINGING.—James Barnes, Arthur J. Foxall, Hilda L. Hawkins.

ELOCUTION.—Emmeline Butterworth.

TEACHERS' DIPLOMA (T.D.L.C.M.).

PIANOFORTE PLAYING.—Ruth Blackburn, Gladys A. Callaghan, Robert J. Douglas, Hilda R. Gibbs Bertha Goodman, Keith Lennard, Connie Mullin, Dorothy Simpson, Irene A. Sawle.

VIOLIN PLAYING.—Jack West.

SINGING.—William H. Stones.

ELOCUTION.—Florence H. Atack, Willie Greenwood, Marion T. Matthews.

ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Cissie Adams, Flora R. Allsop, Sydney Anderson, Frederick Ashcroft, Magdalene Anthony, Gwen Aaron, Bienaimée Allbeury, Lucille Albrant, Lilian B. Bowles, Florence Bevan, Alice E. Baker, Marie I. Q. Barker, Fanny Bruton, Margaret V. Burgess, Ivy Beaumont, Vera A. Briggs, Blanche H. Booth, Marjorie Blackburn, Nance R. Bomphrey, Florence Barker, Kathleen Buckle, Mary Brookhouse, Doris Baker, Gladys M. Brown, Eileen Butler, Mollie Bridges, Lilian Boatswain, Kathleen Bowler, Kitty Booth, Jessie L. Collie, Frank J. Crofts, Violet Cole, Doris J. Coles, Muriel Cockcroft, Glorinda V. Crabb, Doris E. Chapman, Doris E. Colquhoun, Gertrude L. Crowther, Florence M. Corney, Nellie Clegg, Mary Campbell, Daisy Cairns, Doris Clark, Amy Cowdell, Mary Connolly, Kathleen Considine, Claris Chantler, Crace C. Campbell, Evelyn Chapplè, Ella J. Coutts, Dulcie E. Clemens, Evelyn Chaffer, Dorothy Cooke, Elsie I. Crealy, Evelyn Clause, Mary Conway, Ella Carmichael, Elizabeth E. Clark, George F. Davis, Lionel W. Dando, Leonard Dewhirst, Mabel C. Dyson, Catherine V. Dixon, Jennie Dale, Edna M. Dent, Henrietta K. Davison, Gwyneth M. Davies, Alice Davies, Ellie Daly, Elsie Dennis, Elizabeth Dodd, Dulcie E. Don, Marjorie Doyle, Kathleen Durkin, Biddy Dwyer, Gwendoline Donnelly, Roy Dixon, Arenthsa C. Doscar, Mary E. Danker, Doreen E. D'Arcy, Reginald W. Eastment, Jane I. Edwards, Annie I. Edmondson, Elizabeth A. Edwards, Katie Evans, Edna Edwards, Vera Everingham, Josephine Forde, Agnes S. Forrester, Adeline M. Fewster, Winifred M. Frost, Tessie Fahey, Ivy R. Friend, Annie M. Frost, Mary Foster, Elizabeth E. Geddes, Marjorie E. Gent, Laura Garbutt, May F. Gunter, Alice Goodier, Matthew Gouldburn, Mary Goldsmith, Enid M. P. Gilbert, Eileen Geraghty, Bessie M. Grant, Iris Goldthorpe, Beryl De Vere Gibson, Jennie Graham, Gertie Goldman, Kathleen Gallagher, Edith L. Gray, Winifred M. A. Gray, Nancy Genery, Ellen M. Harrison, Margaret Harry, Winifred Harris, Irene M. Howard, Jeanie Hamilton, Albert H. Hale, Alice Humphrey, Marjorie I. Horner, Maud M. Hazard, Mary Hickman, Enid G. Hayward, Phyllis Huggins, Ivy P. Hodge, Frank A. Harrison, Ursula Harding, Ruby Hill, Doris Hall, Viola A. M. Hill, Maud Hall, Thelma Hurst, Emily Hoyer, Elvera Hall, Olive M. Halpin, Doreen Haughey, Gladys Higgs, Eileen E. Hawes, Jean Hussey, Jessie Huntley, Annie Hayes, Ivy K. Hudson, Alfreda M. Inshaw, Isabella Ireland, William T. D. Innes, Vera R. Jones, Carry Jennings, Olwen M. Jones, Elsie Jones, Mona C. Jones, Annie Jackson, Constance M. Jackson, Jennie Jones, Cicely Jones, Elsie E. James, Vera Johnston, Elsie J. Judd, Doreen James, Cecil Johnston, Winnie Jackson, Elizabeth W. Johnston, Enid M. Jarrett, Rosina M. Knight, Rosalie M. Kraft, Babs Kavanagh, Elizabeth E. D. Knight, Ruby I. Kirby, *Selby Keeler, Ruth Knowles, Sarah Keyetta, Thelma Kay, Leslie A. C. Kersey, Amy N. Kramer, Angela M. Kerin, Marian E. Knox, Phyllis A. Ludwell, Francis L. Lewis, Elizabeth B. Leven, Dorothy Lumsden, Florence Lamb, Margaret Lunnon, Winifred R. Laws, Albert Lacey, Eileen Lynch, Ethel Leal, Doris Le Bert, Ada Latter, Veronica Littler, Kathleen Lutton, Amy L. Marsh, Lottie McKinney, May McDermott, Muriel A. Morgan, Andrew L. Molloy, Nora McGillewie, Christina L. McCulloch, Cicely Moore, Helen Mitton, Alice Meldrum, Norman Mosley, Dorothy Marsden, Marjorie A. May, Annie I. McEachern, Mary Murphy, Kathleen McCormack, Dorothy M. Malyon, Thelma Marsh, Madeline E. Millican, Christina M. Mackley, Una McLauchlan, Eva McNee, Berdie R. Mills, Jessie McLeod, Mary McGrath, Lilian Marks, Hilda G. McIntosh, Annie McLachlan, Mabel Millen, May McInnes, Daisy A. Main, Florence Merrit, Adeline M. Macdonald, Nan McLean, Augusta Neill, Kathleen M. V. Naylor, Ethel W. Nixon, Arthur B. Norris, Elma Nelson, Jennie R. Owen, William C. Olds, Rita Olsen, Selma A. Olsen, May O'Reilly, Ivy D. Pick, Elma Pawson, Annie C. Pollard, Emily G. Pidd, Arthur Pendlebury, Ada Pickles, Ethel G. Potts, Sara Porter, Miriam Parkes, Annie Penprase, Mary C. Park, Eva M. Parker, Annie Payne, Nancy Parker, Doris Plowman, Ella Peart, Marion J. Page, Catherine M. Philpott, Muriel M. Prince, Olive M. Rudd, Annie Roberts, Alma G. Redcliffe, Leah Riffkin, Emily E. Robinson, Lilian Rickerby, Edna M. Rawle, Dorothy M. Ratcliffe, Florence M. Racklyeft, Ethel A. Rea, Eileen Rodriguez, Thelma Richardson, Edith M. Shaw, Lily Sunley, Clara I. Stott, Beatrice Smith, Irene M. Sykes, Joseph Sharpe, Margaret M. Smith, Zetta Schofield, Annie Swift, Gracie Scott, Winifred E. Silby, Irene Staincliffe, Muriel I. Skidmore, Lillian Simmons, Gladys Sawtell, Florence M. Shepherd, Florence Sullivan, Rita Shoesmith, Adele Secombe, May Shepherd, Enid Southwell, Lillian Sheppard, Ivy F. Smith, Kathleen Smith, Florence Swasbrick, Edna Sinclair, Veronica Smythe, Mary Sullivan, Ruth C. Smith, Doris N. Timbrell, Ada Towells, Alice H. Thomas, Elsie M. Taylor, Olive Taylor, Doris E. Thorneycroft, Kathleen E. Taylor, Doris A. Taylor, Willie M. Thomas, Eileen E. Tickle, Glenn A. Thitchener, Sevilla Thompson, Lucy Thorley, Emily Thornborough, Olive Uhlman, Cyril Varley, Beatrice M. Venables, Ada E. Wood, Doris I. Wiggett, Edna M. Whitfield, Jessie Worrall, Elsie Wilson, Doris Whitehouse, Thomas C. Wilkinson, Leonard Warner, Norah K. Wheatland, Leonard C. White, Mary C. Williams, Lilian Woollard, Lucy Wardell, Ethel Walker, Jessie N. Winters, Ivy G. Washburn, Irwyn R. Walters, Edith Williams, Thelma Whight, Alice Watson, Kitty Williams, Ethel Wakefield, Annie Wegner, Dorothy Williams, Mona Wood, Irene Watters, Alice M. Walker, Elsie M. Wright,

LONDON COLLEGE OF MUSIC.

ASSOCIATES (A.L.C.M.)—*Continued.*

Violin Playing.—Lizzie Allsop, Albert Anthony, Margaret H. Campbell, Ronald A. Cameron, Gladys Chalk, Eileen Carroll, Mina T. Chapman, Muriel O. Dixon, Winifred E. Fincher, Hugh Ferguson, George B. Greatbatch, Mollie Larney, Margaret L. McAdam, Alma Mound, Hannah M. Moore, James O'Donoghue, Edwin J. C. Phillips, William L. Phoenix, Yvonne Serventi, Tom Smith, William C. Tinham, William G. Tyler.

Organ Playing.—Edith J. Alexander, James G. C. Graves, Gladys V. Purkis

Singing.—Lillian E. Armond, Ethel Bakewell, Mona I. Bryant, Sigurborg V. S. Davidson, Emma Ellen, Arthur J. Foxall, Phyllis Gomersal, Mary Hahesy, Mary A. O. Jones, Robert King, Bessie Le Couteur, Winifred Neale, Ellen I. Patchell, Edith M. Prudhoe, Lily A. Peck, Frederica M. Parry, Louisa M. Rawlinson, Mona Singleton, Frances E. Sparkes, Nellie Summers, Lois Wickens, John Whitter.

Elocution.—Florence Abraham, Eva Beynon, Joan G. T. Bowling, Muriel Bushby, Evelyn Corcoran, Flora Jacobs, Kathleen Kelly, †Mary Parmley, Rose Rawson, Helena Smith, Stephen Scallon, Constance A. Tobin, John E. Wilson-Claridge.

DIPLOMAS IN THEORETICAL MUSIC.

LICENTIATE IN MUSIC (L. Mus. L.C.M.).

James Alexander Durham.

ASSOCIATES IN MUSIC (A. Mus. L.C.M.).

John E. Cairns, Bessie Eastman, Robert Fleming, John A. Jackson, Elsie H. Payne.

* Gold Medalist. † Silver Medalists.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; W. A. Arlom, Esq., L.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Algernon Ashton, Esq.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; Chas. T Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; H. Bromley Derry, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon. et Dunelm., F.R.C.O.; Evan P. Evans, Esq.; Frank Ellerton, Esq., Mus. Bac. Oxon., F.R.C.O.; Frank B. Fenwick, Esq.; W. O. Forsyth, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; Thomas Hassard, Esq., Mus. Bac. Oxon., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; George Hooper, Esq., A.R.A.M.; Haydn K. Hardwick, Esq., Mus. Bac. Dunelm.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; F. J. Karn, Esq., Mus. Doc., T.U.T., Mus. Bac. Cantab.; D. J. Jennings, Esq., Mus. Doc., T.C.T.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Thomas W Lardner, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; W. R. J. McLean, Esq., Mus. Bac. Dunelm.; D. J. Montague, Esq.; Henry Newboult, Esq., Mus. Bac. Cantab., F.R.C.O.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc Oxon.; R. Walker Robson, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; C. Reginald Toms, Esq.; John Thornton, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 929 Candidates for Diplomas, of which number 535 passed, 378 failed, and 16 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held at Scotch and Irish centres in JUNE and at all other centres in JULY, the last days of entry being respectively May 15 and June 15.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. Full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other orchestral instruments. LESSONS MAY COMMENCE FROM ANY DATE.

There are CLASSES in Pianoforte, Singing, Violin, Elocution, Harmony, Counterpoint, Ear Training, Sight-Singing, &c.; also SPECIAL COURSE of TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists. Fine THREE-MANUAL ORGAN (39 stops) in the College Concert Hall, available for lessons and practice.

The College is open from 9.30 a.m. to 9 p.m. The staff consists of over 90 professors.

The ORCHESTRA, OPERA CLASS, CHOIR, STRING QUARTET CLASS, DRAMATIC CLASS, and CONDUCTORS' CLASS meet each week.

The 251st Students' Concert took place in the Concert Hall of the College on March 25th.

The SUMMER TERM commences on Monday, April 19th.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be had on application to

A. GAMBIER HOLMES, Secretary.

Telephones: 3870 Central and 3948 Gerrard. "Telegrams: Supertonic, Reg, London."

TRINITY COLLEGE OF MUSIC.

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.
Director of Studies: C. W. PEARCE, Mus. D.
Director of Examinations: E. F. HORNER, Mus. D.

April 26th—Summer Term begins.

April 28th, at 3.0 p.m. Inaugural Address by Professor John Adams, M.A., B.Sc., LL.D. Subject: "Art, and the Teaching of Art."

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

The Orchestral, Choral, the Operatic, and Chamber Music Classes are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.
Mandeville Place, Manchester Square, London, W.1.

Important New Educational Work.

SIX CLASSIC SONGS

EDITED BY
LIZA LEHMANN,
WITH NEW ENGLISH VERSIONS
By R. H. ELKIN.

1. SUN ABOVE ME - Pergolesi
2. LITHUANIAN SONG Chopin
3. ROAM AS I MAY - Salvator Rosa
4. NONE BUT AN ACHING HEART Tchaikovsky
5. PERSIAN LOVE-SONG Rubinstein
6. COME, O MY FAIREST TREASURE Gluck

IN TWO KEYS:—
No. 1 for Low Voice, No. 2 for Medium or High Voice.
Price 3s. 6d. net.
Or each Song may be had separately, price 2s. net.

EXTRACT FROM PREFACE:

"This Edition of Classic Songs being primarily intended for teaching purposes, a few cuts have been made in excessively long symphonies, and some difficult passages in the accompaniments have been simplified.

"The new English versions of Foreign lyrics aim at being essentially vocal and at rendering the general sense of the originals rather than a pedantic translation."

ELKIN & CO., LTD.,
8 & 10, Beak Street, Regent Street, London, W.1.
And of all Music Sellers in the United Kingdom and Colonies.

BROADWOOD PIANOS

BOSWORTH & Co., Limited.

THE PIANOFORTE COMPOSITIONS OF
THE AMERICAN TONE-POET
ALBERT KÜSSNER

are now our property. They have up to now achieved a sale of *over* 500,000 copies. They have been most favourably received for their poetic refinement, and are technically within the reach of all. *The fame of the following is world-wide:*

At Parting A Story in Tone... ... ... 2/-
Moon Moths Three Gems of Thought ... 3/-
The Evening Hour Full of Melodic Beauty 2/-
Entreaty Melody in the left hand 2/-

Hesitation, 2/-. Memories, 2/-. Dawn, 2/.
By Candle Light, Melody for little fingers, 1/-.
When Daisies Sleep, Song without words, 1/6.
Dance of the Wood Nymphs, 2/-.
Etc., Etc., Etc.
At any Music Sellers'.

BOSWORTH & Co., Ltd.,
8, Heddon Street, Regent Street, London, W. 1.

Publishers of the Five Great Piano Methods: 'Beringer's Tutor.' 'Ward's Progressive Tutor,' 'Hemy's Tutor,' 'Wickins' Rapid Tutor,' Graham P. Moore's 'First Principles.'
Publishers of 'Sevcik's Violin Method' 'Beringer's Daily Technical Studies,' Macfarren's 'The Child's First Music Lessons,' 'Sepping's Tiny Tunes Method' Etc.

Messrs. Novello & Co. beg leave to announce that at the recent sale by Messrs. Puttick & Simpson of Works composed by the late

ALFRED R. GAUL,

and hitherto published by them as his property, they purchased the copyright, plates, and stock of the following, viz.:—

CANTATAS.
THE HOLY CITY
RUTH
JOAN OF ARC
ISRAEL IN THE WILDERNESS

PART-SONGS.
THE SILENT LAND
FOOTSTEPS OF ANGELS
OLD NEPTUNE
THE ERL-KING
JACK FROST

all of which will henceforth be dealt with as the property of the Company. (See page 282.)

The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1920

'MUSICAL TIMES' COMPETITIONS

We have pleasure in announcing the awards in the Competition for an Anthem and a Part-song, the prize in each case being Twenty-five Guineas offered by the Proprietors of the 'Musical Times.' Nearly two hundred compositions were submitted.

Of these, by far the greater number were part-songs. It is worthy of note, too, that the standard of excellence was higher in this section. Not many of the anthem composers showed an ability to be simple and at the same time original.

The anthem prize was won by 'Salvator Mundi,' for a setting of a paraphrase of the Latin hymn, 'O Loving Saviour,' and the part-song prize by 'Sul Ponticello,' the words being a poem called 'Three Sleeps.' The decision of the three judges was unanimous.

The successful composers were found to be:

Dr. F. W. Wadely

and

Mr. John Gerrard Williams

Dr. Wadely's anthem will be issued with our May number. The part-song will appear at a later date.

The unsuccessful manuscripts will be returned to the senders in due course.

HAMILTON HARTY

An autodidact; an independent, who puts Berlioz before Wagner and can perceive spots on such luminaries as Brahms and César Franck; and a British national.

Such a few years ago would have appeared impossible qualifications in a conductor of the Hallé Orchestra. The last-named would in itself have been pretty well fatal to a candidate for the appointment, quite apart from autodidactic independence. But there has been a European war; and Mr. Hamilton Harty, ungarlanded with the laurels of Leipsic, Bayreuth, or Berlin, steps into the hieratic succession of Herren Hallé, Richter, and Balling.

What all the world knows about Mr. Harty is that he is the prince of accompanists; that he is Irish and a composer; that his wife is Miss Agnes Nicholls. What those who have the pleasure of his acquaintance know is that he does not belie that wise-demure and sub-sardonic air which may sometimes be detected in his platform appearance, and that his modesty urbanely says: 'I confess to private views about this or that great man of the past; if they are not yours, it is very likely my fault.' Mr. Harty is one of those musicians who can talk pungently, wittily, and well on the art—the Irishman's birthright, of course.

MUSIC AND THE IRISH

Hamilton Harty is Irish to the core, but is not a musical nationalist.

'I was'—so he answers the inquisitive—'brought up on international music, on Anglican Church services, and the classical chamber writers. I am sorry I can't bring folk-music into the story. Such little folk-music as there used to be in my native County Down was not Irish, but Scottish. Music in my early impressions did not mean fiddlers at fairs or immemorial drinking-songs in taverns, or indeed anything more Bohemian or picturesque than my father's organ-playing (he was organist at the Episcopal Church at Hillsborough, where I was born), and chamber music at home, where my mother led the family string quartet. I can recall hearing as a small child the sonatas of Mozart and Beethoven being played every night downstairs as I lay falling to sleep. At the age of nine I was parish organist and choirmaster at Brookmount, near by, my father helping me with the choir.

'He was a born musician—self-taught, and an unbeliever in academic teaching. Anyone, according to him, could learn to play a musical instrument if he had the will and just a hand-book to point to the rudiments. And, upon my word, I won't say I think he was wrong, though his was not the way to produce virtuosos. The use of a modicum of technique for him was as a key wherewith to enter the delightful pastures and still waters of the classics. He set me on that way, and as a small boy I could play all "The Forty-Eight" of Bach by heart. And later on a similar procedure served me well enough in matters such as orchestration. What more does one want for that beyond a collection of scores to see how it is done and the chance to hear on an orchestra how it sounds? A booklet may be useful to tell you that flutes can't play below C or violins below G. I have never had a lesson in orchestration.

'The worst of life in Ireland is that there are practically no orchestras. I was sixteen and organist at Bray, just outside Dublin, before I fell in with any sort of orchestral music. Previously to this I had served a term as organist at St. Barnabas, Belfast. At Dublin I was admitted into the local orchestra as a violist, and a very inferior violist I was; but the orchestra itself was not superlative. This music-making set me writing overtures and things, and a symphony was successful at the Feis Ceoil. [Sir Henry Wood has since done it in London.] And at Dublin I fell willingly captive to Dr. Michel Esposito.

'This Italian musician is the presiding genius of all that there is of music in Ireland. As an all-round musician he is, I should say, unsurpassed in Europe. I send him for criticism everything I write, and put as implicit faith in him now as when a boy—he has always been right. One of the jokes between us, however, has always been his refusal when I first asked him to give me pianoforte lessons: "You will never play the pianoforte," he said, "your thumbs are too short."

(A sketch by a Hallé bandsman.)

'As a pianoforte teacher he is marvellous. His pianoforte class at the Royal Irish Academy of Music is worthy of comparison with those of the biggest centres. Such polish! such beautiful tone!'

'Why don't we, then, hear something of young Irish musicians over here?'

'Well, the Irish musical student is greatly facile, and still more greatly indolent. He reaches a certain point and then drifts. Ireland offers him no scope; yet, as a rule, he is reluctant to leave home. That did not hold good with me. At twenty I came over here. I worked at accompanying, and enthrallingly interesting I found it, with such a variety of music does one thus become acquainted, and with such a variety of artists—little and big, but all human. I wrote for the festivals—"Ode to a Nightingale" for Cardiff, "The Mystic Trumpeter" for Leeds. I married. I conducted the London Symphony Orchestra.'

BERLIOZ AND INTUITION

Two sympathies at least Mr. Harty will have in common with Manchester when he takes up his duties next autumn: the heartiest admiration for the Hallé Orchestra and a strong leaning towards Berlioz. He also rates high the musical sensibility of the Manchester public as compared with Londoners; and here, again, Manchester will be in full agreement with him.

'The "Hallé" is the alertest of bands. Its wind is the most beautiful in the country, and the leader, Mr. Catterall, I hold to be the best of our native violinists. Inevitably the Orchestra suffered during the war, and as much as anything from being pulled first this way, then that, by incessant changes of conductors. Of course I shall not be going to them as a stranger. I have no apprehensions, for I know that though there is no possible bluffing of such a first-rate orchestra, and no bullying, they can be got to do anything if one will explain himself quietly and rationally.

'In my work I shall come in touch too with various choral societies, and here a thorny problem exists which to my mind has hardly been satisfactorily handled in the past. The problem concerns the relations of the choirmaster who trains the singers and the conductor who directs the public performance. If performances of the larger and more modern choral works are to be brought nearer adequacy, the conductor must in future have more say in the preparation of the choir.

'One of the pleasures of the musician at Manchester is in the subtlety of the audiences there. Yes, they are not only keen but also subtle. The difference is immense between them and Londoners, who so often seem to be listening with closed minds. A London audience is often simply not to be won, but sits in apathy as much as to say that as a sufficient impression of such and such a composer, or such and such a work had been formed years ago, no fresh one is desirable. I should despair of charming London with Berlioz in the way in which Manchester has lately been charmed. This leaning of theirs towards Berlioz suits me, because Berlioz is one of the gods of my idolatry. We shall be having quite a lot of Berlioz at Manchester next winter—the "Fantastic" again, and "The Damnation of Faust" complete, "Harold in Italy," and portions of his opera, "The Trojans."

'Berlioz and Mozart are my private deities. I cannot always make people see what ground they have in common, yet it is clear to me that they are

the two great intuitive composers as distinguished from the great logical ones. Of course all great composers must have intuition, but most have had to eke theirs out with logic, while intuition hardly ever seems to have failed my two heroes. And it is intuition that I count as the supreme thing in music. Call it heart as against head if you will. In Berlioz, as in Mozart, you are always coming upon a beautiful, fresh-sprung melodic line such as no amount of head-work could have suggested. In Wagner, much as I love his music, I feel sometimes a mechanical process at work which makes me rate him below Berlioz.

'This logic that can go on for ever, though intuition fail, is the source of all the dull, pretentious music of the ancients and of the terrible clevernesses of the moderns. But I think the modern logicians have the better of it, because they are not so preternaturally solemn. Logic if tolerable must tend towards comedy, and such composers as Stravinsky and Ravel (whom I admire greatly) are all that is witty. Save us from the composers who argue solemnly!'

SOME ANTIPATHIES

Mr. Harty's predilections are for symphonic and choral music. Opera for him is an outer court of the temple. 'Opera seems to me a form of art in which clumsy attempts are made at defining the indefinable suggestions of music. Or else one in which the author of a plot and his actors are hampered by music which prolongs their gestures and action to absurdity and obscures the sense of their words. The sound apologia for opera is on the lines that it induces into listening to music many people who are not musical enough to love it for its own sake without the accessories of operatic acting and operatic scenery—such as they are! Is it possible to-day not to see that Wagner deluded himself when he thought he was making a new and supreme harmony out of half a dozen arts? When we hear Wagnerian opera we put up with a lot—for the sake of the music. Who for instance wants actually to see Isolda waving her scarf in signal to Tristan? The music is telling us of that, and also of the fluttering of Isolda's heart. The action here is as superfluous as that objectionable habit of some people at concerts when they start humming on recognizing a favourite theme. Sometimes Wagner's staginess tends to make ridiculous scenes which, left to the music, would be amply significant. Take, for instance, that supper-party in Hunding's hut (first Act of "The Valkyrie"). The music tells us that the two Volsungs are stealing enraptured glances each from other. But the Bayreuth tradition also insists that the actors shall stare transfixedly, and stare they always do in the most aggressive way, though under Hunding's very nose. The apprehensive and throbbing music has told us of their feelings and of Hunding's suspicion. But the behaviour of the actors is always such as more than to confirm any suspicion, and you feel that Hunding would be more than justified in turning the stranger out into the storm straightaway.

'Operatic scenery affects me similarly. The Prelude to Act 3 of "Tristan" has painted the sea so well that it is always a descent to be shown the scenic artist's attempt at it a minute or two later. The subject might be run to earth in those operas where music is at its most grandiose, and the scene precipitates itself from the merely banal into something near the grotesque. The last scene of "The Twilight of the Gods" is a classic example.'

The inquisitive one now feels encouraged to ask further after Mr. Harty's musical antipathies.

'Well, here goes for one of them—the chromaticisms in César Franck. We have all heard of Franck's admirable character, and there are many men of eminence who give to his music, too, the extremest veneration. How are personal predilections to be explained? I confess to finding something weak in Franck's mystical style. Friends of mine there are who can worship Brahms with impartiality through all the length and breadth of his works; and I sometimes find it hard to share all their transports. The Brahms I most sympathise with is what perhaps I may call the Brahms of Resignation—the Brahms of the grey, level serenity of such a work as the "Requiem."

'Scriabin—dare I say it?—is not a composer I wholly believe in. I find it hard to assume his vogue will continue. Meanwhile, so many clever musicians are writing in England that it is strange no English music is being made—I mean music that naturally strikes one as English. It is all the stranger because the English countryside has a nature so much its own, and yet I can think of no music clearly inspired by it—unless, perhaps, some of Dr. Vaughan Williams's earlier work. What is the reason? Do we musicians live too much in towns, or aren't we patriotic enough?

'My ideal at Manchester will be to have no music played simply because it is new—or because old—or because it is familiar or because not, or just because it was composed in England or in Jugo-Slavia, or in the Isle of Man. I hope to arrange programmes based on worth. I do not believe in too great a proportion of a concert being in strange, novel idioms. I hope to have something new at each concert, and also at each a solid proportion of music that can be enjoyed without the learning of a new language every week.

'But before all that happens I am counting on a summer in the country, and a chance to put down on paper some of the music out of my own heart—or head.'

MR. HARTY'S COMPOSITIONS.

The following is a list of Mr. Harty's major works:

'The Mystic Trumpeter.' Baritone solo, chorus, and orchestra (Novello).

'With the Wild Geese.' Symphonic poem (Novello).

'Ode to a Nightingale.' Soprano solo and orchestra (Breitkopf).
'A Comedy Overture.' Orchestra (Schott).
Violin Concerto (C. E. Music Publishers' Co., Dublin),
'Fantasy Scenes.' Orchestra (C.E. Music Publishers' Co., Dublin).
Pieces for Oboe and Pianoforte (Stainer & Bell).
'Spring Fancies.' Harp (Novello).
Songs (Novello. Boosey).

C.

FIRST STEPS IN MUNICIPAL MUSIC

By H. C. Colles

One day recently Dr. Arthur Somervell boldly tackled the question of municipal orchestras, theatres and opera houses before the Lord Mayor of Liverpool and other municipal authorities of the North; on another Mr. W. H. Kerridge delivered a lecture in London to explain how such institutions are run at Zürich where he was formerly employed as assistant conductor, and glancing at the newspaper I read that a Welsh National Orchestra is actually in process of formation. The last looks like something definite; the lectures may at least be straws which show the direction of the wind. It is something to recall that the Lord Mayor of London himself has said that he looks forward to a time when every village will possess its choral class and its band. Will he and his brother mayors do anything to advance the cause of music in any of these directions? is a question which the musician most naturally asks.

But that question really takes hold of the stick at the wrong end. 'The cause of music,' with which is closely bound up the cause of the musician, the advancement of his art, his profession and his trade, is a matter for musicians, but it is the cause of the community as a whole which municipal authorities are charged to interest themselves in. Rather is it their business to ask whether music plays any appreciative part in the life of the community, and if so what music is best suited to the needs of the average man, woman, and child. When a municipality lays out a recreation ground it parcels off a piece for children under twelve and puts up swings and a seesaw, it plans a good open space for older games, football and cricket, and provides a gravel walk with seats for the elders, decorating its borders with shrubs and flowers. The shrubs and flowers are not put there to encourage horticulture or to give employment to gardeners. They are there because people too old to play football want the recreation of seeing something beautiful as they sit in the sun.

Now the case of music bears a fairly close parallel to the public recreation ground, only that it is not quite so easy to grasp the requirements. Dr. Somervell reminded his hearers at Liverpool that the expenditure of public money on music has begun, because the Education Act provides for the teaching of music in the schools, and the rate-payers therefore have accepted the principle that music is an interest of the community at large and not only of the professed musician. By training that interest at the public expense thousands of people have been made subject to its influence, and all the younger generation is growing up wanting to sing and play and dance or at least to listen to music. Why do all the cinema theatres provide orchestras, many of them highly efficient ones? Simply because the love of music draws a great part of their audiences. People crowd to luncheon-hour concerts, mid-day organ recitals, and every place where they can get music, good, bad, or indifferent. The employees of business firms band themselves into musical societies to sing and play music; you cannot walk down a suburban street without hearing a pianoforte or a gramophone. 'Very well,' the opponent of municipal music may say, 'if they have all got their music and are going so hard at it what more can be wanted?' A great deal more. Where there is no recreation ground the little girls skip on the pavement, the boys kick footballs about the streets, and the old people stick a flower pot in the window and pretend that it is a garden. So the municipal authority says, Let us give them a chance of doing it better, doing it more healthily and getting more happiness out of it, and provides the recreation ground.

In music we have got them to the point of providing one part of the recreation ground—the children's part. When the youngsters have developed their artistic limbs, is there to be nothing but the squalor of musical back streets for them to carry on in? There is precious little at present outside the private enterprise of choirs, choral societies, and amateur bands, which small groups of people initiate for themselves. Those towns which have municipal music—Bournemouth, Brighton, Harrogate, and others—do it chiefly as an attraction to visitors, not primarily to benefit the inhabitants, though the inhabitants do share in the benefit to some extent, and are vastly better off in consequence than the inhabitants of towns which have no ambition to be considered as 'watering places.'

But professional orchestras are not the only way of making municipal music possible. The young men and women who have learnt to sing at school go on singing. They want to make music as well as listen to it, sometimes more than they want to listen to it. They might be given their musical recreation ground in the form of a grant which would pay for a hall to practise in, would buy music, and provide professional teaching. The support of the local choral society or band is the readiest means of providing for their needs. This is a modest demand in comparison with the call for municipal theatres, orchestras, and opera companies all over the country; it is too modest to satisfy the musicians, nor should it satisfy them, but it would be a very practical beginning, and one which could be made without causing a shock to anyone.

At a meeting of the Musical Association some years ago, Mr. James Glover—who, as everyone knows, is a practical man if ever there was one—pointed out that an Act of Parliament was passed in 1907 entitling every borough to charge a penny

rate for music. He asked very pertinently why no London musicians had called a meeting to promote the adoption of the Act. One may hazard a guess that the answer to his question was that most London musicians knew nothing about it and the remainder thought it not worth while to bother about it. London musicians, whatever they may say to the contrary, are rather pampered folk, and at about the time of the Act and of Mr. Glover's remarks they were more than usually so and were putting their faith in the goodwill of millionaires. There was little inducement to press for a penny rate through the boroughs. But if they had, and had secured its expenditure on the support of the best existing instituitons, music would have got something like a regular endowment which would make all the difference in these lean days when millionaires so resolutely turn away the light of their countenances.

Dr. Somervell estimated the other day that a penny rate in Liverpool would produce £21,000 with which to run a municipal orchestra and subsidise a municipal theatre. A much smaller sum would do the humbler work of supporting and giving a stronger direction to all the tentative efforts of the amateur musicians whose enthusiasm finds vent in choral singing and local bands, and whose efforts are shown at every competitive festival.

Now it may be suggested that this draws a red herring across the trail, that to propose to subsidise music by helping along existing amateur institutions just at the moment when mayors and corporations are apparently prepared to consider the idea of the municipal orchestra and theatre favourably, is to show them too easy a way of escape by doing a little thing instead of a big thing. But that is surely to return to the old way of regarding the situation as though it were a conflict between the few musical specialists on the one hand and the civic authorities on the other, Municipal music like the municipal recreation ground has to be planned to give the greatest scope for the best exercise of the existing tastes of the community. Some of the larger towns are, one hopes, ready to benefit by the symphonic orchestra and the regular performance of opera. Dr. Somervell was perfectly right to urge the Liverpool authorities to think out the subject on a large scale, and to tell them that only a very spacious scheme would be good enough to supply the musical needs of a city of the size and standing of Liverpool. For them a grant here or there to local choirs and amateur bands would be merely trifling. But there are plenty of places where the larger issue of establishing music of the first rank for the benefit of the community does not come into practical politics at all and is not likely to do so for many years to come. That fact, however, does not relieve the municipal authorities of responsibility in the matter. It is still up to them to ask what music is possible, to see what music is made in the place, and how it may be furthered and encouraged. The modest beginning so far from detracting from the greater enterprise is likely to lead to it. The brass band if it does its work well may become an orchestra, the room originally provided for amateur efforts may develop into the municipal concert-hall or theatre. For there is one important difference between municipal music and many other undertakings for the benefit of the people, that from the first the music can make some cash returns. The recreation ground, the free library, the picture gallery, institutions generally accepted as suitable for support from the rates, make no returns. The choir and the band will give concerts for which people pay. The better they are the readier are people to pay and the less the cost to the community. Every good show therefore gives the chance of a better show next time. Musical activity wisely stimulated tends to increase and better its best. It is only when it is neglected or thwarted that it takes a downward course. That is the difficulty but also the joy of music as a social activity. Your library is fitted up, the pictures are hung in your gallery, both remain to be used or not used according to circumstances; they do not change except for the accumulation of dust on the shelves or the picture-frames, or the occasional acquisition of new books or pictures. People read or look and go away; are pleased to discover what they want, or annoyed by not finding it. Their interest is often a passive one and always purely individual. But music discovers their need of one another. It brings the artist and the amateur into personal contact. It demands the co-operation of every social class; it flourishes only on keenest sympathy and discrimination of taste—in a word, it develops the spirit of the community as no other art can.

This has been pointed out over and over again. To say it once more, particularly in the columns of a musical paper, is likely to be largely preaching to the converted. But musicians have taken too little pains for the conversion of unbelievers, and have too constantly urged the case from the point of view of their special interests and to give the impression that they are primarily demanding something for themselves. It is an impression as unjust to themselves as it is to their cause. The greater part of the public music in our smaller towns at the present time exists because of the devotion of professional musicians—organists, teachers and others—who give up their spare time to the social work of training choral societies and giving concerts which are of little or no profit commercially to themselves. Musicians are probably as public spirited a body of men and women as any class in the country. They only want more opportunity for using their talents for the general welfare, and it is these opportunities which the municipal authorities should seek to provide.

Sir Edward Elgar, O.M., has been elected a corresponding member of the Institut de France (Académie des Beaux Arts) in the place of the late Commendatore Giovanni Sgambati, of Rome.

MODERN BRITISH COMPOSERS

By Edwin Evans

IX.—Ralph Vaughan Williams

There is in English life a baneful tendency to convert distinguished personalities into impersonal national institutions, and to value them not so much for what they are, or for what they have accomplished, as for what they represent in the public mind. However flattering this may be, it is always harmful for a man to be turned into a figurehead. There is little doubt that the otherwise inexplicable neglect that overtook some of the works of Elgar's best period must be attributed to the fact that his fame, having received official sanction, had become one of those accepted institutions which the average Englishman takes for granted, and concerning which he therefore has no further curiosity. At the moment of writing, Elgar's second Symphony has just been rediscovered, and a contemporary pathetically inquires why this fine work is not heard as often as Beethoven's C minor Symphony. To my mind the answer is plain: Beethoven is a habit, Elgar an institution. Happily the success of the recent performance seems likely to bring about the doing of tardy justice.

It is because there is some danger of Vaughan Williams being thrust, much against his inclination, into a position possessing some analogy, that I feel impelled to open the discussion of his music in this way. Already he is spoken of as a possible successor to Elgar, as if the function of both were something resembling the chairmanship of a committee. Painters all the world over are well aware that the quickest road to oblivion is the presidentship of an academy. Musicians, generally, have had the good sense to avoid such dangerous captaincies. It is their admirers who are at fault, and those of Vaughan Williams could not do him a worse disservice than to continue to speak and write of him as the prophet who is to lead the 'national' party in English music to the sweets of office. He has no such pretensions. On the contrary, his whole attitude towards music is a protest against leadership and an assertion of independence. Sincere music—and that of Vaughan Williams is nothing if not sincere—is necessarily an expression of personality, and it would be difficult to imagine anything more unlike an official institution than the personality of this unaffectedly natural musician. That he should be held in high esteem by the folk-song enthusiasts is not surprising, for he has supplied them with ammunition in the shape of attractive examples for their interminable polemics. But they take a liberty with his name when they quote him in support of their extreme views, and even more so when they affect to regard him as their standard-bearer. There has been nothing of deliberate intent in his employment of the folk-song idiom. What happened was simply this: early in his musical life he heard some English folk-tunes, and it flashed into his inner consciousness that this was the kind of music he wanted to write. With that simple directness which characterises everything that he does, he sat down and wrote it, or something as much like it as was possible to his somewhat stubborn articulation in those early days. When he came across some tunes that appealed to him so strongly that he thought people ought to hear them, he provided the opportunity by weaving them into a rhapsody, and he has had his reward in the fact that his cherished Norfolk discoveries are now familiar in the concert-room. There was no thought of displaying his musical skill in the manipulation of set thematic material. In fact he has always been so doubtful of his own skill that, to those who know him, the very suggestion of his attempting to display it is an absurdity. Still less was there any intention of illustrating a pet theory, for among his manifold musical interests theories occupy no place. They are foreign to his nature. As a craftsman he is intensely practical, sometimes hampered by a lack of dexterity, but not in the least disposed to turn to theory for assistance. In that, his compositions are an accurate reflection of himself, as they are in many other traits which are easily recognised by those who have the privilege of his acquaintance. Among them is economy of speech. He expresses himself without circumlocution, and seldom speaks unless he has something definite to say. This does not restrict him to brevity in form, as on a great subject there is always much to be said. But he dispenses willingly with what may be called the argumentative resources of music, and rarely troubles to expend much labour upon establishing the connection between successive ideas whose relation to each other is, in his mind, sufficiently clear. This results sometimes in a seeming disjointedness analogous to that of conversation between friends who understand each other too well to be needlessly explicit. The same applies to a certain ungainliness which sometimes affects his musical speech. It is the exact opposite of the carelessness of style which in some composers results from volubility, and it corresponds to the speech of one whose power of thought is not matched by his power of words. Another writer has aptly described his music as 'sane in conception, weighty in utterance, and blunt in expression.' That again proves its intimate relation to his personality, for his outlook upon life is eminently sane and free from cant; the things that interest him are those things which are most worthy of interest, and what he has to say about them is generally blunt and to the point. If the measure of all music is its expressive power, then the music of Vaughan Williams must be accounted great, for it is a perfect expression of the man even in its occasional failure to find polished expression for what is in his mind—which by no means results in failure to make himself understood. Such a man is not fitted to be a figurehead. He would wear the honour with an ill grace.

There is, however, one respect in which Vaughan Williams heads a chapter of English musical history. If the names of English living composers are arranged in the order of the dates of their birth, it will be noticed that a very definite break occurs between those of them who were fated to spend their 'prentice years in the atmosphere of placid mediocrity which was not so very long ago the condition of English music, and those who, at an impressionable period of their careers, found themselves surrounded by the unrest which followed upon that period of stagnation. This break occurs at a point which makes Vaughan Williams chronologically the senior member of the younger generation. The distinction is merely chronological and not musical, for it so happened that Vaughan Williams, like many another composer of strong personality, was somewhat slow in development. The generation which he heads had the rather mixed blessing of a number of precociously voluble talents which gave the first years of its activity a brilliance that has not stood the test of time. These rapid growths overtook Vaughan Williams, and for a time usurped a disproportionate share of attention. It would be an exaggeration to speak of the hare and the tortoise, but in view of these exploits Vaughan Williams's seniority is merely fortuitous.

He was born October 12, 1872, at Down Ampney, in the part of Gloucestershire adjoining the Wiltshire border. His school days were passed at Charterhouse, 1887-90, after which he entered for a two years' course at the Royal College of Music before proceeding to Trinity College, Cambridge, where he took the degrees of Mus. Bac. in 1894 and B.A. in 1895. His teachers there were Charles Wood for composition and Alan Gray for the organ. In the autumn of 1895 he returned to the Royal College of Music and continued his studies with Parry and Stanford for composition, Parratt for the organ, Graham P. Moore and Herbert Sharpe for the pianoforte. He left the College in 1896, but not deeming his musical training complete he journeyed to Berlin the following year, and worked at the Akademie der Künste with Max Bruch. After officiating for some time as organist at South Lambeth Church, and giving University Extension Lectures on music at Oxford and in London, he returned to Cambridge in 1901 to proceed to the degree of Mus. Doc. Even then he was not satisfied with the state of proficiency to which he had attained and, as is well known, he went to Paris in 1908 for a further course with Maurice Ravel. It is necessary to give these details in full, as they have a closer relation than is usual to his career as a composer. His musical training has been cosmopolitan in the best sense, and, if he ever possessed any prejudices, which is doubtful, they have been removed by the process of attrition. At the same time his congenital characteristics were so robust that he could study with Max Bruch, a typical German, and Maurice Ravel, a typical Frenchman, with less danger of becoming denationalized than besets and overcomes many young composers in their home study of the German classics or the works of the modern French school. It is a paradoxical comment on our musical tradition that there are still many who believe that a composer who remains obstinately and persistently English, does so of deliberate purpose, as if it were more natural to become foreign. If deliberate purpose enters into the matter at all, it could be laid more justly to the charge of those others, not that they intentionally assume a foreign garb, but that they are more concerned with effect than with motive, and would rather write music which is effective according to the fashion of the day than music which was a true expression of themselves. Dishonesty is too strong a word to apply to their naive self-deception, but nevertheless the factor which has safeguarded Vaughan Williams from all such temptation is his almost ingenuous honesty of motive. He is at all times truly himself because he has not enough artifice to be anybody else, and the gain is indubitably ours. Another point arising from his education is his healthy literary taste, which has a twofold influence. In the first place it guides his selection of texts to be set to music. He is one of the very few composers of whom it may be truthfully said that he has never set a bad poem or even one that was merely innocuous. But apart from that, this fastidious regard for language constantly guides him in his choice of melodic inflection. This point was fully discussed in the *Musical Times* of June and September, 1918, by Mr. Ernest Newman and myself, who, as sometimes happens, were in disagreement upon it. Disclaiming all desire to resume the argument, I would hazard the suggestion that such infelicities as may be found in Vaughan Williams's vocal lines are due not to a lack of feeling for language but to an occasional difficulty in translating that feeling into notes of music. There is all the difference in the world between what may be described as the instrumental setting of words and that which is genuinely vocal. Those of our composers who make the latter their ideal are largely experimenters, for our tradition in these matters has been interrupted, and there is nothing to guide them in their search for a melodic equivalent of the English language except the music of a remote past with which we are out of touch. It would be unreasonable to expect all experiments to be equally successful, especially in the case of a composer who does not put dexterity in the forefront, either in his aims or in his attainments. But Vaughan Williams attains a high record in this matter, and will surely be reckoned by posterity among those who helped materially to restore the value of English song.

Harmonically there is in reality only one thing to be recorded of Vaughan Williams's music, and all other considerations are subsidiary to it. The modern tendency of harmonic theory is to reduce the number of note combinations which are regarded as independent chords. We are far from the days when we were bothered by the permu

tations of the dominant thirteenth, and we are steadily progressing towards a view of harmony in which all compound sonorities are so many disguises of the common chord. The disguise itself is a matter of individual taste. The resources are illimitable. Now, the concept of disguise being in itself foreign to Vaughan-Williams's personality, it is not surprising to find that his disguises are quite peculiarly transparent. There is no fancy dress about them, no attempt to make them appear richer than they are—in short, no false pretence. The effect is quite remarkable. There are composers whose voices sound as if they sang in a thickly carpeted room with plush hangings. The best of Vaughan Williams always sounds as if he were, harmonically speaking, singing in a barn. At the risk of repeating myself I would add that this is another of the circumstances which combine to give so definite an impression of personality as, to continue the simile, the individual quality of a voice is more quickly perceived in a barn than in a drawing room.

The list of his works has undergone considerable revision. Boileau's famous recommendation 'ajoutez quelquefois et souvent effacez' seems to be its guiding principle, as in recent years he has seldom added a new composition to it without removing two or three others, and there is some danger, if his friends do not intervene, that it may ultimately be reduced to a mere handful. An article that I wrote in July, 1903, refers to a number of works which have disappeared, meanwhile, from all authoritative compilations. There is even a composition for pianoforte and orchestra among them, much as it may surprise those who know Vaughan Williams's feeling for the keyboard instrument. A Serenade for small orchestra was performed at Bournemouth in 1901, and about the same time the 'Heroic Elegy' was heard at the Royal College in the original version which was revived five years later. A Quintet for violin, 'cello, clarinet, and horn made its appearance at the Clinton Concerts, and the 'Bucolic Suite' for orchestra, which has since disappeared from the list, had a qualified success the following year. In the above-mentioned article it is described as 'light music, and, as its title implies, pastoral in style; but the principal movements are rather more genuinely reminiscent of the countryside than pastoral music is apt to be. This is not the pastoral music of silk-clad shepherds and shepherdesses, but rather of brawny clodhoppers in corduroys.' It is, however, characteristic that the most noteworthy survivals of this early period are songs, and, moreover, songs which have retained their hold upon the affections both of the composer and of the public. The popular 'Linden Lea' dates from then, and boasts the largest circulation still. 'Blackmore by the Stour' is its contemporary, and the six Sonnets from the 'House of Life,' which followed, include another outstanding success, 'Silent Noon,' though why that song should be more popular than the others is one of those mysteries of taste that no critic yet has been able to solve. The original version of 'Willow-Wood' was performed at the Broadwood Concerts in 1902, and the work was re-written in its present form the following year. Another notable song of those days is 'Whither must I wander'; but 'Claribel' is several years older. So far as output is concerned, it would be inaccurate to regard these years as devoted to vocal writing, for the instrumental works were numerous and important; but whereas only one or two of the latter have escaped the author's ruthless extermination, the vocal works have been more fortunate. This confirms the view that the deep-rooted instincts which dominate Vaughan Williams's work as a whole were independent of the proficiency which he acquired slowly and even laboriously. They gave him fluency at a time when other aspects of music found him, relatively speaking, tongue-tied.

(To be continued.)

THE ORGAN WORKS OF BACH

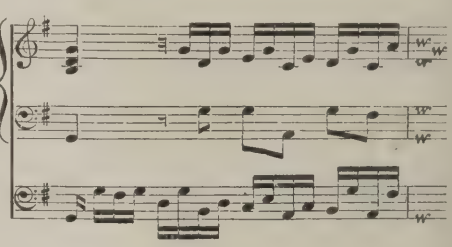
(Continued from March Number, p. 162)

By Harvey Grace

II.—The Weimar Period

One of the earliest of the works written at Weimar was probably the Prelude in G (II., 30). It is of very little value, though not ineffective when played with plenty of pace on a big organ. But as a rule the student who can play it with the necessary brilliance will be wise if he spend his time and technique on something more worth while. It contains very little thematic interest. We are given plenty of scale-passages, sometimes in sixths, alternated with big chords over a conventional zigzag pedal. The writing, laying-out, and management generally show some advance on previous efforts, though here and there Bach does not quite know what to do with the left hand, and ends by giving it some puerile figuration, or a mere duplication of the pedal. Such writing as this, for example:

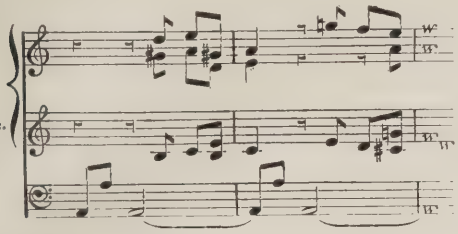
Ex 1.



is very uncomfortable for the young player, and gives poor value for the trouble it involves. The Prelude contains a liberal allowance of double pedal, though only long held notes are used. Spitta says that the chief motive behind this piece 'was the setting free of a tumultuous flood of sound in which the impetuous spirit of the young composer revels with delight.' But it must be confessed that the flood is too frequently dammed to be overwhelming. The occasional bars wherein we suddenly relapse into crotchet movement remind us that a lengthy *moto perpetuo* was as yet beyond Bach.

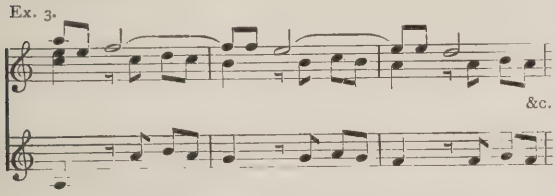
We find him getting a bit nearer the mark in the Prelude in A minor (X., 238). Here he sets out to exploit a little rhythmical figure:

Ex. 2.



and does it so thoroughly that it becomes boring. It is present in all but a very few of the hundred and fifty bars the piece contains, and the interest is too often less than in the passage quoted. For example, we have this very tame sequence:

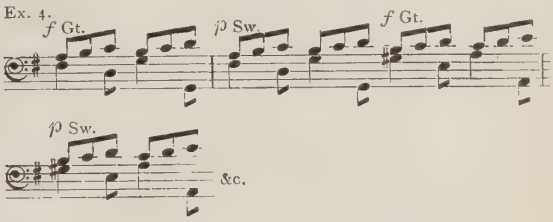
Ex. 3.



worked again and again. The leaping pedal is effective—indeed the pedal part altogether is a great improvement on any we have met with so far. It shows us that Bach was beginning to realise the necessity for giving the feet a part as individual and important in its way as that allotted to the hands. He even launches out into a real double pedal passage at the end—not an affair of sustained octaves, but a moving part for the right foot over a stationary left. It is but a short flight, five bars in all, but is an interesting foreshadowing of the dramatic passage at the end of the D major Prelude. This A minor Prelude, like some other early works, is apparently held in far higher esteem than it deserves. I remember one of our most distinguished organists playing it at a recital in Westminster Abbey some years ago. The Abbey was thronged to the doors, the man in the street being present in large numbers. I am afraid he carried away a poor opinion of Bach, as well he might, hearing him thus feebly represented. Even the enthusiastic Spitta admits that 'the effect of the rhythm, continuous throughout, and of the same quietness, is at best, however, somewhat monotonous.' The man in the street probably found an emphatic substitute for Spitta's cautious 'somewhat.' Parry surprises us by describing the work as 'attractive.'

The adjective, however, may fairly be applied to the Fugue in G in $\frac{12}{8}$ time, usually known as the 'Jig' fugue (XII. 55)—very probably composed for a two-manual cembalo, with pedals, a fact which would account for its secular character. Spitta seems to regard it as having been written before the Weimar period, and ascribes it directly to the influence of Buxtehude. Certainly it has a good deal in common with the older composer's Fugue in C major and with the final section of his Fugue in E minor, both of which are in $\frac{12}{8}$ time. But the technique of the Bach work is good enough to warrant the conclusion that the composer had been at Weimar two or three years when it was written. The pedal part alone is, as usual, a pretty safe guide. Here it has the importance and consistency that we expect from the mature Bach. The only signs of inexperience are the episodes, which consist of very poor sequential passages. These may be made fairly tolerable by the use of alternate manuals, thus:

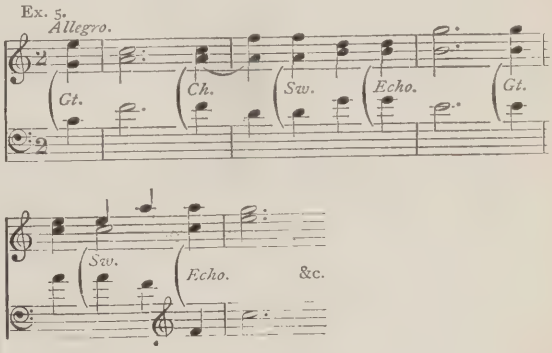
Ex. 4.



There may be the best of authorities for this treatment, for the manuscript contains *piano* and *forte* indications, though whether they were written by Bach or by a later hand is uncertain.

There is a tendency among some strict players to regard echo effects of this kind as modern claptrap. But a moment's reflection will show that they belong to an early period in the development of organ playing. At a date when mechanical aids to registration were few and clumsy, a player who wished to obtain variety would naturally depend a good deal on the antiphony of a couple of well-contrasted manuals. The early French organ composers were specially given to this kind of thing. In the following extract from a 'Dialogue' we find André Raison (1650?-17—?) ringing the changes on four keyboards:

Ex. 5.

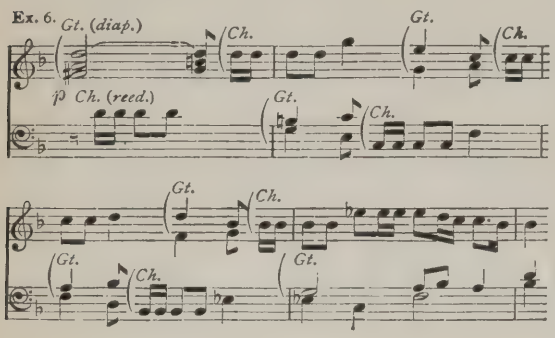


The original directions are 'Grand,' 'Petit,' 'Cornet,' and 'Eco.' With a minim as the unit, and the time *allegro*, this passage requires neat handling.

If the old Germans were as a rule less enterprising, it was no doubt because their works were almost invariably fugal, or concerned with a chorale, and in both cases rapid manual changes would play but a small part. The early French writers usually wrote short pieces in free form, and set great store by manual contrast and solo stops. But even a

fugue could not repress some of them. I cannot resist the temptation to quote a delightful passage from a little three-voice fugue for manuals only by this same Raison:

Ex. 6.



The Choir and Great suggestions are Guilmant's, and represent the 'Dessus de Trompette' and 'Jeu doux' of the original. One does not expect to come upon such a piquant piece of dialogue in the course of a fugue.

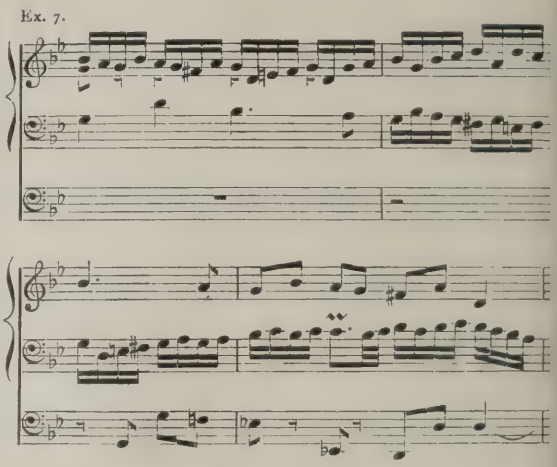
On the whole we need never hesitate to play all such episodical passages as Ex. 4 on two manuals. It can hardly be doubted that many of them owe their origin to the possibility of the easy and effective contrast provided by two organ manuals.

As we know, Bach's work at Weimar brought him into contact with a good deal of Italian chamber music, and the 'Jig' fugue probably owes more to the old Italian violin composers than to Buxtehude or any other organ writer. We shall see many traces of this influence a little later. In this particular example it shows itself even more in the form than in the clear-cut springing idiom. The Italians were far ahead of the rest of the world in form, as in most other musical matters. Had Bach not played a good deal of their chamber music he would probably have spoilt the 'Jig' fugue by interpolating some bravura passages after the Buxtehude manner. Despite the weak episodes, this fugue is well worth playing to-day. It demands bright and promptly-speaking stops rather than power, and makes its effect best in a building not too large or resonant. If we think of it as chamber music and treat it accordingly we shall not go far wrong. And if our instrument or techical limitations will not allow us to play it at the lively pace it obviously demands, we should leave it alone. The nearer we can get to ♩. = 100 the better.

Undignified? Yes, for Bach is frankly at play here. We can no more make this dance-scherzo dignified by playing it slowly than we can make the 'Little E minor' merry and bright by playing it quickly.

Another example of youthful high spirits is the 'Short' G minor fugue (ii.), which clearly dates from this period. It is one of the most popular of all Bach's works, and deservedly so, in spite of the fact that it is a long way from being a first-rate example of the form. Its faults are so obvious as to need only the merest indication. Not many pupils play bars 25-27 without noticing that the entry of the subject in the left hand fizzles out, that the pedal comes in only to play the humble rôle of harmonic support, and that the subject in the right hand apparently begins with its third note. I say 'apparently' because a second glance shows that the entire subject is there, but its first two notes are hidden in the semiquavers. Even Spitta seems to have missed them, for he says the left-hand entry 'is transferred after a few notes to the right hand.' If it were a case of transference, the right hand would begin with the fifth note of the subject. Here are the three bars in question:

Ex. 7.



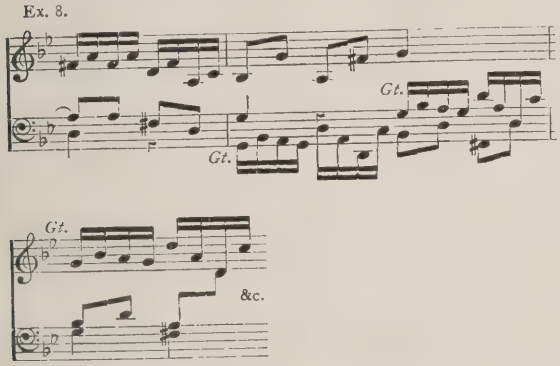
Very little resource is shown in the treatment of the subject throughout. We have practically the same accompanying counterpoint at each appearance, helped out by a third part which does little beyond running in sixths with the counter-subject or hanging on to an inverted dominant pedal. There are less than a dozen bars of four-part harmony in the whole work, and five of these are in an episode; and yet such is the charm of the fugue that we would not exchange it for some of the most formally perfect examples by Bach or anybody else. It has the three essentials of all delightful music—tunefulness, vital rhythm, and spontaneity. No faults of construction can damn a work in which these qualities are prominent, any more than formal perfection can save one in which they are absent. The wise teacher will not fail to point the moral when his pupils are revelling in this fugue—as they always do.

One or two practical points call for notice. Shall we shake on each of the long-held manual notes? Some editions call for a trill in every case except that beginning in bar thirty-five, where it is clearly impossible. Others indicate it only in the two appearances of the long note as the highest part. This seems the sounder plan, as the shake is then fairly easy, and the passages gain a good deal in brilliance. The sustained G in the tenor seventeen bars from the end is better without the shake, because the note is the centre round which the semiquaver pedal passage plays, and a shake obscures the outline. The trill sometimes suggested

for the alto of the final bars is also scarcely worth the trouble. After all, we must remember that a long shake was originally little more than a device intended to produce the effect of a sustained note on instruments of the clavecin type, whereon a real *sostenuto* was impossible. Its use on the organ is purely ornamental, and it rarely makes its full effect save when it stands out at the top.

The fugue calls for bright rather than loud registration, though the full organ may well be used at the end. As the writing is mostly thin and rather high on the keyboard we should be careful to use only the less aggressive of the 4-ft. stops, except in the passage preceding the C minor entry of the subject (where the harmony is in four parts with some low pedal notes), and in the closing bars. The last episode may be played on the Swell or Choir, preferably the former, the Choir sounding rather lifeless after the stirring C minor passage. The return to the Great for ending is a bit of a problem. Dr. Hull suggests this plan:

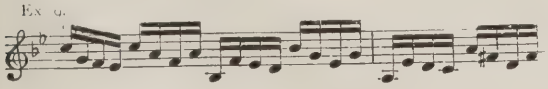
Ex. 8.



which is excellent in its bringing out of the imitation, but decidedly risky in execution. On the whole, there is much to be said in favour of staying comfortably on the Great, reducing it to 8-ft. diapasons, and beginning to build up the tone again half-way through the episode. We may increase to full without Great reeds in the bar before the pedal entry, because thereafter we have no spare limbs for registration purposes. Everything else may be added for the final bar and a half.

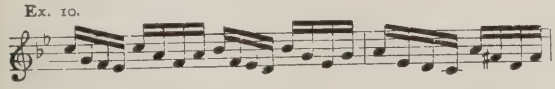
Editions vary as to the text of the sixth and seventh bars from the end. The Novello version of the left-hand part is:

Ex. 9.



The more usual reading is:

Ex. 10.



which is certainly more melodious, convenient, and logical.

(To be continued.)

DELIUS'S NEW OPERA

By Philip Heseltine

'Fennimore and Gerda,'* described on the title-page of the score as 'Two Episodes in the Life of Niels Lyhne, in Eleven Pictures, set to music by Frederick Delius,' was produced for the first time on any stage at Frankfort on October 21, 1919.

All the resources of the famous opera house were lavished upon the production. There were nine full orchestral rehearsals, and performers and public alike seem to have been enthusiastic in praise of the work.

A month later the composer came to London to supervise the revival at Covent Garden of his earlier opera, 'A Village Romeo and Juliet.' Arriving one week before the date fixed for the first performance, he found that no full rehearsals had yet taken place, and that such preparations as had been made for the production were in a state of chaos unillumined by even the customary British assurance that 'everything would be all right on the night.' He was therefore obliged, in sheer self-defence, to forbid the performance: in consequence of which the public were given two additional opportunities of acquainting themselves with the master-works of Puccini.

These two episodes in the life of Frederick Delius throw an instructive light on the present condition of music in his native country. It is also significant that the gap in the repertory caused by the withdrawal of Delius's opera was filled by further performances of Puccini. For when 'A Village Romeo and Juliet' was first produced here in 1910, it fell rather flat, owing to what the critics were pleased to call 'lack of dramatic interest.' Now supposing one of the later plays of Maeterlinck were presented to the patrons of the Lyceum Theatre, with every conceivable scenic appurtenance and 'effect,' as a thrilling melodrama, they would no doubt pass a similar verdict, couched perhaps in not quite similar terms. So it is inevitable that if a work like 'A Village Romeo and Juliet' is presented as a realistic drama (a minor detail of the 1910 production was a *real merry-go-round on the stage!*), critics previously unacquainted with the work cannot be blamed for judging it by the 'dramatic' standards established for them by Puccini.

They have of late years grown so accustomed to regard an opera as a play set to music that their sense of what is fit and proper to the form is apt to be very sadly perturbed when they are confronted with a work which is simply the overflowing of music on to the stage, the projection of emotions underlying music into visible as well as audible reality.

Opera, it should be remembered, is a *musical* form. It is not a play with music, though many such are termed operas or, more accurately, music-dramas. Opera is simply programme music with the programme enacted upon an external stage instead of in the imagination merely: and the

* Vocal score (English and German words) *in the Press.* Universal Edition, Vienna.

scope of its programme may range from the crudest form of melodrama to the subtlest interplay of conflicting emotions.

When a composer is said to be inspired by his subject, it is too often supposed that the subject itself suggested the work to him in the first instance, that he is adumbrating his subject as though it were a thing exterior to himself. In the same way the music of an opera is thought to have been generated by its text.

In some cases this may be true: but in the majority, the subject or programme of a musical composition is no more than a convenient framework upon which the composer may construct and elaborate a work whose emotional or psychic basis was already clearly defined in his mind before he approached his 'subject.' This explains the common phenomenon of a composer who ardently desires to write an opera but cannot find a suitable libretto.

A symphonic work based upon a tale or drama is not an 'illustration' of its subject, tacked on to the finished product like 'incidental' music, but a new presentation, in terms of another art, of the elements of which the original tale or drama was made. Thus the music and the drama are parallel expressions of the same matter. The one is not engendered by the other: their relationship is rather that of brother and sister.

The old distinction between 'operatic' and 'symphonic' music has broken down as completely as the arbitrary differentiation of 'programme' music from 'abstract' or 'absolute' music, which, in a word, is simply *music*.

Yet all music is necessarily programme music, whether the events that make up the programme are enacted in the visible world or in the innermost recesses of the soul. And even when descriptions of physical phenomena loom large in the programme, these exterior happenings can only assume a musical importance in so far as they symbolise or evoke their corresponding states of mind. Music, in short, may be described as a formula for evoking a particular state of mind or a complexity of such states in a particular relation. These relations which can be generalized and expressed by music could not be even stated in words without the invention of a kind of psychological algebra.

We cannot state an emotional crisis in words, but we can sometimes provide an example of how a particular individual will behave under the stress of such emotion, his words and actions expressing *particularly* a condition which music would necessarily *generalize*, however strong the individuality of its composer might be.

Thus in an opera the plot or story may be just an example, a visible particularization of what the music is telling us in a broader and more universal sense.

The music is not illustrative of that particular story: on the contrary, the story is one among many other possible illustrations of the emotional basis of the music which has, after all, its origin in the experience or imagination of the composer. And the listener, being an inverted composer, recognises its truth in correlation to his own experience or imagination. Each character in the story is merely a medium into which the composer projects part of himself and in which the appreciative spectator or listener recognises a part of himself also.

All opera of this kind is either parable or pure symbolism.

In Delius's 'A Village Romeo and Juliet,' although there is an ostensible story, it is impossible to regard the characters as the ordinary individuals of Gottfried Keller's novel. They have become symbolic types that move and have their being in a vision of human life, aloof and mysterious.

In 'Fennimore and Gerda' the characters are not in the least mysterious: they speak and act like ordinary human beings, and 'naturalness' is the keynote of the dialogue. Yet the form of the work has been wholly prescribed by musical considerations, and the libretto—which has been written by the composer himself—is everywhere subordinate to the requirements of the music.

Like 'A Village Romeo and Juliet,' the work is divided, not into acts and scenes but into 'pictures.' In neither opera is the story set forth with any of that narrative detail which has so often been the bane of the lyrical composer, but in both the imagination of the spectator is called into play as an active dramatis persona.

'Fennimore and Gerda' (which was composed between 1908 and 1910) is far more definite and compact in structure than 'A Village Romeo and Juliet,' which dates from 1900-01. Not only are the individual scenes more closely knit in the later opera, but there are greater firmness and coherence in the design of the whole work. Every 'picture' is musically self-subsistent, generally built round an initial theme or rhythmic figure, and the logical development and flow of the music are never interrupted for the sake of thrusting the words into prominence. Nor do comparatively trivial remarks in the dialogue, such as 'Have a cigar, old man,' call for or receive any musical commentary; they fall into their right and natural place in the dialogue by reason of the fact that they are never obtruded by the music. The whole work lasts only an hour and a half. After the second picture and after the ninth picture three years are supposed to elapse, the passage of time being marked by a short interval in performance. After the fourth picture there is a full close but no interval. Except for these breaks the music is continuous throughout, the pictures being connected by orchestral interludes, mostly so short that the antiquated machinery of theatres like Covent Garden could never deal with the changes of scene in the time allotted.

The longest picture (the 'Gerda' episode) occupies fourteen pages of the vocal score, the shortest four, there being eighty-one pages in all.

Without any prelude the curtain rises upon a room in the house of Consul Claudi. Fennimore,

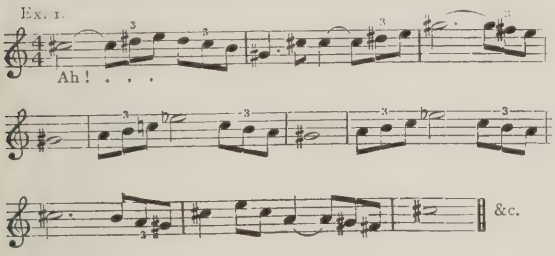
his daughter, is working at her embroidery while her cousin, Niels Lyhne, sits at her feet. They are talking about their childhood. Fennimore is impatient at the monotony of her home life and longs to go out into the world in search of new experiences. Niels on the other hand is a dreamer who is well content to remain where he is. 'Your garden window where you sit and sew'—he exclaims—'I want no wider world than this. Out in the world one feels a longing for home, and perhaps one's real home is a kindred spirit whom one loves.' He is on the point of making a passionate declaration to Fennimore when they are interrupted by the appearance of their cousin Erik Regstrup, Niels's bosom friend, in whom Fennimore is obviously more interested than in the dreamy Niels. It begins to rain. Erik calls for a song, and Fennimore unlocks her heart with a romantic ballad:

> Young Svanhild sat alone and sighed,
> Of freedom and joy despairing.
> 'Over yonder's the land of my dreams,' she cried,
> 'And thither I would be faring.' . . .

The curtain descends and, after an entr'acte of twenty-nine bars, rises to reveal the lower end of the Claudi's garden which reaches down to the edge of the fjord. There is a little landing-stage overshadowed by trees, and here Erik and Fennimore are discovered together in a boat. It is night, and the sound of singing is heard from over the water:

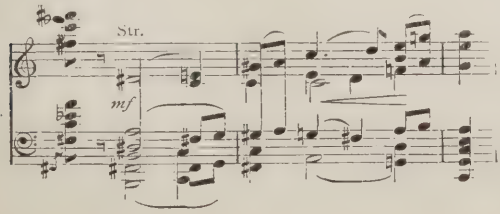
A long sustained melody without words for a tenor voice sung 'off.'

Ex. 1.

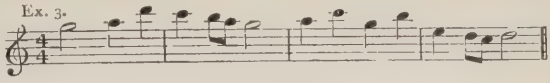


Hearing the approach of a second boat, Erik and Fennimore disappear into the garden. The other boat arrives, rowed by Niels and containing Consul Claudi, his wife and a friend. They disembark and make for the house, while Niels remains behind to moor the boat. Meanwhile Erik and Fennimore re-appear and Niels quickly conceals himself in the shadow of the trees. A swift love scene ensues (twenty-eight bars in all), built upon two themes (Exx. 2 and 3):

Ex. 2.



Ex. 3.



which recur in modified forms throughout the 'Fennimore' episode. The lovers return to the house, and Niels is left alone in despair.

Three years pass. Erik and Fennimore, now married, are living in a house on the Mariagerfjord. Disappointment has come to both of them. Fennimore is disillusioned about her husband, who has taken to drink, Erik about his talent as a painter. He stares moodily at the sea. Fennimore reproaches him for not working any more at his art. He replies that he needs new impressions and new influences. Niels has been invited for a visit, and presently arrives. While Erik is helping the porter to carry in his luggage, Fennimore implores Niels to do all he can to pull Erik out of the slough of despond into which he has fallen. 'Day after day he broods his time away, and when the day is done his horrible friends take him off and keep him drinking all night long.' Erik returns, followed by a maid bearing bottles and glasses. Fennimore leaves the two men to themselves, and there is some semblance of gaiety as they light their cigars and drink to each other's health. The curtain falls, and there is an entr'acte of four bars. The next picture shows the same scene, but late in the evening. The two friends have been talking over old times. Erik speaks of the gradual falling away of all his bright illusions and hopes. 'At times a sense of despair comes over me. I sit and work and nothing comes of it—and time is gliding by with relentless haste. Whenever I paint a picture the time it has taken is mine for ever, although it's past and gone. But think of all the years I've lived and created nothing!' Niels advises him to travel, but this seems only to increase his anxiety. He regards travel as a last resort on which he is afraid to embark for fear of proving to himself once and for all that his career as an artist is at an end.

This is perhaps the most powerful and subtly wrought scene in the whole work. The next picture shows us Erik seated at his easel, morose and listless, unable to accomplish anything. Five of his boon companions, on their way to the fair at Aalborg, invite him to join them. At first he is unwilling. Then one of them—a broken-down schoolmaster—taunts him. 'I see you are much too busy with your immortal painting.' Wearily he consents to go with them. Fennimore begs him to stay at home, but it is useless. 'I must have companionship.' 'But you have Niels: a better friend you'll never find.' 'Niels! He no longer understands me.' Fennimore watches him go, then bursts into tears. Niels comes in, and she composes herself. She asks him what Erik was like as a boy. He speaks of his friend with loyalty and enthusiasm: 'He was all that a boy should be, brave and handsome, a lad of impulse, alert and active, always given to wild pranks and mad adventures.' 'How strange, then,' says Fennimore,

'that he should have wanted to become an artist!' Niels bids her think of him as he was when she first fell in love with him. She replies wearily that she has too often brooded over that time. With a sudden impulse she stretches out her hands to Niels and begs him to stand by her in her trouble. 'You'll be my friend, Niels, always . . . .?' The curtain is lowered for a few bars, and the next picture reveals the same room in the grey twilight of the following morning. Fennimore has been waiting up for Erik, who presently comes in, reeling drunk, and collapses on a sofa. A brief interlude, curiously akin to the slow middle section of 'Brigg Fair,' ushers in the seventh picture: the birch forest in autumn. It is in this scene that Niels and Fennimore first admit the passion that has been slowly springing up between them, and against which each of them has silently struggled in vain. It is a scene of swift movement and a despairing kind of intensity, with something sinister and autumnal in the background all the while, to remind the lovers of the years that are gone and of the brevity and uncertainty of their stolen hours of happiness. The two concluding pictures of the 'Fennimore' episode take place in the depth of winter. The fjord is frozen and the ground is covered with snow. Niels is now living on the other side of the fjord. Erik has gone to Aalborg for the day with his friends, and Fennimore is impatiently awaiting a promised visit from Niels. There is a feeling of tense expectancy in the air. Suddenly the maid brings in a telegram. Erik is dead. He has met with an accident and they are bringing him home. Fennimore, in a frenzy of remorse, rushes out to meet Niels, curses him for betraying his friend and her, and bids him be gone for ever. Four dark figures approach, bearing the body of Erik, and Fennimore falls insensible in the snow. Three years pass. . . . The next picture affords the greatest possible contrast to the three swift scenes preceding it. All is quiet and reposeful. We see Niels on his farm at Lönborggaard in harvest time. The labourers are singing in the fields. Niels reflects upon the past, and finds consolation in having devoted his future to the 'Earth, old and trusty mother of us all.' The happy song of the labourers rounds off this very brief picture.

The last scene of all portrays Niels Lyhne's very sentimental wooing of Gerda Skinnerup, and is enlivened by the merry banter of Gerda's three younger sisters.

Those who are acquainted with Jacobsen's essentially tragic novel* will perhaps cavil at the suggestion conveyed by this ending of the opera that Niels 'lived happily ever after,' for the novel concludes with a powerful and heartrending description of Niels's death in a military hospital after he has been wounded in action.

But Delius's work, as has been emphasised above, is a purely musical conception, and is not designed in any way to illustrate or set forth in detail the life of Niels Lyhne.

The concentration and swiftness of the action and the passionate directness and intensity of the music combine to create a satisfactory sense of unity and cohesion that is all too rare in modern opera. And although this work is already more than ten years old, it is undoubtedly one of the most successful experiments in a new direction that the operatic stage has yet seen.

* The original title is 'Niels Lyhne,' but for some reason or other the English translation is called 'Siren Voices.'

Interludes

By 'Feste'

Some recent happenings in the concert room invite comment. The Editor warns me that space is at a premium this month, so I must be brief. Perhaps I shall be most likely to get in all I want to say if I follow the example of Mr. Alfred Jingle. Those of you who are aged enough to be Pickwickians will remember that volatile individual's habit of covering a great deal of ground in a short time by omitting some of the less important parts of speech. This method will, I believe, be generally adopted at some future date. It will be a very real economy all round, and should appeal to us musicians especially, because in its elision of the unessential it will bring literature into line with modern music. There we are able to dispense with such details as preparation and resolution of discords, or the complete statement and repetition of themes (in the rare event of there being any), and we have no use for cadences except at the end. Sometimes we don't use them even there. We simply leave the musical thought suspended in mid-air, draw a double-bar, and start the manuscript on its adventures among the publishers. In this matter of cadence, literature is already abreast with music. We are now as economical of the full-stop as the modern composer is of its equivalent the cadence. At the head of this page, for example, you will see the title of the journal set forth without the full-stop that a few years ago would have been considered necessary. It is now taken for granted. In due season we shall often find prepositions, conjunctions, and articles omitted on the same principle. The saving of time, paper, and printer's ink will be enormous. We shall then see that Mr. Jingle was not a mere comic character, but a literary artist born a century too soon.

Interesting event of past month début of Philharmonic Choir. General chorus of praise—excellently trained, clear enunciation, confident attack, good tone, very. Rather short on the men's side—what choir isn't? Can hardly expect new choir show perfect balance, especially in times when conditions still far from normal. Even in 1913 choral societies did not spring full-armed from sea, like what's-his-name. Comic touch provided by critics who made astute comparisons between balance and volume of four-month-old Philharmonic baby and pre-war standard of long-

established Northern choirs. 'Excellent choir, but not a patch on the Sheffield (or Huddersfield, or Leeds, or Birmingham, or Bacup, or Biggleswade, or &c., &c.) heard before the war. Mere Londoners who have never been to Bacup don't know what choral singing is.' And so forth—amusing, very. Only comparison of interest would be with one of Northern choirs when at same tender age. Impossible to make—must wait until Philharmonic is at least six years old—can then fairly pit against Bacup and rest. But method of criticism has piquant possibilities. As thus; piano débutante, 'Miss Nemo—promising player—excellent touch—unusual intelligence—enjoyable recital—very. But power not a shadow of that produced by Lamond and Busoni at their best. Left hand comparatively weak—development of biceps far below that of village blacksmith—good course Swedish drill needed—can hardly take Miss Nemo seriously as pianist just yet—sorry—very.' Absurd? Quite agree.

Sum up—Kennedy Scott did wonders in getting together and training in such short time choir able give excellent performance of exacting programme—Bach's 'Sing ye,' very difficult eight-part choral section of new Delius work, 'Song of the High Hills,' and Beethoven's Choral Symphony—hardest and most ungrateful of nuts. Perhaps error of judgment in leading off with Bach work—demands very ample resources in tenor and bass departments—weakness of choir unnecessarily exposed—should have chosen four-part or five-part unaccompanied Bach—would have thrilled us with 'Death, I do not fear thee,' for instance—one of finest choruses old man ever wrote. Hope Scott will turn it on soon. Choir showed high musical intelligence in Delius—characteristic idiom—groping chromatics—vague tonality—beauty subtle and elusive; did not elude choir—seized it and passed it on to audience. In Choral Symphony singers very much on spot. Have heard work sung by several crack Northern choirs—very powerful—slightly rough (roughness not out of place here), but never heard better attack or more true and confident singing of cruel soprano passages than by Philharmonic. Hope choir will live long—fulfil early promise—great addition London musical life—fine thing for venerable (but still full of beans) Philharmonic Society—will give opportunities for programmes of exceptional interest. Many vivid works for chorus and orchestra waiting hearing—can be done justice to only by combination of first-rate choir and band heard in building of Queen's Hall size.

Indignant letter in *Telegraph* few days ago—writer went to concert at Brighton (lucky man to be at Brighton now that April's here!). Beecham Orchestra—conductor, Coates—programme announced Elgar's Introduction and Allegro for strings—writer anxious hear Elgar work—bought two guineas' worth tickets—(lucky man to have two to spare—wish I knew him!). Went to concert; sat patiently through various works including complete and damning exposure of futility of common chord better known as Prelude to 'Parsifal'—moment for Elgar arrived—writer sat up—woke friends—all agog. No bon, as Army linguists say—Elgar work omitted—no apology or explanation. Writer made appropriate remarks—cooled down—wrote to *Telegraph* in mild vein suitable to journal circulating in homes of England. Genuine grievance here—of far too frequent occurrence. Concert audiences apparently regarded as worms or door-mats—performances begin late—are prolonged by encores which are forbidden (on paper)—end so late that worm whose hole is at a distance has either to crawl off before last item or run risk of meeting early bird before reaching hole.

If I go to variety theatre I know programme will be adhered to, or necessary changes announced—performance will not be held up for ten minutes at a time while some vain soloist trots to and from artists' room lapping up applause till last drop squeezed out—(all soloists, especially vocal, should be smothered—not at birth—too early—must wait till show signs of disease—then adopt method painless as possible—but must be speedy and safe).

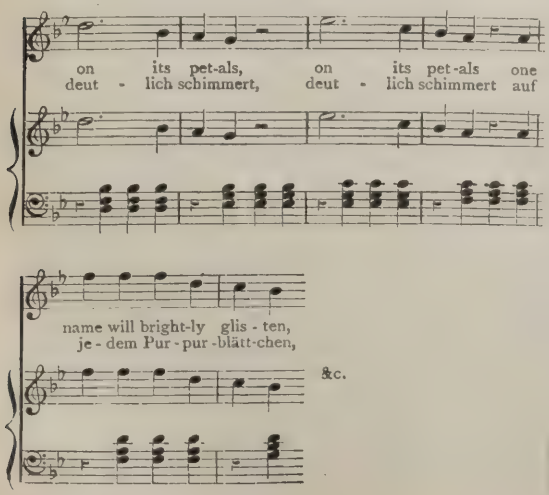
Had similar experience to Brighton complainant recently. Went to Queen's Hall to hear Ravel's 'Valses Nobles et Sentimentales'—only work down that I wanted to hear—would have paid to have missed some of rest of programme—gave up afternoon's fishing to go—sat through two hours' waiting for those noble and sentimental waltzes—last item on programme—not played—'Pavane pour une Infante Défunte' substituted—beautiful work, but not what I had paid to hear—annoyed, and felt like one of the worms whose life I had prolonged by not going fishing. Should have been less annoyed if word had been vouchsafed from platform. Conductor, lessee, stewards, and other attendants all afflicted with loss of voice—surely vocal soloist could have come on—made announcement in recitativo. Concert-giving costly work—risky, too—plenty of counter-attractions—cinemas and music-halls with first-rate orchestras—audience allowed to smoke—admission cheaper than at concerts—not right time to irritate patrons by unpunctuality or discourtesy.

Strauss has bobbed up again in concert halls—no wild excitement either before or after performance of 'Don Juan' on March 13—work sounded unexpectedly tame, even at end of a rather tame concert. Some alarums however few days later at Æolian Hall, when M. Mischa-Leon began to fire off programme of German songs in original language. Very disappointing, just when my friend (in fact everybody's friend) Ernest Newman and I had begun to shake hands with ourselves at prospect of embargo on gutturals being removed. War is over—very well—let's be as we were before it began. Can't do without German songs—not enough of any other kind to make up more than a programme or two—as Mr. Newman said recently in *Manchester Guardian*:

'as yet we have not more than about thirty English songs that have even any pretension to being at once first-rate and English.' True—estimate if anything on generous side, but that is Ernest's lavish, enthusiastic way—I should have put the total at twenty, and of these three are by Purcell and one by Hook—which shows what a poor lot our modern native composers are, as I and my friend remind them at times. German songs thus essential to our musical life—must be sung in German because peculiar beauty of words evades translators—just as we may imagine such equally fine native lyrics as 'Somewhere a voice is calling' or 'The Heart of a Rose' losing some of their poignant beauty if translated into German—Mischa-Leon to be praised for offering feast of song by Beethoven, Schubert, Schumann, Wolf, &c., unspoiled by being put into our wretched, unsingable language. Distressing to record that group of ill-mannered fellows interrupted singer before he had had time to expel more than dozen of those rich gutturals we have so missed during past five years—I and my friend ashamed of them (the ill-mannered fellows, not the gutturals) hope Mischa-Leon will treat them as deserve by shaking dust of England off feet and taking programme of German songs to quarters where likely to be appreciated—somewhere nearer the Rhine. Got through programme all right after quarter of hour's scene that was disgrace to London. After objectors persuaded to withdraw, settled down and enjoyed ourselves. Overwhelming superiority of German songs shown in first five minutes—Beethoven's 'Adelaide'—lovely poem by Matthison—here is brief extract in English:

Soon, O wonder!
On my tomb will blossom
One small flower from my fond heart's ashes springing.
On its petals one name will brightly glisten,
Can you not guess it?

Can we not? 'Adelaide only,' of course! Music thoroughly worthy—rich harmony—daring and passionate accompaniment. For example:



No doubt about that being the stuff to give us. Then had Schubert's song about schoolboy who plucked rose and pricked finger—profound moral lesson on danger of undue haste in pursuit of beauty.

Note thus struck well maintained throughout recital. Why bother us with settings by Vaughan Williams, Ireland, Bridge, Holst, Bax, Parry, Stanford, and others, of reputed poems by Masefield, Yeats, Brooke, Stevenson, &c., when there are the treasures of German lyricism to draw from? Me for Snitzel, Hoggenheimer & Co. all the time. Must really talk seriously to the youth Capell of *Daily Mail*—has been saying nasty things about German songs—poking fun at them—disrespectful, very. He must cultivate fine detached attitude of 'internationals'—will then see that Britain is hungry after five years' deprivation of German language and modern German music—has given thorough trial to substitutes from France, Russia, Italy, America, Spain, and even Britain—thought it good enough at first, but soon began to see through it—colourable imitations—inferior Dosset—anxious to get back to genuine article made in Germany by old firm. To-day's motto for musical Britain (if she can be called musical), is 'Back to 1913.'

Hoch!

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. Grattan Flood

VII.—Richard Sampson

Among the many distinguished composers who flourished during the reign of Henry VIII. the name of Richard Sampson holds an honoured place. Dr. Ernest Walker, in his excellent 'History of Music in England' (1907) gives prominence to Sampson in his brief list, but of biographical data he furnishes none save that he was 'Dean of the Chapel Royal in 1516'—an error of date, as will be seen in the course of the present article. No previous musical writer has taken the trouble to piece together the scattered references to this remarkable ecclesiastic and composer to be found in the 'Calendar of Letters and Papers of Henry VIII.,' and I confess it was no easy task to wade through the twenty volumes (in reality thirty-one parts) of that monumental work, on which account the material unearthed will be serviceable to future investigators of early Tudor music.

To begin with, Richard Sampson, LL.D., was not Dean of the Chapel Royal in 1516. This coveted position, which was generally the prelude to a bishopric, was held by John Vesey during 1514-19 (in which latter year he was made Bishop of Exeter), and by John Clark during 1519-23.

One of the earliest references to Sampson is on January 12, 1517, when he was appointed Proctor at Tournay. Three years later he appears as Dean of St. Stephen's, Westminster, and, on April 1, 1522, he was given the canonry of St. Paul's Cathedral, vacant by the death of C. Urswick, to which post was added on June 29 the sacristship of St. Paul's. At length, after the appointment of Dr. John Clark as Bishop of Bath and Wells (March 26, 1523), and his

restitution of temporalities (May 2), Richard Sampson was promoted to the Deanery of the Chapel Royal at a salary of £33 6*s.* 8*d.* a year.

In the King's Book of Expenses for 1532 we meet with an item under date August 11: 'To Master Dean of the King's Chapel [Dr. Sampson], the ordinary reward for the Chapel, 40*s.*' Not long afterwards, on March 13, 1533, Dr. Sampson was granted the Prebend of Stotfield in the diocese of Lichfield, and four months later (July 9) he was given the Deanery of Lichfield. He was thus a super-pluralist, enjoying the revenues of Dean of St. Stephen's, Dean of the Chapel Royal, and Dean of Lichfield, as well as Dean of Windsor. Further preferment awaited him, and on March 31, 1534, he was presented to the Rectory of Hackney, but as a sort of set-off he resigned the vicarage of Stepney.

Among the MSS. in the British Museum (Royal ii. and xi.), *c.* 1520, there is a beautiful Motet for five voices by R. Sampson, 'Quam pulcra es amica'; also a Motet by him, in honour of Henry VIII., entitled 'Psallete felices protecti culmine rose purpuree,' for four voices in parts (Royal ii. and xi.).

Owing to the illness of Dean Pace of St. Paul's, it was found necessary to have a Vice-Dean, and hence on February 20, 1536, Cromwell appointed Sampson 'Coadjutor.' Consequently on Pace's death in May, 1536, we are not surprised to find Sampson advanced to the Deanery of St. Paul's, followed by his promotion to the see of Chichester on June 11, obtaining restitution of the temporalities on July 4. He was subsequently (July 20) dispensed to hold the Deanery of St. Paul's *in commendam*, having previously resigned the Deanery of Windsor.

Yet although Bishop Sampson owed so much to royal favour, he was a stout partisan of the old faith. On August 21, 1538, he wrote to a dignitary at Rye expressing his aversion to any service sung openly in English, and advising the non-adoption of 'such novelties.' For suspected leanings towards Catholic doctrines he was imprisoned in July, 1540. As Dr. Gairdner writes, 'Sampson, Bishop of Chichester, was one morning nominated as the first Bishop of Westminster; two hours later he was disgraced and imprisoned.' He was, however, soon released and restored to favour, only to be replaced as Dean of the Chapel Royal by Thirlby, the new Bishop of Westminster. As a solatium he was promoted by Henry VIII. to the see of Lichfield and Coventry on March 3, 1543, receiving the temporalities of the same on March 14.

It does not come within the scope of this brief memoir to touch on the career of Sampson as Bishop of Lichfield, but he was one of the six bishops that voted for retaining the old Service books. His musical career practically ended in 1536. There is much obscurity about his religious views under Edward VI., and it is most probable that inwardly he adhered to the old faith. He died at Eccleshall on September 25, 1554, almost eighty years of age.

We are sorry to hear that the British Symphony Orchestra's series of concerts at Queen's Hall is to be discontinued for lack of public support. This unfortunate occurrence should remind concert-givers of the need for decentralisation. At present we have too many concerts in the middle of London, and too few on the outskirts. There is a huge public in the more distant suburbs wanting music, but wanting it near home. Why not take it to them?

A BIT OF OLD LONDON LIFE

As a rule we look to old books and pictures to give us authentic glimpses of past times. Only rarely does music help us, and even then such help is usually indirect. The art was merely groping its way towards expression at a period when writers and painters could set down in unmistakable terms the things they saw. There is, however, one feature of old London life that only music can reconstruct for us. Writers have told us of the street cries: painters have given us pictures of hawkers crying their wares: it is left to the musician to show us the fragments of tunes to which the cries were sung. Few are in use to-day. Like the old signs, they have largely disappeared as the need for them ceased. Some among us who live in what are known as 'select neighbourhoods' even put up minatory notices warning the hawker that if he must needs peddle in 'Our Street,' he must peddle silently. But it is easy to imagine the importance of street cries in days when few of the population could read, and when the retail merchant pushed his shop and stock-in-trade before him on a barrow, or carried it on his head. It is not surprising that old composers should have been interested in these cries: the surprising thing is that only lately have we been able to see the practical result of such interest. As is now well known, Sir Frederick Bridge recently discovered manuscripts of Weekes, Gibbons, and Deering, in which street cries were worked into a kind of choral fantasy, or 'fancy,' as the form was called. Sir Frederick has lectured on his discovery, and our readers will remember that a résumé of one of these lectures appeared in the *Musical Times* for February. The works have now been published by Messrs. Novello, as Nos. 1343, 1344, and 1345 of their Part-Song Book. The first is by Weelkes, and in its original form was for a single voice with viol accompaniment. Sir Frederick suggests that different voices may be used for the sake of variety, and also to give more point to the various cries. He has made the work suitable for choral performance by arranging three sections for S.A.T B., adapting the composer's viol harmony. The Gibbons specimen is more elaborate, and consists of a fragment of plainsong given to the third viol, round which the other viols weave counterpoint, while the chorus delivers the various cries, sometimes singly, sometimes in combination. The 'fancy' is in two parts, the first ending with a brief five-part setting of the words, 'And so wee make an end,' the second with the Watchman's cry, 'Twelve o'clocke, looke well to your locke, your fier, and your light, and so good-night.' There is far more scope for choralists than might be imagined, great contrasts in the way of tone-colour being possible. There is a world of difference, for example, between the pathetic begging of the Bedlamites and the strident bass 'Oyez! if any man or woman can tell any tydyngs of a gray mare, with a long mane and a short tayle, she halts downe right before, and is starke lame behind, and was lost this thirtieth day of February. He that can tell any tydyngs of her let him come to the Cryer and he shall have well for his hier.' The song 'Swepe, chimney swepe' is a delightful tune of sixteen bars.

Good as is the Gibbons 'fancy,' that of Deering is even better. It contains a good many cries not used by Weelkes and Gibbons, and the purely musical interest is perhaps greater. The chimney sweep's song is here given to soprano and tenor, a reminder that the sweep was always accompanied by a small boy. The

grey mare is again cried, though in this case she is far more afflicted, being blind, minus one leg, and 'with a great hole in her ear.' In those days, apparently, sufferers from toothache did not pay a visit to the dentist, nor was the practitioner dignified by such a title. There was only one cure, and that was drastic: no such compromises as 'stopping.' The victim waited till he heard the cry 'Touch and goe! Touch and goe! Ha' ye work for Kindheart the toothdrawer? Touch and goe! Touch and goe!'—on which (unless the pain mysteriously ceased) he went and was touched—and touched to some purpose, we may be sure, in spite of the artist's ingratiating name.

It will be seen that these 'fancies' have more than a merely antiquarian interest. They are genuine slices of life, grave and gay by turn, and thoroughly characteristic of our race in their blending of the serious and the nonsensical. There can be no doubt that singers and audiences will revel in them.

THE IDEAS OF M. VINCENT D'INDY

By C. Saint-Saëns, de l'Institut

(Authorised translation by Fred Rothwell)

(Continued from March number, page 177.)

II.

In the introduction of his book, M. D'Indy says the most excellent things about the artistic conscience, the necessity of acquiring talent as the result of hard work, and of not relying solely on one's natural endowments. Horace had said the same things long ago; still, they cannot be repeated too often at a time like the present, when so many artists reject all rules and restrictions, declare that they mean 'to be laws unto themselves,' and reply to the most justifiable criticisms by the one peremptory argument that they 'will do as they please.' Assuredly, art is the home of freedom, but freedom is not anarchy, and it is anarchy that is now fashionable both in literature and in the arts. Why do poets not see that, in throwing down the barriers, they merely give free access to mediocrities, and that their vaunted progress is but a reversion to primitive barbarism?

It is no longer necessary to know how to draw or to paint; things absolutely devoid of form—I dare not call them works—find admirers everywhere. Architecture attempted to follow this trend, but as houses must stand upright, and as they must be habitable, it had to call a halt along this particular path of folly. The other arts, finding nothing to hinder them, plunged forward in thoughtless delirium.

Fétis had foreseen the coming of the 'omnitonic' system. 'Beyond that,' he said, 'I see nothing further.' He could not predict the birth of cacophony, of a mere *charivari*.

Berlioz speaks somewhere of atrocious modulations which introduce a new key in one section of the orchestra while another section is playing in the old one. At the present time as many as three different tonalities can be heard simultaneously.

Everything is relative, we are told. That is true, though only within certain limits which cannot be overstepped. After a severe frost, a temperature of twelve degrees above zero seems stiflingly hot; on returning from the tropics, you shiver with cold at eighteen degrees above zero. There comes a limit, however, beyond which both cold and heat disorganise the tissues and render life impossible.

The dissonance of yesterday, we are also told, will be the consonance of to-morrow; one can grow accustomed to anything. Still, there are such things in life as bad habits, and those who get accustomed to crime, come to an evil end. . . .

It is impossible for me to regard scorn of all rules as being equivalent to progress, by which word we generally mean improvement. The true meaning of the word —*progressus*—is a going forward, but the end or object is not stated. There is such a thing as the progress of a disease, and this is anything but improvement.

The more civilization advances, the more the artistic sense seems to decline: a grave symptom. We have already said that art came into existence on the day when man, instead of being solely preoccupied with the utility of an object, began to concern himself with its form.

More and more at the present time does attention to utility assume the foremost place; we do away with all adornment and trouble ourselves nothing about form. The need to know is being substituted for the need to believe and to admire; and since what we know is insignificant compared with what we do not know, there is an immense field open to the human intellect. Nothing will ever again check the march of science, though this latter is deadly to faith and art. Faith defends itself with all its might, and it is able to make a prolonged defence; but what can art do? It languishes and dies wherever our civilization spreads its tentacles. No longer is it a necessity for us; it is a luxury that appeals only to the *élite*. Even the beauties of nature are attacked; animal species are massacred and disappear for ever; age-long forests are destroyed, never to be restored. The same thing happens to cataracts and waterfalls; nowadays we think of them as merely so much motor-power.

In dividing music into its three essential parts, rhythm, melody and harmony, M. D'Indy very judiciously accords the first place to rhythm. Let us therefore see what interpretation he puts on it.

What sets me at ease in discussing the ideas of M. D'Indy is the fact that, as he himself confesses, these ideas are very frequently not his own at all, but rather those of Hugo Riemann, a German.

Here we have an instance of the practice so often indulged in before the war—and not in music alone—of crossing the Rhine in our search after truth. Thus also Combarieu endeavoured to instil into our minds the wild and senseless ideas of Westphal, who wished to apply the principles of Greek scansion to the execution of the works of Bach, Beethoven, &c., which are in no way connected therewith. M. D'Indy gives us elaborate notes on Riemann, Hauptmann, Helmholtz, von Öttingen. . . . .

When we hear successive sounds of equal duration like those of the metronome, one of the two has more intensity than the other; we can at will, M. D'Indy tells us, attribute to the more intense sound the odd numbers:

1, 2, *3*, 4, *5* 6, *7*, 8.

or the even numbers:

1, *2*, 3, *4*, 5, *6*, 7, *8*.

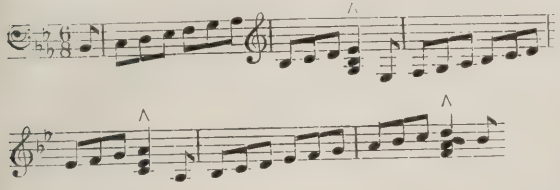
'The possibility we have of choosing by a mere effort of will one or the other of these inequalities, clearly proves that rhythm proceeds not from the sounds themselves but from a necessity of our own mind. . . . .'

This is not the case; we are not able to choose. We may do so by a momentary effort, but that is

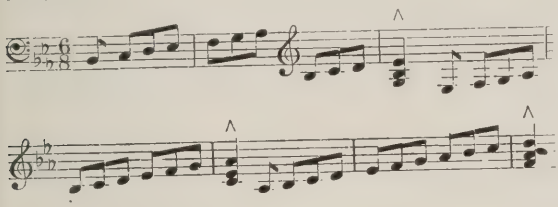
unnatural; and if the rhythm is prolonged, nature resumes her rights and the more intense sound is seen to belong to the odd numbers.

Robert Schumann, whose reason was not very clear—it is well-known that he died insane—took into consideration only his own will when he neglected the requirements of nature; along these lines he committed the greatest of errors.

One of his most characteristic aberrations is in the *Scherzo* of his famous Quintet:



Anyone not acquainted with this piece by actually reading the notes, but only by ear, hears it as follows:



The idea, as conceived by the author, is original and vivid; the result, to the uninformed listener, is a platitude. But what does that matter? It is Schumann, and so admiration is forthcoming all the same.

According to M. D'Indy, measure would appear to be the enemy of rhythm, 'and it is not unreasonable to think that, untrammelled in the future as it was in the past, *rhythm* will again hold sovereign sway over music, and free it from the servitude in which it has been kept, for nearly three centuries, by the usurping and depressing domination of misunderstood *measure*.'

Hitherto, however, it had seemed as though the invention of measure had been a step in advance. I appeal for confirmation of this view to all who have undertaken the task of deciphering old manuscripts of music, from which the measure bar was absent. Did it not create syncopation? Has it ever prevented the emphasis or accent from falling where it pleased? M. D'Indy claims that the first beat of the bar is more frequently than not a rhythmically feeble beat. I have not noticed this, but rather the contrary, I imagine. It would, however, prove that measure does not follow rhythm. Shall we have to return to the time when measure was not indicated? Certain bold innovators have attempted this, though without success. In the music of the Middle Ages, of which M. D'Indy gives instances and which are referred to under the name of plain-song, created before the barbaric invention of measure, I look in vain for rhythm; it is only absence of rhythm that I find.

Perhaps it is the same with rhythm as with so many things about which it is impossible to come to an understanding, because different meanings are given to the same word . . . .

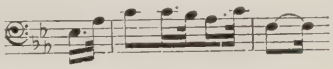
Let us pass on to melody.

In all melody, M. D'Indy (or is it Riemann?) assures us, there is a *preparation*, designated, I know not why, by the Greek word *anacrusis*.

Ah! *qu'en termes galants ces choses-là sont dites!*

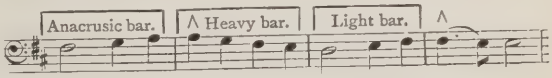
How often have I made an anacrusis without knowing it, as M. Jourdain made prose!

In the *Adagio* of Beethoven's fifth Symphony, where we have the theme:



the first two notes are, I suppose an anacrusis. The amazing thing is that sometimes, when there is no anacrusis, it is taken for granted as existing.

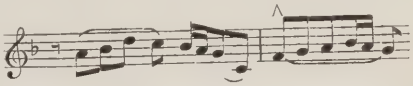
Sufficient for the anacrusis when the phrase begins on a feeble beat. But what are we to say of the following way of presenting the famous phrase of the ninth Symphony?:



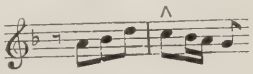
The first bar, then, is nothing more than a preparation, and the melody really begins only at the second bar!

Do not the first and the third bars belong to the tonic, the second and the fourth to the dominant? When the tonic and the dominant are both present, is it not to the former that importance is attached? My entire musical sense rebels against the contrary interpretation, which seems to me a grave fault of style.

It is far worse in the first phrase of the Pastoral Symphony, which M. D'Indy presents thus:

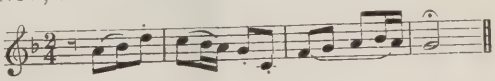


and he remarks that this passage is generally 'interpreted with the most erroneous accentuation it is possible to give it, as follows:



a deplorable result of the tyranny of the measure-bar and of the antirhythmical teaching of the *solfeggio*.'

Now, this is how Beethoven wrote the theme:



The two detached notes, B and D, an indication which M. D'Indy has changed into a tie that extends right to the following C, naturally carry the accent on to this C. Consequently this interpretation is not the 'most erroneous possible'; it is the very one intended by the composer. Beethoven could not foresee the theories of M. Riemann and arrange his music in accordance with these principles. Is that a matter for regret?

I will not follow the author in his learned dissertations on plain-song, not considering myself competent in this direction, although I have had a great deal to do with plain-song during my long career as an organist. I will simply mention the comparison that is made—an original though very specious one—between the vocalisations of plain-song with those fine ornamental capitals seen in missals, and the same vocalisations characterized by demisemiquavers which conclude an organ piece by Sebastian Bach.

In the passage cited from this latter, I note an error that surprises me in so conscientious a writer as M. D'Indy: a *poco ritenuto* which the composer had not indicated. Throughout the entire 'Course of Musical Composition' we find these superfluous indications, unnecessary ties, and added nuances. The system of the perpetual *legato* did not exist at the time of Bach; the clavecin was incapable of expressing nuances, as also was the organ previous to the modern swell. This was not the case with other instruments or with the human voice, but the probable reason why nuances were not indicated is that they were not of the same importance as they are at the present time, when the nuance frequently forms an integral part of the idea; they were left to the whim of the performer. Why therefore impose arbitrary nuances on the artless reader, who naturally attributes them to the composer? This system, far too prevalent, whilst deserving of criticism in a serious edition, has nothing to do with a 'Course of Composition.' One may well wonder why M. D'Indy, instead of taking his quotations from the Peters Edition, which is concerned but slightly with the question of authenticity, did not have recourse to the magnificent edition of the Bachgesellschaft, which does not contain a single detail that is not true to the composer's manuscripts.

(To be continued.)

Occasional Notes

The arrangements for the first Congress of the British Music Society are now practically complete. The time-table appears in our advertisement columns, page 220. We have now received particulars of some of the music to be performed. The London Symphony Orchestra, conducted by Mr. Albert Coates, will play Rimsky-Korsakoff's 'Cortège des Nobles,' Vaughan Williams's 'London Symphony,' Berlioz's 'Summer Nights' (soloist, Miss Agnes Nicholls), and Strauss's 'Heldenleben.' The inclusion of the foreign items, especially the last-named, may astonish some people, but we may remind them that the Society does not exist for the furthering of British music by the easy process of excluding that of Germany or any other land. The Society is doing good work for our own music by insisting on its fair representation side by side with the best of that from abroad. The all-British programme, save in exceptional circumstances, is a tatical mistake because it implies that our composers can make a good show only when they have the field to themselves. The best compliment we can pay them is to show our confidence in their ability to hold their own in the best of company. We need have no fear for the future if we prevent a return to the 'dumping' methods from which we have suffered so much in the past. The British Music Society does well to make its position clear in its choice of music for the Congress. Our composers have their best show in the choral side of the programmes, as is natural. The Holme Valley Male Choir will sing nine part-songs by Elgar, Holst, Bantock, Coleridge-Taylor, and Walford Davies. Native works at the Chamber Concerts will be Elgar's Sonata for violin and pianoforte (Sammons and Murdoch), and Ireland's Rhapsody, Baines's 'Paradise Gardens,' and Frank Bridge's 'Fireflies,' for pianoforte (Murdoch). Mr. Gervase Elwes will give an English song recital, and the London and Philharmonic String Quartets will play native works. At Westminster and Southwark Cathedrals some fine old English music will be sung, and at the latter a short recital of modern English organ music will be given. The whole scheme, both in regard to meetings and concerts, is striking in the amount of ground covered, and the Society deserves congratulations on this further example of the vigour and enterprise which have been so conspicuous in the short period of its existence. We hope the Congress will have the great success it deserves.

Musical reconstruction is progressing apace in Germany. One of the organs of the new movement is a fortnightly paper called *Melos*, of which the first number is before us. Its drastic methods are explained in a portentous editorial which tells us that 'Tonality is dead.' The writer uses the martial metaphor of 'Durchbrechung'—all the 'pseudo-architechtonic forms of the tonality-epoch must abide our question,' he says. The only hope of the art is in the study of 'pretonal and atonal phenomena'—that is to say, of music as it existed before the major and minor scales, and as it is likely to exist after the process of 'Tonalitatsdurchbrechung' is complete. This study is not such a simple thing as may appear. It can only be carried out by devout souls united in humble and loving realisation of Truth—and aloof from the world. Only to such can the 'Melos' be revealed, which is the inner law, 'Becoming and Being under the rule of its own might.' We have heard all this, or something very like it, before. Many well-known writers and musicians are on the staff of *Melos*, and some of them write much as they used to write before 1914 in spite of the very futurist design on the title-page.

In our correspondence columns appears a letter from Mr. F. A. Hadland, suggesting that practical steps be taken towards the more frequent performance of Purcell's works, especially the operas. So much interest is now taken in Purcell, that the moment seems opportune for the formation of a society with this end in view. Better still, perhaps the Purcell Society could call in a few dramatic enthusiasts, and extend its operations. Now that its work as an editing and publishing body is practically finished, it could not do better than add the coping-stone by taking a lead in the direction of making Purcell once more a popular composer. At present, outside church music circles he is little more than a mere item in the musical dictionary. The extraordinary success of the 'Fairy Queen' at Cambridge is proof that, given a fair chance, there is no old composer more alive.

We congratulate Mr. W. G. Whittaker on being made an Officier d'Académie by the French Government. Mr. T. J. Gueritte, the honorary secretary of the Société des Concerts Français, in his letter to us announcing the above, says that 'Mr. Whittaker has succeeded during the past fifteen years in making Newcastle so important a centre of study of French music, that French musicians conversant with British conditions doubt whether any other town, even in France, may be found in which French music is so well-known in its most intimate developments.'

The League of Arts, as a preliminary to its projected revival of Purcell's 'Dido and Æneas,' and other works in London parks, is giving four performances of 'Everyman' at King George's Hall, Central Y.M.C.A., Tottenham Court Road, on March 29, 30, 31, and April 1, under the direction of Mr. Patrick Kirwan.

Opinions differ as to the Barrie part of 'The Truth about the Russian Ballet,' but the success of Mr. Arnold Bax's music is emphatic. We understand that the selection of composer was placed in the hands of Mr. Edwin Evans, who promptly chose Mr. Bax, and a good choice too.

The King has been graciously pleased to accept the Gold Medal of the Musicians' Company. The presentation was made at Buckingham Palace, on March 23, by the Lord Mayor, Sir Edward E. Cooper, who was accompanied by Mr. Hugh Wyatt, Deputy-Master; Mr. H. T. C. de Lafontaine, Senior Warden; Major A. C. Chamier, Acting Junior Warden; Mr. W. P. Fuller, Treasurer; Past-Master Sir Homewood Crawford; Past-Master Sir Frederick Bridge; Past-Master C. D. Hoblyn; and the Clerk, Mr. T. C. Fenwick.

The Musicians' Company recently made the unanimous decision to present the Honorary Freedom of the Company to the Lady Mayoress. The ceremony is to be held at the Mansion House on April 27, when the Court of the Company and their ladies will be entertained by the Lord Mayor.

From the *Musical Times* of March 1:

> It was evident at the outset that the singer was a man of catholic tastes. . . . His programme did more than cover a wild field.

We hope he went one better, like Orpheus, and tamed it.

A 'PARSIFAL' SELECTION.

The Prelude, Transformation Music, and Grail Scene of 'Parsifal' are so frequently performed alone that their publication in handy form should be welcome. Messrs. Novello have just issued these portions of the opera in their Octavo edition. The selection may be performed by choir and orchestra if no solo voices are available, cuts for the purpose being indicated. The extracts are taken from the recently published Novello edition of 'Parsifal,' the pianoforte score and English text of which have called forth so many expressions of approval.

London Concerts

By Alfred Kalisch

The most noteworthy thing that has happened since my last chronicle appeared has been the return to Queen's Hall of orchestral music by living German composers. On March 6 Sir Henry Wood conducted Strauss's 'Don Juan' at a Queen's Hall Symphony Concert; on March 16 Mr. Adrian Boult conducted 'Tod und Verklärung.' In both cases Strauss was at the end of a long programme and a few people walked out. How far this was due to patriotism, or a longing for tea, or the need for catching a last train, it is impossible to say. The audiences were enthusiastic. Strauss wears well. The end of 'Tod und Verklärung' perhaps shows the effects of time more than anything, but still it remains impressive. Once somebody expressed the opinion that it was not heroic, and Strauss said that the man whose death was depicted was not meant to be a hero—rather the reverse. The big horn theme in 'Don Juan' still remains one of the full-blooded things in the music of our day.

Things did not pass off quite so uneventfully when at Æolian Hall on Saturday, March 13, M. Mischa-Leon sang a whole programme of German songs—Beethoven, Löwe, Schubert, Schumann, and Hugo Wolf—in German. After a somewhat noisy quarter of an hour which ended in the quiet departure of about half-a-dozen objectors, the concert proceeded in peace, and the audience was extremely enthusiastic. It is to be hoped that there will now be an end of heated controversy on the subject. If a sufficient number of people want German songs to make it worth singers' while to sing them, they will be sung. If those who object are the stronger party, and stay away, they will not be sung. Let us remember that many soldiers who have fought have no objection to German music in general or German songs in particular; and that many whose musical judgment is sound and whose artistic sensibilities are keen do object. It is no less absurd for the one section to shout 'Traitor' than for the other to cry 'Philistine.'

First performances of several new orchestral works have to be chronicled.

At the Queen's Hall Symphony Concert on February 21, Mr. Granville Bantock conducted his new orchestral piece, the 'Sea Reivers.' It is a very vigorous, rough and ready sort of work conveying the impression of having been composed at top speed in the teeth of a strong North-Easter. No completer contrast can be imagined than Mr. Delius's Double Concerto for violin and violoncello, produced at the same concert, which seems to have been conceived and executed in the closely guarded aloofness of a conservatory in the South. It is a very delicately and carefully wrought composition in the composer's typically meditative and languorous mood, and its performance by Miss May and Miss Bertrice Harrison leaves no room for adverse criticism.

Mr. Delius was the hero, too, of the Philharmonic Concert on February 26, when the new Philarmonic Choir, organized by Mr. Charles Kennedy Scott, sang for the first time his 'Song of the High Hills,' which is a record of the composer's impressions of Norwegian mountain solitudes on a balmy summer night. For a brief moment the voice of Man intrudes, but grows fainter and fainter. A part of the work is in Delius's usual vein, but in the choral numbers he displays an amount of vigour unusual with him, and there is an unaccompanied section culminating in a massive climax which will probably be judged in future to be the strongest music he has ever composed. An interesting point about the work is that the chorus sings no words, but only varying vowel sounds. In the ninth Symphony of Beethoven, and Bach's Motet, 'Sing ye to the Lord,' the new choir showed that it has the makings of a body of voices that may in the not too far future venture to compare with a really high-class North Country choir, although it has yet a long way to go.

Mr. Albert Coates conducted the ninth Symphony, and while there was a little lack of massive strength in the first movement, the performance of the *Scherzo* will rank amongst the finest in London for many a year by reason of its irresistible rhythmical impulse and gaiety. The choral portion had not been sung in London since the war, and it was interesting to note that the opinion held some years ago by a minority that though it is great, it is amongst Beethoven's great failures, was on this occasion apparently that of the majority.

The last rehearsal of the Patron's Fund of the Royal College of Music produced two excellent works: the first the very fresh Fantaisie-Overture by Mr. W. McNaught, the other a Symphonic Poem by Mr. H. Collingwood which disclosed unusual ease and resourcefulness in the handling of orchestral masses. Both ought to be heard again, when there will be opportunities for more detailed criticism.

Brief mention should be made of the revival at the Queen's Hall Symphony Concert on March 6 of Mr. George Dyson's 'Siena,' a work that attracted a good deal of attention when first heard about ten years ago. But one would have preferred to hear a later work from the same pen. At the last London Symphony Orchestra's concert, on March 8, the principal feature was Scriabin's 'Prometheus,' remembered by most people because Sir Henry Wood on one occasion played it twice at the same concert on the ground of its unintelligibility. It seemed more intelligible this time, but not more impressive—indeed, the general opinion even of Scriabin's admirers is that it is not the equal of the 'Poème de L'Extase' either in wealth of colour or expressive power. The composer's dogma appears to have hampered rather than stimulated his imaginative powers. He had become its servant instead of its master.

ELGAR'S SECOND SYMPHONY

Mr. Adrian Boult has for some time been marked as a coming man. The polished yet vital performance of Elgar's second Symphony which he conducted at Mr. Dushkin's concert on March 8 justified one in saying that he has arrived. It made one wonder why the Symphony had been neglected for so long, and the enthusiasm which it evoked showed the surprise to be justified.

It is regrettable that the series of concerts of the British Symphony Orchestra had to be abandoned owing to lack of support. At the last concert on February 23, the players gave an excellent performance of Hubert Bath's Symphonic Poem 'The Vision of Hannele,' perhaps the best of his more ambitous works.

The orchestral concerts of the past month have been so very much more interesting than the others, that I may be forgiven for devoting a disproportionately large amount of space to them.

Among the new chamber works produced recently, the Violin Sonata of Miss Ruby Holland deserves mention as showing considerable but as yet undeveloped gifts. It was produced at one of the London Chamber Concert Society's concerts at Wigmore Hall, and at another concert of the same organization we heard again Miss Katherine Eggar's Pianoforte Quintet, which should be played more frequently. Yet another of these concerts was notable for the fine performance of Bach's 'Chaconne' by Miss Jelly d'Aranyi. A few excessive accents in the opening bars would have caused consternation to her distinguished relative, Joseph Joachim, but in other respects the performance was worthy of his pupil.

THE VIOLINISTS AND SINGERS

To continue with the violinists. Mr. Dushkin, whose concert was conducted by Mr. Boult, as mentioned above, is a violinist of refined taste and a charming sense of rhythm. His playing of the E major Concerto of Bach was both classical and human, and he introduced an 'Etude Symphonique' of Blair Fairchild—Debussy seen through American spectacles. Miss Nanette Evans, Mr. Joseph Colman, and Mr. Louis Godowsky, are three young violinists who are progressing in the right way, and Miss Joan Willis is an artistic 'cellist of whom more should be heard in the future.

Among vocal recitals, the most noteworthy has been Mr. John Coates's concert of English song at Central Hall, Westminster, which unfortunately clashed with M. Mischa-Leon's recital at Æolian Hall and made it impossible for me to be present. Further hearing confirmed the excellent impression made by Mr. Douglas Marshall. There was much to praise in the sincere art of Miss Ursula Greville. Mr. Roger Gaillard is a tenor whose very careful attention to technique interferes occasionally with his freedom of expression; but he should develop into a singer above the average. A notable improvement has been made by Mr. Mirsky, who has succeeded in imbuing his interpretations with some of the vigour which they lacked at his first recital. Mr. Wright Symons, who made his mark when appearing in 'Monsieur Beaucaire,' has also given a vocal recital, and proved himself a more than capable singer. His stage experience considerably helped him, but there were moments when it would have been an advantage if he had been able to forget it.

Of pianists there is not much to say this month. Mr. Howard-Jones has, however, re-established his claim to a high position among native artists, and of the British works which he played, the new Fugue and Bacchanale by Harry Farjeon distinctly 'made good.' Mr. Arthur Shattuck, the American pianist, who made his reappearance after a long interval, has developed into a serious artist of fully-matured technical powers. He plays with individuality, without eccentricity.

APPLEBY MATTHEWS

Mr. Appleby Matthews, conductor of the Birmingham City Police Band and of the new Permanent Orchestra of the same town, has risen very quickly to prominence in the conducting world. About four years ago his only opportunity of conducting an orchestra was in cantata and oratorio performances, and in the small orchestral items which sometimes find a place in programmes that are mainly choral.

I think it was in 1916 when I first heard an orchestral number played to the beat of this young musician. The piece was the 'Serenade' of Mozart. The orchestra was a casual gathering of players, and the performance was naturally not particularly striking. Yet it had individuality, and made one imagine that the conductor, already quite famous as an interpreter of choral writing, had in him probably equal powers in this department of music.

By 1919 Mr. Matthews had conducted at a Sunday Orchestral Concert in the promising Beecham scheme of three years ago, had conducted a Promenade Concert at Manchester, had given a concert at Queen's Hall (in the course of which Lamond played the Tchaikovsky Pianoforte Concerto), had wonderfully developed the Birmingham Police Band, and had succeeded in establishing weekly orchestral concerts at Birmingham of such importance that at the concluding (which was about the thirty-fifth) concert of the first series he was able to

MR. APPLEBY MATTHEWS.

include in the programme, and to perform in most satisfying manner, the 'Dante' of Bantock and Elgar's first Symphony.

Such a rise is indeed phenomenal, particularly when effected by sheer pluck and pertinacity and without the slightest outside help—indeed, effected despite many hindrances and inconveniences (financial and artistic) and in the midst of busy teaching and concert preoccupations.

Perhaps, however, it is not altogether correct to say that Mr. Matthews effected his rise without any outside help whatsoever, for from the start he had the enormous support of Mr. Ernest Newman, whose faith in him never faltered, and who week after week made very clear that in Mr. Matthews the country had a conductor of potential greatness.

Mr. Matthews is entirely a Midland product. He was born at Tamworth in 1884, and from the age of ten onwards has in the Midland districts studied music, taught, given concerts, worked as Church musician, organized choirs and societies and the like, all with a striking intensity and consistency. He became a pupil of the Midland Institute (under Mr. J. D. Davis) in 1902.

His career is best outlined by a list of his various appointments and public activities:

1896.	Organist of the Roman Catholic Church, Alcester.
1898.	Founder and conductor of the Studley Choral Society.
1900. 1906.	Organist and choirmaster of the Astwood Bank Baptist Church.
1900.	Annual Concerts at Redditch, Alcester, &c.
1906. 1911.	Organist and choirmaster of Oldbury Parish Church. Founder and conductor of the Oldbury Male-voice Choir.
1907. 1919.	Professor of Pianoforte at Westhouse School, Edgbaston.
1907. 1914.	Assistant-organist at Birmingham Cathedral.
1910.	Lecturer in Music at the Saltley Training College.
1911. 1920.	Organist and choirmaster at St. Agnes' Church, Moseley.
1912. 1914.	Conductor of the Midland Institute Students' Choir.
1912.	Conductor of the Birmingham Select Choir and Madrigal Society (afterwards the Appleby Matthews Choir).
1915.	Yearly performances (six performances during Holy Week) of the 'St. Matthew' Passion.
1917.	Local chorusmaster, Beecham Opera Company. Three days Elgar Festival at Birmingham Town Hall.
1917. 1918.	Weekly concerts at Birmingham Repertory Theatre.
1918.	Professor of Pianoforte, Midland Institute; conductor, City Police Band.
1918. 1919.	Sunday Orchestral Concerts, Scala Theatre.
1919.	Founder and conductor of the Peace Pageant Choir (from which a number of singers were selected to form with the Appleby Matthews Choir the present 'large' choir).

1919. } Sunday Orchestral Concerts, Futurist Theatre.
1920. } Conductor of the Walsall Philharmonic Society.
1920. Conductor of the Birmingham Permanent Orchestra.

In addition to the above, Mr. Matthews has given many organ recitals, a number of pianoforte recitals, produced in very individual style a number of the established oratorios, and done a large amount of accompanying at concerts.

His interests and ideas are the reverse of academic, and his great ambition is to advance music as an entirely popular art. He considers that the 'people' will take the best music, and prefer it, if musicians will but select it judiciously and make it live in performance.

S. G.

Opera in London

By Francis E. Barrett

Covent Garden and Surrey Theatre Season

The Revival of German Opera

With opera North of the Thames and opera South of it, there has been plenty to hold the attention during the month. Both seasons have been in English; and both, apparently, have had their special object. The remarkable feature is that both the undertakings—the Sir Thomas Beecham Opera Company, Ltd., at Covent Garden, and the Fairbairn-Miln Opera Company at the Surrey Theatre—have relied largely upon German opera for attracting their patrons. All that has been said and done in the last few years seems to have made no difference to conservative England. Though the fact seems strange at first, yet it cannot be forgotten that after all it is upon German music that this country has subsisted for practically a whole century. There is a good deal of talk, and some noise, on the subject of German music at the present time; but many seem to forget that we have had it all along. Certainly during the war there was no hesitation about presenting Wagner's 'Tristan and Isolda' as an attraction at Drury Lane, even though, with exquisite irony, the composer's countrymen did their best to disturb the performance by dropping bombs. This only shows how strong is the hold of German art in this country. And until there is a persistent propaganda of the art of other countries, things are not likely to be different.

To this knowledge of German opera is due the fact that when in due course—on March 10, to be accurate—Sir Thomas Beecham revived Wagner's comic opera, 'The Mastersingers,' one of the largest audiences that was ever attracted in London by the performance of opera in English assembled at Covent Garden. The house was packed from floor to ceiling at half-past six o'clock, and remained in that condition until half-past eleven. This, incidentally, does away with the contention that the public will not come earlier to performances, and once more illustrates the fact that if the public want a thing they will do anything to get it. Thus I may assume that the public want German music, or, at least, German opera.

The performance was in every way notable, and in its general effect was entirely satisfactory. Mr. Frederick Ranalow as Hans Sachs particularly distinguished himself. It was an individual reading, owing little to tradition and still less to any reading by one or other of the various Herren who have sung the part in London since I first heard the work in the famous 'eighties. But this individuality of treatment was the distinguishing feature of the whole performance, and to my mind demonstrated the fact that if we could but have an opera of our own, owing nothing to foreign example—Italian, French, or German—there would be some astonishing results. At present if we give a foreign opera the executants seem always obsessed with the idea of what Monsieur, Signor, or Herr So-and-so did in the part. Further, it cannot be forgotten that as often as not the British Anglo-Saxon is asked to portray a Latin—a thing well-nigh impossible to do with conviction. Thus the performance of 'The Mastersingers' was very much in English. Happily it did no harm to the music, but of the German spirit it had none. Yet nevertheless it was effective. As I have already mentioned, Mr. Ranalow's Hans Sachs was excellent. It was genial, picturesque, and vocally sound. Then Mr. Webster Millar made a good if lyrical Walter,

Photograph by [*Sydney J. Loch.*

HANS SACHS' GRAVE, NUREMBERG.

always phrasing well and acting with pleasant dignity. Mr. Edmund Burke's Pogner was becomingly heavy, and Mr. Herbert Langley's Beckmesser a creation of his own. It is quite the best thing he has done, for his special peculiarities of voice were of much service and his acting in the right spirit of burlesque. I do not think I have ever heard quite such a humorous performance of the Serenade. Mr. Langley depicted with wonderful fidelity the way in which the cantankerous Town Clerk 'got the wind up' on that occasion. Mr. Maurice D'Oisly's David won my admiration for its exactness. Miss Marian Licette's Eva was the least satisfactory part of the performance. But the character is unsympathetic at best, and the music happens to lie in the least attractive part of Miss Licette's voice, whose costume, completed by a somewhat awe-inspiring cap, did not help matters. Miss Edith Clegg's Magdalene was useful, as was the work of the councillors. The final scene was uncommonly well done, with plenty of vivacity in the crowd and good choral singing. The score, which to-day seems full of reminiscences in points of orchestration—so widely has it been used

as an example—was superbly played, the only thing to regret being that in his anxiety to bring it all out Sir Thomas Beecham, who conducted, occasionally forgot that there was anyone singing, a matter which the audience probably noticed, since the voices were for the most part overwhelmed. The reception was enthusiastic to a degree, and Sir Thomas will probably never cease to regret that he did not put the work on earlier, so great has been the demand for seats.

THE GENERAL REPERTOIRE

Before 'The Mastersingers' was reached there were several revivals of works the Company has already given at one time or another but did not include in the earlier season at Covent Garden. I may remark in passing that this plan of wider operations has proved of decided advantage in the eyes of the public. The audiences have been much larger than they were when the mainstay was Russian opera varied by 'Tristan.' As to what has been done, it is best to make the record chronological. The season began on February 24 with 'Parsifal.' Although it is the peculiar property of this Company, since it was the first to represent the work in the vernacular, there were small indications of pride of possession. Truth to tell, the representation was not as good as it had been, save for the Gurnemanz of Mr. Norman Allin and the Kundry of Miss Gladys Ancrum. Both have improved, but there was a good deal of slackness in the remainder. I expected very much better tone from the Knights of the Grail, and the Flower Maidens' twelve parts sounded thin. New impersonations were found in the Amfortas of Mr. Edmund Burke and the Parsifal of Mr. Walter Hyde. The latter was particularly good, as having the right vocal depth for the music. Mr. Burke was expressive but indistinct. The orchestral playing was extremely fine, a matter to which Mr. Albert Coates attended with consistent success.

Bizet's 'The Fair Maid of Perth' was revived the next evening. It went better than when first given by this Company three years ago, but nothing will convince me that it is worth reviving. It is not kind to the memory of a genius to bring a thing of this kind against him. It is pretty and tuneful, though condemned as 'Wagnerian' in its day; but it might have been written by anyone. However, since Manchester approved it—so we are told in the official communique—then London must have it. Of course, 'What Lancashire thinks to-day, &c.,' still holds good in most things, but not, I fancy, in matters operatic. The audience liked the Serenade as gracefully phrased by Mr. Webster Millar, but as a matter of fact it is more in the style of Louisa Puget than of Georges Bizet. There was a new Catherine in Miss Sylvia Nelis, a singer whose weakness of method even the delightful acoustic properties of Covent Garden cannot assist, and Mr. Norman Allin took part. Mr. Foster Richardson gave the Drinking Song—the one thing that has survived—very finely, and Mr. Walter Hyde's vocal versatility was of service in the part of the Duke, originally written for a baritone. The Carnival dance in the snow was overdone. Bizet did his best to write a Scottish tune for the number—it served equally well as a Spanish tune in 'Carmen'—but the steps were anything but 'reel,' and savoured too much of the 'steppes.' Sir Thomas Beecham conducted with loving care. 'Samson and Delilah' followed. M. Saint-Saëns's masterly work is firmly established in the esteem of the English public, and Charles Manners did well when, ten years ago, he added it and 'Madama Butterfly' to the then somewhat restricted répertoire of works in the vernacular. The Beecham Company—in this instance crystallised in Miss Edna Thornton—does it remarkably well. Miss Thornton has improved vastly, and there is plenty of freedom in Mr. F. Blamey's Samson; after all 'a big man with a small voice' is largely true to nature. Mr. Richardson was the Aged Hebrew, and Mr. Burke the High Priest. The chorus was good and the orchestra splendid. Mr. Percy Pitt conducted.

Next in the operatic sequence came 'Tristan and Isolda,' remarkable in this case for Miss Agnes Nicholls's reading of the soprano music. Again individuality was the note, and I was much struck but the effect of the singer's pure tone and absence of *Sprechgesang*. Mrs. Gladys Ancrum's Brangaene was dramatic, Mr. Ranalow was King Mark, Mr. Herbert Langley Kurwenal, and Mr. Frank Mullings Tristan. Sir Thomas Beecham conducted.

After 'Tristan' the Company seemed to regard Gounod's 'Faust'—which was given at the matinée—as beneath its notice. I have heard this opera under many conditions and in many places, but I sincerely trust I may never hear a worse performance. Mr. Burke alone stood out, though his Mephistopheles was not in the vein Gounod intended. But the performance generally disregarded the whole import of the story and ignored the charm of the music. Mr. Eric Marshall made his first appearance as Valentine without showing any particular qualification as an operatic singer; Miss Licette was the Marguerite, and Mr. O'Brien the Faust. The untuneful chorus-singing and the slovenly orchestral playing, to say nothing of the fumbling at the organ in the Church Scene, and Mr. Eugène Goossens's attitude at the conductor's desk, while emphasising the fact that England is a free country rather suggested that the Company had better have left this opera in the country. Some effort might have been made to respect the fine Covent Garden traditions even if the Company had none of its own. 'Tannhäuser,' presented the following week, was also a revival. It was not a distinguished performance. Madame Elsa Stralia brought her experience to bear with good result as Elizabeth, Mr. Mullings was a forcible Tannhäuser, Miss Gladys Ancrum the Venus and Mr. William Michael the Wolfram, a part M. Dinh Gilly was announced to have taken. It was a somewhat rough-and-ready performance of a work well-beloved by the British public, and the roughness and the readiness were both emphasised by the general acceleration of the *tempi*. The Company badly needs a chorus-master. Mr. Albert Coates directed the performance. On March 9 Mozarts 'Seraglio' was again represented by the Company. It is not clear why. The work, which has all the charm that genius can impart, is not suitable for so large a theatre, and much of its effect was lost. I was glad to note, however, that the tendency to run it on the lines of a *revue* had been abandoned. Miss Bessie Tyas took the place of Miss Licette as Constance at the last moment, so that all possibility of any hint of the real nature of the wonderful soprano music was lost. Indeed, like the Emperor, she found 'a deal too many notes in it.' Miss Madeline Collins, who sang Juliet with the Company in 1918 at Drury Lane, reappeared after devoting the interval, as was wise, to study. As Blonde she showed improved methods, but much

inexperience. Mr. D'Oisly as Belmont, Mr. Norman Allin as Osmin, and Mr. Walter Hyde as Pedrillo completed the cast. Sir Thomas Beecham conducted, and seemed to derive more enjoyment from the performance than anyone else.

DELIUS'S 'A VILLAGE ROMEO AND JULIET'

The one solitary British work in the scheme was reached on March 19, when Mr. Frederick Delius's opera 'A Village Romeo and Juliet' was revived —too late for this month's notes.

OPERA AT THE SURREY THEATRE

The performances by the Fairbairn-Miln Company at the Surrey theatre have grown in popularity. There is no doubt that the Surrey side welcomes the opportunity of improving its acquaintance with grand opera. At the Old Vic, where good work has been going on for some time, samples have been given to the people, with the result that they are clearly anxious and ready to take advantage of the efforts of a professional organization appearing every night, with Saturday matinées. Also wise counsels have prevailed in the matter of the orchestra, which, if on the small side, is great in efficiency. This is a much appreciated feature. On the stage there has been much earnest work, but I cannot help thinking that the Company would do well to rehearse its productions on the stage more thoroughly. In the circumstances many chances have to be taken, and beginners must be tried, but I should like to see them a little more familiar with at least their entrances and their exits. Two works were added to the répertoire during the month, and very notable additions they are to a programme for the people. The first was Mozart's 'Don Giovanni,' and the second Wagner's 'The Valkyrie.' They were received with ready approval. I should like to suggest that matters would be improved if the audiences were told exactly what the operas are all about. In these days of the adaptability of the cinematograph I should say that five minutes with a machine, a screen, and some plain wording would help immensely. There was some good singing in 'Don Giovanni,' particularly by Miss Maryan Elmar as Donna Elvira, Mr. Lyon Mackie as Ottavio, with a dramatic Donna Anna in Miss Ida Cooper, an original Leporello in Mr. P. Valentine, a pretty Zerlina in Miss Frances Hall, and an effective Don in Mr. Augustus Milner. Dialogue and recitative were both used. The large audience was clearly interested—but also puzzled.

The performance of 'The Valkyrie,' though not free from shortcomings, is entitled to the warmest commendation for the reason that it made the work perfectly comprehensible. It was a thoroughly understandable representation of this significant section of the great trilogy, and was received with close attention and obvious interest. The performer most at home was Mr. Augustus Milner, the Wotan, but high promise was shown by Miss Mabel Corran, the Fricka. Miss Ethel Peake sang well such portions of the music of Brunnhilde as she remembered, Miss Aida Faville made good use of a pleasing voice as Sieglinde, Mr. Edward McKeown gave fine promise as Siegmund, and Mr. Andrew Shanks sang to good purpose as Hunding. The orchestral part was given by Mr. Herbert Ferrers as well as means permitted, and the whole production was carried out in a spirit of earnestness that was most heartening.

The undertaking has very justly received the blessing of the Mayor and Corporation of Southwark, and it looks as if the Borough would give its support in the practical form of a rate. There is no reason why it should not. The scheme represents a policy of self-help, and as the good people of the Borough have shown a liking for opera there is no reason why they should not have it. Moreover it is vastly more informing than the average entertainment, be it music-hall or cinema, and represents a combination of the arts no other form can supply.

To complete the operatic record of the month mention should be made of the excellent performances of Goring Thomas's charming work 'The Golden Web,' given at the Royal Academy of Music. The students at least made it clear that the opera is worth reviving.

THE LIGHT OPERA FIELD

Nothing has been put forward in the light opera field during the month. The Londoner evidently misses the Gilbert and Sullivan works, a point to which I wish to draw Mr. Carte's attention. A new work by M. Cuvillier has been produced at the Empire in the shape of the Eastern piece 'The Sunshine of the World.' There is a definite story by Miss Gladys Unger and M. K. K. Adraschir, with lyrics by James Head. It is a story of 1739 in which the Koh-i-noor has a part. But it seemed to me that there was too much story for an opera and too much music for a play. M. Cuvillier might have carried off the effect had his music been more adequate. As it is his score suggests that his powers are limited, and are at their best in an unassuming gallery like that of 'The Wild Geese.' Some of the numbers are effective, such as the 'Vision of the Houris,' but in the rest there was too much of the music-hall and too little of the musician. Miss Clara Simons, Mr. Randle Ayrton, Mr. George Bishop, and Mr. Alfred Clark appeared in it, and Mr. Howard Carr, who conducted, made the most of the rather ineffective orchestration. I should record also a musical version of Capt. Marshall's farce 'His Excellency the Governor,' produced as 'The Love Flower' at the Kennington Theatre on March 15, as the music is by the gifted hand of Mr. Hermann Finck. His powers seem to have been somewhat checked by the limitations of his exponents.

THE BARRIE BALLET

If opinions are divided concerning the exact merits of Sir J. M. Barrie's latest fantasy 'The Truth about the Russian Ballet,' produced at the Coliseum on March 15, there can be no question as to the worth of the accompanying music by Mr. Arnold Bax. He has done nothing better. The point of the piece is that Karissima (Mlle. Karsavina), a member of the Russian Ballet who weds a lord, speaks only with her feet. Thus a difficult task is assigned to Mr. Bax, that of illustrating her remarks. He has done it in an exceedingly felicitous manner. The music is tuneful, graphic, and at the same time thoroughly modern. A Wedding March and a Funeral Dirge are among numbers that are paticularly striking, while the composer has his own joke by imparting to the orchestral introduction a strong flavour of Scottish music. Elsewhere he hints at the Russian origin of Mlle. Karsavina with much skill, and at all points reveals himself in a new and particularly gratifying light, since he shows the ability to grasp the requirements of the situation without sacrificing his art. The music is well played under Mr. Alfred Dove's direction.

Choral Notes and News

By W. McNaught

THE HANDEL FESTIVAL.

Amid the present repairing of our musical life nothing is more typical of a return to old conditions than the Handel Festival, which looms large over the coming summer season. The measure of its success will throw some light on that vague and fluctuating thing—public taste. Probably the Old Guard will be there in force; it is still a strong body, and in these Scriabin days it has no rallying point. But it does not depend entirely on loyalty and faith. The new generation of musicians is said to be weary of the emotional; it wants no more heart-beats in music. Beethoven and Wagner led only to the blind alley of Strauss, &c. It is re-discovering in the past—in Palestrina, Boyce, Purcell, and Haydn—some of the spirit it wants to infuse into present-day music. May it not draw some inspiration from the Handel Chorus with its dauntless progress, its proud superiority to all doubts and hesitations? As with all great music of the past, that of Handel has elements that are only revealed to perceptions sharpened by modern ideas, and our enterprising younger composers and their host of admirers might acquire some new and suggestive outlook from a good dosing of 'Israel,' 'Judas,' and 'Samson.' Of course Handel's choral music has other parts to play that make it worthy of preservation. It is the best choral exercise in existence. A choir well-grounded in Handel is better qualified for its Elgar, its Delius, and its Wilbye than one whose early studies have been confined to the part-song school, and the more incentive there is given to choralists for Handelian practice and enjoyment the better it will be for their singing in all kinds of music—even if they only learn to breathe better.

Mr. Walter W. Hedgcock, the general factotum of the Festival, reports that recruiting both for choir and orchestra is proceeding busily, but that there is still room for an improved membership. Dr. Henry Coward has arranged to send a numerous contingent of singers from Sheffield, Leeds, and Huddersfield. The rehearsals of the London contingent are to commence on May 10, at 7.30 p.m., at Westminster Chapel, Buckingham Gate.

The following is the probable programme of the Festival:

June 19 (12.30 p.m.)
(Rehearsal Day)

PART I.

Soloists: Miss Agnes Nicholls, Miss Carrie Tubb, Miss Esta d'Argo, Miss Phyllis Lett, Mr. Walter Hyde, and Mr. Robert Radford.

'God Save the King.'

Chorus ... 'For unto us' ... ... 'Messiah'
Double Choruses ... ... 'Israel in Egypt'
'He spake the word'
'He gave them hailstones'
'He rebuked the Red Sea'
'He led them through the deep'
Overture ... ... 'Athaliah'
Double Chorus 'Thy right hand' } 'Israel in Egypt'
Solo and Chorus, 'Sing ye to the Lord' }
Aria ... 'Let the bright Seraphim' ... 'Samson'
Aria ... ... 'Tell fair Irene' ... 'Atalanta'
Recit. and Air 'O ruddier than the cherry' 'Acis'
Aria ... 'Angels ever bright and fair' 'Theodora'
Double Chorus ... 'Praise the Lord' ... 'Solomon'

(Interval, 40 minutes)

PART II.

Chorus... 'Then round about the starry throne' 'Samson'
Aria ... ... 'Light is my heart' ... 'Partenope'
Aria ... ... 'Where'er you walk'... 'Semele'
Selection ... ... 'Judas Maccabæus'

June 22 (2.30 p.m.)

Oratorio ... ... 'Judas Maccabæus'

Soloists: Miss Carrie Tubb, Miss Esta d'Argo, Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Robert Radford.

June 24 (2.30 p.m.)
(Selection Day)

Soloists: Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben Davies, Mr. Norman Allin, and Mr. Frederick Ranalow.

PART I.

Selection ... ... 'Israel in Egypt'

(Interval, 40 minutes).

PART II.

Overture ... ... 'Athaliah'
Recit.: 'Deeper and deeper,' and Air: 'Waft her, Angels' ... ... 'Jephtha'
Air ... ... 'Let the bright seraphim' 'Samson'
Double Chorus 'Your harps and cymbals' 'Solomon'
Air ... ... 'Return, O God of Hosts'... 'Samson'
Air ... ... 'Love sounds the alarm'... 'Acis'
Air ... ... 'Honour and arms' ... 'Samson'
Chorus 'Then round about the starry throne' 'Samson'
Air ... ... 'Love in her eyes' ... 'Acis'
Air ... ... 'Light is my heart' 'Partenope'
Air ... ... 'Si trai ceppi' ... 'Berenice'
Double Chorus 'Praise the Lord' ... 'Solomon'

June 26 (2.30 p.m.)
'The Messiah'

Soloists: Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Ben Davies, and Mr. Robert Radford.

Musical Director and Organist, Mr. Walter W. Hedgcock.
Conductor, Sir Frederic Cowen.

Congratulations to Mr. C. Kennedy Scott and the Philharmonic Choir on their excellent start. The experience of hearing the full orchestral and choral rehearsal of Delius's 'Song of the high hills' was sufficient evidence that London's new choir is destined to rank high. The precision with which it threaded its way through the harmonic maze of the unaccompanied music, and kept perfect intonation for the re-entry of the orchestra, was a notable technical feat. Not many choirs could be certain of doing this—perhaps even the Philharmonic Choir would not make a 'bull's-eye' every time. Incidentally, this is an example of unpractical—one might say unfair—writing on the composer's part. There is always a tendency for unsupported voices to sing in the untempered scale, and when they make modulation after modulation, it is a mere matter of arithmetic that they will lose the original pitch. Perhaps in the continual balancing of error they will maintain or return to it. But when accompaniments are to be re-introduced after an unaccompanied passage, there is more to be gained than lost by doubling voice-parts unobtrusively by a few instruments. It can be done so that the impression of unaccompanied singing is not destroyed. However, the Philharmonic Choir made good without this help. The words of Mr. Kalisch in another column, and various tributes in the daily Press, have registered the success of the Choir's first venture. During the early rehearsals, it appears, the Choir's form was not encouraging, but at a later stage there was a marked rally.

THE ROYAL CHORAL SOCIETY

A large audience came to the Royal Albert Hall on March 13 to hear 'The Dream of Gerontius,' the work in which the Royal Choral Society is at its best. The choir seems to understand the intimate type of interpretation and at the same time the vitality of expression which this music demands. Under Sir Frederick Bridge's direction these qualities were well marked in the choral singing, and moreover the technical demands of the work—once considered exorbitant—were met with apparent ease. The solo music was in good hands, being entrusted to Madame Kirkby Lunn, Mr. Gervase Elwes, and Captain Herbert Heyner.

Ashton-under-Lyne.—Under Dr. Thomas Keighley's direction a concert performance of 'Carmen' was given at Albion School on March 9, with a choir of eighty voices and a small orchestra.

Battersea.—A concert was announced by the Battersea, Clapham, and Wandsworth L.C.C. Institute's Choral Union on March 19, at Battersea Town Hall, under Mr. George Lane's direction. The programme included Bridge's 'Ballad of the Clampherdown,' Elgar's 'The Black Knight,' and part-songs by British composers.

Bromley.—'Elijah' was performed with admirable effect by the Bromley Choral Society on February 17, under the direction of Mr. Frederic Fertel. The solo parts were taken by Miss Dora Gibson, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Herbert Heyner.

Croydon.—Under Mr. Alan J. Kirby's direction, Parry's 'The Pied Piper of Hamelin' was excellently performed by the Croydon Philharmonic Society at the Baths Hall, on February 28. The expression was lively, and the tone good. The choir also joined Mr. Frederick Ranalow in Stanford's 'Songs of the Sea.' A contingent of the London Symphony Orchestra took part, being also heard separately in Schubert's 'Unfinished' Symphony and other works under Mr. W. H. Reed's direction.

Ealing.—High praise was won—and well deserved—by the Ealing Philharmonic Society for its performance of 'The Dream of Gerontius' at Ealing Town Hall on February 21, under the direction of Mr. E. Victor Williams. There are few local choral societies that could undertake so exacting a work with so full command of its executive difficulties and realization of its depth and subtlety as were shown by this choir. The standard of the choral work was maintained in the solo singing of Miss Astra Desmond, Mr. Arthur Jordan, and Mr. Dan Richards. The performance was repeated on February 23.

Grantham.—The Grantham Philharmonic Society, founded in 1869, celebrated its jubilee season on March 4 by a performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Gounod's 'Faust.' The excellent choral singing was well supported by an orchestra of forty, and this concert brought a most successful season to a close. The soloists were Miss Jennie Hook, Miss Gladys Parker, Mr. John Collett, and Mr. Bridge Peters. Mr. Edward Brown conducted.

The operations of the various choral committees connected with the Nonconformist Choir Union, suspended by the war, have now been resumed. This has been rendered possible by the Crystal Palace authorities offering special facilities for the Festival Concerts to be given at Sydenham as in former years. The Nonconformist Choir Union is arranging its twenty-seventh Festival for Saturday, July 10, when it is hoped to give a concert by three thousand singers under the baton of Mr. Frank Idle.

A concert by the Novello Choir is announced for May 8, at Central Hall, Westminster, under the direction of Mr. H. L. Brooke. The choral works to be performed are Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Parry's 'The Pied Piper of Hamelin,' and the orchestra, led by Mr. W. H. Reed, will be heard in Balfour Gardiner's 'Comedy Overture.' The soloists are Mr. Frank Webster and Mr. Joseph Farrington (vocalists), and Miss Winifred Small (violin).

The first concert of the Cecilia Ladies' Choir, given at Wigmore Hall on March 20, was both interesting and novel, for choirs of ladies' voices are rarely heard on London concert platforms. Mr. Herman Klein, the organizer and conductor of this choir, has brought together some rich voices, which produce an ensemble pleasing to the ear, and it was shown in the couse of a long programme that he has taught them unity and expressiveness. Two works by British composes received their first performance, viz., Dr. C. B. Rootham's 'The Quest,' with accompaniment of pianoforte and strings, and 'As the leaves fall,' by Harold E. Darke, for soprano solo, women's voices, and small orchestra.

The concert of the Alexandra Palace Choral and Orchestral Society drew a large audience to the Northern Polytechnic on March 6. The chief interest in the programme was the first performance of Sir Charles Stanford's 'Merlin and the gleam,' for baritone (Mr. Frederick Ranalow), chorus, and orchestra, a work of warm melody and rich colouring. Under the composer's direction the choir gave a performance that was full of life and interest. Sir Charles Stanford also conducted his 'Songs of the Fleet' and the programme further included Parry's 'Blest Pair of Sirens' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' given under Mr. Allen Gill's direction with Mr. Hubert Eisdell as soloist.

The Mansfield House Choral Society, conducted by Mr. Ernest Coward, gave a well-designed concert on February 26 at the Public Hall, Canning Town. Parry's 'Ode on St. Cecilia's Day' was creditably performed, with Miss Kathleen Markwell and Mr. Arthur Ackerman as soloists; Elgar's 'From the Bavarian Highlands' was also given; the orchestra played Sterndale Bennett's Overture, 'The Naiades,' and Luigini's 'Ballet Egyptien'; and the choir was heard alone in Eaton Faning's 'Moonlight.'

'MAYFLOWER' TERCENTENARY CELEBRATIONS

MUSICAL ARRANGEMENTS

Three hundred years have passed since the Pilgrim Fathers sailed in the 'Mayflower' from Plymouth. For several months past preparations have been made for an adequate celebration of the historic event which led to the founding of the American Republic. The celebrations will be carried out under the joint auspices of a committee dealing especially with the international relations, with Lord Weardale and Lord Bryce for its chairman and vice-chairman; and by a council, under the chairmanship of Dr. Rendel Harris, dealing with the religious aspect of the movement. Commemoration gatherings are planned for Plymouth during the first week in September. Pilgrimages are being organized to Scrooby, Southampton, and other places with which the 'Mayflower' Pilgrims were connected, and a great meeting will be held in the Royal Albert Hall. The 'Mayflower' Pageant will be given nightly in the Horticultural Hall, London, during the month of October, and the same Pageant will be represented in several of the large provincial cities.

In all these celebrations music will play an important part. The services of Dr. Henry Coward of Sheffield have been secured for the Plymouth gatherings. Strong local committees have been formed—one dealing with music. It is proposed to organize a choir of five hundred adult singers, who will sing anthems and choruses, and a young people's choir will be formed for performing a cantata, 'The Ship of Adventure,' that has been specially composed for the celebrations. In addition, there will be a great open air gathering of children and young people on the Hoe, when it is expected that upwards of ten thousand will assemble to sing choruses and songs,

and probably to witness part of the Pageant suitable for the occasion. Already in several large cities arrangements have been made for celebration of the tercentenary, in which the aid of choirs will be enlisted. For religious services 'Orders of Worship' have been prepared—(*a*) for adults, (*b*) for young people. For public gatherings, selections of suitable hymns are being issued. Already the 'Mayflower Song Book,' compiled by Dr. Rendel Harris and the Rev. Carey Bonner, has been published.

Representative committees have been at work in America and other countries, and there will be a large contingent of Americans present at the various gatherings, with representatives from Holland, Switzerland, France, and other European countries.

Chamber Music for Amateurs

[Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.]

Lady viola player seeks chamber music or orchestral practice in S.W. district, Streatham or Brixton preferred.—'Omega,' c/o *Musical Times.*

Viola and clarinet player wishes to join in practice of any kind of good music. Most evenings free. Within two miles of Charing Cross.—Clariviola, c/o *Musical Times.*

Pianist wishes to join chamber music party. He is also a clarinet player.—William Rollison, 104, Cadogan Terrace, Victoria Park, E.9.

Violinist wishes to join trio or quartet party. Leeds district.—Richard P. Stead, 8, Thornhill Terrace, Wortley, Leeds.

Pianist desires to form quartet for study of good music. Violinists and 'cellist. Any afternoon or evening. N., N.E., or N.W. district preferred.—N. V. C., c/o *Musical Times.*

Violinist wishes to meet players for study of classical trios or quartets. Must be good players. He would also like to join a good musical society in Norwood or district. Any afternoon or evening.—Cremona, c/o *Musical Times.*

A splendid opportunity for recital work in a well known Central London Church is offered to a really competent string quartet and vocal quartet. Beautiful building with fine acoustic properties: easily accessible by tube, train, tram, or 'bus. A room in the crypt, containing a grand pianoforte, is available for rehearsals. It is hoped to arrange (week-day) monthly recitals of classical chamber music and unaccompanied motets, &c.—F. G. P., 52, Primrose Mansions, Battersea Park, S.W. 11.

Pianist would like to meet with number of players, stringed instruments preferred, for practice of classical and modern music. Would also play with amateur orchestra. Manchester district.—'Alceste,' c/o *Musical Times.*

Good amateur string players required for symphony orchestra, and to co-operate with choral Society. Short test required. Rehearsals Wednesday evenings, near Liverpool Street.—J. H. Chisham, 30, Broke Road, Dalston, E.-8.

Pianist (male) wishes to join other men in practice of classical chamber music. Ealing or Acton.—H. S. 45, Myrtle Road, Acton, W.-3.

Flautist (not a beginner) desires co-operation with pianist and small party, locally. Not too advanced. Evenings. Mr. M. Mathew, 97, Cromwell Road, Wimbledon.

THE CONCERT PROGRAMME

By Nicholas C. Gatty

It is a common experience for the musical critic on his daily round of the London concert-halls to meet with badly constructed programmes, and one cannot help thinking that the importance of the selection and arrangement of the music to be performed, in view of the success of the whole concert, is not sufficiently realised. As so many factors have to be taken into account the choosing is not an easy matter, but that is no reason why the question should not be very carefully considered from every point of view so as to get the best possible results. Take first the programme of a new-comer. Here we have a young artist to whom it is a prime consideration that a favourable impression should be made. What shall he or she play or sing? Obviously the music should seek to display the young musician's technical skill; it should also give a decided clue concerning matters of taste and artistic leanings, while on no account must the choice neglect works likely to test interpretative ability and the emotional side. As I do not think it is the new-comer's business to attempt to attract attention in any other way, there should be no fear that in drawing up a scheme suitable for effecting what I have named it may be deemed hackneyed in character or uninteresting. The whole essence of the matter is that the interest should lie in the performance. It so happens that the most hackneyed music is that which is the best adapted for this particular purpose, and it should not be forgotten that those who call it so are professional people and not the general public. Now it is to the latter that the young recitalist in the long run makes appeal, since the artist who cannot impress a mixed audience can never hope to be successful. The new-comer indeed cannot do otherwise than look for a comparative judgment. When, for example, a young pianist plays the 'Appassionata' Sonata, the hearers naturally refer the performance to some previously acquired standard set up in their minds by past experiences. The layman cannot do this if the music is unfamiliar. Then with regard to the personal side of the matter it is highly important that there should be no confusion. I find that frequently the selection made is so wide in scope and style that it becomes impossible to analyse the powers of interpretation properly, the truth being that the particular artist having formed no style at all is still in the experimental stage, and apparently is attempting to find out which class of music goes down best. The folly of such a procedure is great. These musicians must learn that without personal conviction they can never get control over an audience, and that the note of conviction is never struck unless the artist really honestly and sincerely cares immensely for the music sung or played. This conviction, this individual colouring of the performance, entirely due to enthusiasm over the charm of the music itself, is comparatively rare, but I think it might be met with much more frequently if young artists would make a point of never performing those things with which they do not really feel themselves to be in sympathy. After all, there are many different styles and tastes, and it is not at all necessary that everyone should try for the same kind of reputation.

With experienced artists—those who have made a name for themselves—the case is, of course, different. They are the people who should be blamed for performing the same music over and over again, and

for not introducing new music more frequently, or reviving that which has been half-forgotten. The chief evil of repetition is that the artists themselves get tired of the work, and, to overcome this, try to infuse a fresh interest by making new readings —a practice that grows sometimes to such an extent that the most fantastic and absurd licences are taken with masterpieces. This has of course a bad effect upon the public, who naturally take the performances as being authoritative, and a wrong standard is set up. One remembers before the war various conductors playing Beethoven's C minor Symphony, each apparently bent far more upon giving a different reading from that of the other man than upon interpreting the composer's meaning. As to novelties, well-known artists naturally draw such good audiences that it is easy for them to experiment in their programmes. I do not suggest that the inclusion of new music, or the exclusion of famous pieces, should be carried to extremes; but, rather, a reasonable mixture should be aimed at. The same thing applies, of course, to serial concerts of established reputation, alike of chamber and orchestral music.

Happily, in both directions, this policy obtains nowadays much more than formerly, and I am pretty sure that London audiences are quite satisfied. A certain amount of the performance of classical music is absolutely necessary; it is, indeed, quite as necessary as that of the newer schools. None would seriously propose to close the National Gallery, take down the masterpieces of the past, and exhibit only present-day paintings; and why old-world music should be subjected to a similar process it is hard to see. An audience cannot be entirely composed of people who have heard the 'Eroïca' Symphony many times; there are, indeed, always many present who have never heard it at all. Such works will drop out of the repertory when there are enough equally interesting things to take their place, and not till then; that is, if the public has anything to say in the matter, and I rather fancy that the public will remain master of the situation in this respect.

Church and Organ Music

NEW CHURCH MUSIC

'O praise God in His Holiness' (anthem for four voices), Robert Whyte.
'O God, Who hast prepared,' John Mudd.
'Lead us, Heavenly Father,' F. W. Wadely.
'I heard a voice from Heaven,' C. Macpherson.
'Opening Sentences from the Burial Service,' George Holmes.
'Turn Thee unto me' (anthem), William Boyce.
'By the waters of Babylon,' H. Goetz.

[Novello.]

Robert Whyte (*c.* 1530-74) was one of the noted little group of English composers who did so much for English Church music about the time of the Reformation. He was organist of Ely from 1562 to 1567. His anthem for four voices, 'O praise God in His Holiness,' has been edited by John E. West from a MS. in the British Museum, and is well worthy the consideration of lovers of old polyphonic music. From the strong opening theme to the stately close it is full of good stuff. Especially telling is the *più mosso* section, 'Praise Him in the cymbals and dances,' with its reiterated notes against a running counterpoint. Readers of the *Musical Times* hardly need to be reminded that music of this type cannot be judged merely by playing it over. It needs to be *sung;* and choirs who confine themselves to modern vocal works, mostly accompanied, are depriving themselves and their hearers of much in ignoring the music of our fine old English polyphonic writers.

Another example of the same school, though in different vein, is the setting for four voices of the Collect for the sixth Sunday after Trinity, 'O God, Who hast prepared,' by John Mudd, organist of Peterborough Cathedral, *c.* 1580-1620. Mr. H. Elliot Button has edited this charming little work, which provides ample opportunities for expressive, unaccompanied singing.

The anthem for four voices, 'Lead us, Heavenly Father,' displays the hand of the cultured musician. Mr. Wadely has provided a graceful tune for this well-known hymn, the treatment of which is effectively varied for each of its three verses. The first verse is in four parts throughout, and contains some melodious, smoothly-flowing writing for all the voices. In the second verse the two upper parts are silent. The melody is sung by tenors and basses in unison for the first two phrases, and is then continued by the tenors, while the basses add an expressive countertheme. A change of key for the last two lines gives point to the words and affords welcome contrast. At the resumption of the original key, the sopranos take up the melody, the altos and tenors joining in two beats later. The basses enter at the sixth bar, and some effective work follows. A sudden change of key leads to a final repetition of the last line of the hymn, forming an effective close (*pp*). The organ part is tastefully written, and is nowhere obtrusive. Well-balanced choirs, capable of refined singing, will welcome this admirable little work.

Choirmasters will be glad to see that the beautiful little movement, 'I heard a voice from Heaven,' which occurs in Dr. Macpherson's fine anthem 'Sing unto God' (recently reviewed in the *Musical Times*) may now be obtained separately. It is set for soprano solo and chorus (or quartet), and forms an ideal anthem for use at funerals, &c.

George Holmes was born in 1681, and held the post of organist of Lincoln Cathedral from 1705 till his death in 1721. He appears to have been a composer of considerable activity, though much of his work is to be found only in the choir books of Lincoln. In the *Musical Times* of July, 1913, the late Dr. W. H. Cummings wrote: 'The opening sentences of the Burial Service, "I am the Resurrection and the Life," were set by Holmes in such an admirable manner that they have been in continuous use from the time of their first production until now, being much preferred to the setting of Dr. Croft. It is very desirable that this composition should be published and made available for general use: at present it is only to be found in the Lincoln Cathedral books.' Thanks to Dr. G. J. Bennett, the present organist at Lincoln, choirs will now be able to make acquaintance with this work, which has been carefully edited and provided with expression marks. Sung unaccompanied, its simple but beautiful harmonies are perfectly fitted for use at funerals.

(Continued on page 264.)

This Supplement is part also of the April issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 141.

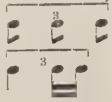
THE LONDON MUSICAL COMPETITION FESTIVAL.

BY AN ONLOOKER.

It is one of the gratifying signs of the times to find the old Musical Competition Festivals gradually resuming their activities, with, it is sincerely to be hoped, renewed vigour as well as life. Certainly there was plenty of activity at the London Musical Competition Festival (with which is incorporated the South and West London Musical Festival), held March 12-20 at the Central Hall, Westminster. No fewer than five thousand candidates were announced to have entered. Pleasing as this must have been from the promoters' point of view, it led to such huge entries for some of the classes that adjudication must have been somewhat embarrassing. In the Mezzo-Soprano Solo-Singing class alone there were 95 entries, and one of the remarkable things noticed was the few non-appearances of candidates. This speaks well for the excellent health and freedom from colds of the people of London. In this respect one is tempted to ask whether the present mode of dress for ladies with the exposed throat has not had peculiarly beneficial results. Many men would undoubtedly welcome a somewhat similar change in their own attire.

From a visitor's point of view it was regrettable that the large entries necessitated competitions being held simultaneously in three rooms, thereby precluding one from hearing more than a small proportion of the contests. Still more unfortunate was the fact that in some instances the preliminary tests had to be split into two sections and the adjudications thereon taken by different judges in separate rooms. The audiences were, on the whole, disappointing in numbers, being generally confined, apparently, to candidates and their special friends. One seemed to miss the atmosphere of the general public which forms such an exhilarating feature at similar Festivals in the provinces. The London Press is partly to blame. How healthy, and of what educational value it might have been, if a daily column had been devoted to this important event, even if it had necessitated the truncation of one of the many columns assigned to a peculiarly unpleasant case running simultaneously in the Law Courts!

Taken on the whole the management of the Festival was excellent; but one rather doubted whether sufficient consideration had been given to the fact that it was acclaimed as 'the London' Festival. Some classes were even open to the whole United Kingdom. It does not help matters musically if young people are able to carry away gold medals, first-prizes, and certificates at a London Festival unless they perform so excellently that they may conscientiously be considered as worthy to represent the best amateur work this great city can produce. The withholding of a first-prize, when not absolutely won on sheer merit, often assists greatly not only in stimulating to harder work, but in inducing candidates of higher excellence to enter on future occasions. Although it was announced that the adjudicators had been asked to make the standard higher than in previous years, one could not help feeling that, at least in some cases, it must be raised to a much more lofty level before it can be truly representative of London and the United Kingdom.

In the singing, which formed one of the most important features of the Festival, the terribly bad diction noticed again and again was deplorable. Excellent advice on this matter was given by some of the adjudicators. Every singer should learn elocution, and practise daily reading aloud. It is quite easy for a singer to find out for himself whether his words are distinct—sing the song to a friend who does not know it, and ask him to write them down. Clear articulation of final consonants, proper pronunciation of vowels—especially *oo*, *ou*, *ow* and *u*, as in *soon*, *out*, *now*, and *mute* (one continually heard the last word as *me-oot*)—and eradication of the commòn colloquial fault of slurring words together—*e.g.*, *atome* for *at home*, due to lip-laziness—are points specially to remember. Other noticeable faults were: (1) The habit of taking in breath at the last instant before attacking a phrase following a rest; often breath was taken with a quick gasp actually as the note had to be sung. (2) Exaggeration of *portamento* by constant slurring between small intervals—seconds and thirds—a vile habit. (3) Liberties taken in note-values. In the last case, particularly in a song by John Ireland  were rendered over and over again as

In cases (such as in the Open Competition and Choral Classes) where competitors are allowed to choose their pieces, it would be kind to the audience if the titles and composers were announced from the platform. The '*Daily Telegraph* Choral Championship' brought forward eight very creditable choirs, all of which showed promise for the future. The singing of the Maidstone Choral Union (Mr. F. Wilson Parish, conductor) was particularly good in the test-piece, 'Sweet honey-sucking bees' (Madrigal by John Wilbye), and Elgar's 'My love dwelt in a Northern land.'

Some fine work was shown in the gold medal competition for Pianoforte solo, sixty-eight candidates entering. The test-pieces were 'The Island Spell,' by John Ireland, and 'Étude de Concert,' by MacDowell, both difficult pieces, often performed with remarkable technical ability by youthful players. The weakest feature in all the instrumental work the writer heard was that of interpretation. As one of the adjudicators said, 'The pieces were played as pianoforte solos, not as if they had a story to tell.' Good technique must be treated solely as a means to an end—to make music appeal to the listener as a living picture. Modern harmony, rhythm, and even time produce wonderful atmospheric effects, and pieces like 'The Island Spell' and Debussy's Arabesque in E become either deadly dull or enchantingly bewitching just according to whether they are played from a purely technical or an atmospheric standpoint.

The adjudications all round were, on the whole, remarkably good and most conscientiously performed.

The following is a synopsis of entries, tests, and results in the choral and orchestral competitions :

THE 'DAILY TELEGRAPH' CHORAL CHAMPIONSHIP (OPEN).

Tests : 'Sweet honey-sucking bees' (Wilbye).
Unaccompanied piece chosen by the choir.
Brixton and District Musical Society (Mr. F. Williams).
2nd Maidstone Choral Union (Mr. F. Wilson Parish).
Woolwich Co-operative Choral Society (Mr. John Hines).
1st South-West Choral Society, Lavender Hill (Mr. A. Saunders).
Streatham Philharmonic Society (Mr. F. C. Haggis).
Gypsy Choir (Mr. T. J. Crawford).
Shirland Road Choral Society (Mrs. M. Griffiths).
Croydon Co-operative Choral Society (Mr. A. Fairbairn).

CHORAL SOCIETIES (up to 40 voices).

Tests : 'This sweet and merry month of May (Byrd).
'There 's nae luck about the house' (C. Macpherson).
Croydon Co-operative Choral Society (Mr. A. Fairbairn).
1st Brixton and District Musical Society (Mr. F. Williams).

FEMALE-VOICE CHOIRS.

Tests : 'The desire' (Colin Taylor).
'The song of the bees' (Malcolm Sargent).
Miss Graham's Ladies' Choir, Salisbury (Miss Elsie Graham).
St. Gabriel's College Choral Society (Miss B. M. Dunn).
1st Maidstone Choral Union (Mr. F. Wilson Parish).
Brixton and District Musical Society (Mr. F. Williams).
Sheen School of Music (Miss Edith Hays).
The Cymric Singers (Mrs. M. Griffiths).

CHURCH CHOIRS (Men and Boys).

Tests : Motet : 'Peace lives again' (Frederick Bridge).
Hymn : 'Crossing the bar'
(Five Entries.)
1st St. Paul's, Wimbledon Park (Mr. G. H. Dean).

MEN AND WOMEN (Three Entries).

Tests : Anthem, 'And I saw another angel' (Stanford).
,, 'The secret of the Lord' (West).
1st Croydon Wesleyan (Miss J. S. Burr).

HIGH SCHOOLS, SINGING CLASSES, ETC. (Age under 18).

Tests : 'Elfintown' (two-part) (Bantock).
'The lark now leaves its watery nest' (three-part) (A. M. Richardson).
Holy Trinity, Canning Town (Mrs. Rushby Smith).
Beulah House High School (Miss M. Hann).
1st Sheen School of Music (Miss E. Hays).
Reay Central School (Mr. C. B. Byford).
Shirland Road Junior Choir (Mrs. M. Griffiths).
Tottenham High School (Miss L. M. Ballard).
Ilford County High School (Miss L. Cheetham).
County Secondary School (Miss M. Knight).
East Ham Secondary School (Mr. G. Day Winter).

HIGH SCHOOLS, SINGING CLASSES, ETC. (Age under 13).

Tests : 'Nymphs and Shepherds' (Purcell).
'In praise of May' (two-part) (Ireland).
Mrs. Swain's Junior Choir (Mrs. G. M. Swain).
Beulah House High School (Miss M. Hann).
1st County Secondary School (Miss M. Knight).
Reay Central School (Mr. C. B. Byford).
Tottenham High School (Miss L. M. Ballard).
Sheen School of Music (Miss E. Hays).
Talfourd College Choir (Miss E. Biedermann).
Highleigh House School (Miss M. Griggs).
Miss Blanchard's Junior Choir (Miss E. W. Blanchard).
Friern Barnet Grammar School Junior Choir (Mr. J. A. Million).

PUBLIC ELEMENTARY SCHOOLS.

Tests : 'The Song of the Milking' (Bridge).
'Oh, the summer' (Coleridge-Taylor).
Ear-test.
Aristotle Road Central School, Clapham (Mr. A. G. Gibbs).
Kilmorie Road School, Forest Hill (Mr. Oliver Roberts).
Reay Central School, Brixton (Mr. C. B. Byford).
1st Mitcham Lane School, Streatham (Mr. R. P. Shepperd).
Holbeach Road School (Mr. Edward Gooding).
Stillness Road School (Mr. Henry Browning).
Lawn Lane School, Lambeth (Mr. H. Smith).
Fair Street School, Battersea Park (Miss C. Gerrard).
Lancaster Road School, North Kensington (Capt. F. S. Silley.)
Wornington Road School, North Kensington (Mr. F. W. Tyler).

ELEMENTARY SCHOOLS (GIRLS).

Tests : 'What the birds say' (Charles Wood).
'The bramble' (Geoffrey Shaw).
St. Mary's Choir (Mrs. D. Cotter).
Wix's Lane L.C.C. School (Miss F. L. Watson).
Swaffield Road Girls' Choir (Miss F. G. Parlett).
Kennington Road Girls' School (Miss J. Sands).
Sirdar Road Girls' Choir (Mrs. Goodinge).
Queen's Head Street School (Miss Goebel).
Latchmere Girls' School (Miss Humphries).
Deansfield Road School (Mrs. G. M. Swain).
Battersea Park Road Choir (Miss M. Forsey).
Glyn Road L.C.C. School (Miss L. E. Lasham).
Keetons Road School (Miss M. Gibson).
Ethelburga Street Choir (Miss E. Rennie).
Crampton Street Girls' Choir (Miss N. English).
Drayton Park Girls' School (Mrs. S. Hodge).
1st Hungerford Road School (Miss J. Elliot).
Gordonbrock Road L.C.C. School (Miss G. Harris).

GIRLS' CLUBS.

Tests : 'Love's Likeness' (J. L. Hessey).
'Come away, Elves' (J. L. Hatton).
St. David's Girls' Club, Finsbury Park (Mr. J. Kimber).
All Saints, Clapham (Miss E. Pawley).
1st Stratford Co-operative Society Girls' Club (Mr. Alfred Sears).
Jessop Musical Club (Miss C. K. Walter).
Battersea Park Road Evening School (Miss M. Forsey).
Fossdene Road, Charlton, Girls' Club (Mr. C. R. Smith).
Viola Club, Christchurch, Wimbledon (Mr. Kenneth Brown).
St. Saviour's Club, Norwood (Miss C. K. Walter).
Waller Musical Club (Miss C. K. Walter).

JUNIOR CHOIRS (age under 14).

Tests : 'The Find' (A. J. Silver).
'Peasants' Song' (Button).
1st Surrey Chapel Children's Mission Choir (Mr. T. Paige).
London Street Mission (Mr. G. I. Terry).

STRING ORCHESTRAS.

Test : Ballet Suite, 'Idomeneo' (Mozart).
Honeywell Road Evening School (Miss A. Wilton).
Victoria Orchestra (Mr. Cowness Peters).
1st Sheen School of Music (Miss C. Martin).

SCHOOL ORCHESTRAS.

Test : Menuet in G (Beethoven).
2nd Lavender Hill L.C.C. School (Miss E. Morgan).
Aristotle Road, Clapham, L.C.C. School (Miss Annie Wilton).
1st Sheen School of Music (Miss C. Martin).
Miss Wilton's Children's Orchestra (Miss Annie Wilton).
Swaffield Road L.C.C. School, Wandsworth (Miss F. G. Parlett).
Kilmorie Road, Forest Hill, Boys' School (Mr. Oliver Roberts).
Lavender Hill Girls' Orchestra (Miss E. Harrison).

The adjudicators were: Mr. J. Percy Baker, Mr. E. T. Cook, Mr. Ernest Fowles, Mr. Alfred Gibson, Mr. Welton Hickin, Dr. Henry Coward, Mr. Harold Craxton, Mr. Charles Fry, Madame Edith Hands, Madame Elsie Horne, Dr. Stanley Marchant, Dr. C. W. Pearce, Mr. W. H. Reed, Mr. Ernest Read, Mr. E. Stanley Roper, Dr. Frederick G. Shinn, Mr. Felix Swinstead, and Dr. John Warriner.

PEOPLE'S PALACE MUSICAL FESTIVAL.

An important part of this well-established fixture is the Children's Festival, usually held some weeks in advance of the adult competitions. This year the children's days were February 26 and 28. On the former occasion classes from Jewish schools competed. On the 28th—a Saturday—activities commenced as early as 10 a.m., and continued with practically no break until after the presentation of prizes at 4.30 p.m. The standard reached was very high. There can be no better proof of the beneficent results of the Festival than the admirable discipline and refined tone of the singing classes of these East-End schools. There is even a danger of over-refinement, if we may judge from one or two of the best choirs, where a little more vitality, even at the cost of purity of tone, would have been welcome. Articulation varied in excellence. It was good to note that the Cockney twang was hardly ever present; it was not so good to hear substituted therefor what may be called 'fine' speech—the kind of fineness that gives us 'nace' for 'nice,' for example. These small cavillings over, there can be nothing but the heartiest praise for the work all round—not forgetting the excellent organization by Miss Edith Barran and the Rev. C. J. Beresford, the hon. secretaries. It should be added that on the evening of February 26, Evening Institute Classes, both S.S.A. and S.A.T.B., competed, and showed excellent form, especially in the case of the latter. The singing of Benet's 'Flow, O my tears' in its *sostenuto* and pure chording was astonishingly good. Mr. Harvey Grace judged, and Mr. W. McNaught was in charge of the sight-singing.

Sight-Reading (Elementary Schools).

1st. Portman Place Girls' School, Mile End (Miss G. E. Bowes).
2nd. Smeed Road Girls' School, Bow (Miss A. Hedley).

Elementary Schools (Boys).

Tests: Unison-song, 'England' (Parry).
Duet, 'A wet sheet and a flowing sea' (G. Dyson).
Wolverley Street School, Bethnal Green (Mr. W. Marsh).
2nd. Hague Street School, Bethnal Green (Mr. W. G. Woodgate).
Single Street School, Mile End (Mr. E. Hall).
1st. Dingle Lane School, Poplar (Mr. S. J. Parrett).
Knapp Road School, Bow (Mr. J. E. Lucas).

Elementary Schools (Mixed).

Tests: Unison-song, 'The bonny blue handkercher' (arr. E. T. Sweeting).
Duet, 'A North Country song' (Herbert Howells).
St. Phillip's School, Bethnal Green (Mr. W. H. Millie).
1st. St. Peter's School, Bethnal Green (Mr. C. T. Pratt).
Canal Road School, Hoxton (Mr. Douglas Ireland).
2nd. Hoxton Central School (Mr. H. H. Bray).
Sir John Cass Foundation School (Mr. F. Poulton).

Elementary Schools (Girls).

Tests: Unison-song, 'A Japanese lullaby' (C. V. Stanford).
Duet, 'Under the greenwood tree' (Herbert Howells).
Malmesbury Road School, Bow (Miss L. M. Gissing).
3rd. Portman Place School, Mile End (Miss G. E. Bowes).
1st. Hague Street School, Bethnal Green (Miss E. E. M. Willis).
Woolmore Street School, Poplar (Miss A. U. Lord).
Olga Street School, Bethnal Green (Miss E. A. Dare).
2nd. Thomas Street Central School, Limehouse (Miss M. W. Flower).
Halley Street School, Limehouse (Miss N. P. Ritchie).
Mowlem Street School, Bethnal Green (Miss E. Bartlett).
Teesdale Street School, Bethnal Green (Miss M. Argent).
Smeed Road School, Bow (Miss A. Hedley).

Elementary Schools with Jewish Holidays.

Tests: Unison song, 'Early one morning.'
Duet, 'The Fairies' (C. H. H. Parry).
Christian Street School, St. George's-in-the-East (Miss N. F. Milward).
Senrab Street Girls' School (Miss E. Wickes).
1st. Cable Street Central School (Mr. L. Wretts Smith).
2nd. Gravel Lane School, Houndsditch (Mr. J. Hadida).

The Challenge Banner for the highest aggregate in the above four classes and in sight-reading was awarded to Portman Place Girls' School.

There were also the following classes:

Children's Violin Bands (two entries).—1st, Hoxton Central School (Mr. H. H. Bray).

Evening Institutes (female voices) (two entries).—1st. Glyn Road Institute Choir (Mr. F. E. Creed).

Evening Institutes (mixed voices) (two entries).—1st, Millfields Institute Choir (Mr. A. Morgan).

Children's Choirs ('Wolf Cubs') (six entries).—1st, 18th North Poplar, East London Tabernacle (Miss D. M. Oakley). 2nd, 3rd North Poplar, Bow (Miss A. M. Howship).

Children's Choirs (Bands of Hope, &c.) (four entries).—1st, St. Simon's, Bethnal Green, Band of Hope (Rev. A. L. Wylde).

Children's Choirs (Singing Games) (three entries).—1st, St. Simon's, Bethnal Green, Band of Hope.

The prizes were distributed by Lady Mary Cambridge, in the presence of H.R.H. Princess Alice, Countess of Athlone, president of the Festival.

PLYMOUTH MUSICAL FESTIVAL.

The sixth Plymouth Musical Festival, held during the week beginning March 1, showed distinct progress since last year and broke new ground. Four new sections were introduced. At the instigation of Mr. Sydney H. Nicholson, who adjudicated last year and again this year, classes were arranged for church and chapel choirs of mixed voices or of boys and men. No country choirs came, but an encouraging start was given by two church boy choirs and three chapel mixed choirs. Another interesting innovation was a class for operatic solo (female), to be sung in character and with action. Pianoforte duet and string quartet were the other novelties.

The adjudicators in the music section were Mr. Sydney H. Nicholson, Mr. Bantock Pierpoint, and Dr. Vaughan Thomas. Mr. Nicholson said he found the standard higher than in the previous year in most classes. In the composition class it was, however, deplorably low. Where candidates selected their own music, the choice was higher than formerly, but might further be considerably advanced.

In the two classes for school choirs of age under twelve and over twelve the prizes were taken by the Royal United Service Orphan Home, whose chosen tests were Pinsuti's 'For hearth and home' and Ireland's 'There is a garden.' In the former class Ivybridge Council School sang Parry's 'And did those feet.' St. Dunstan's Abbey was first, with Luard-Selby's 'A garden by the sea,' in the class for High and Secondary Schools. Plymouth Co-operative Junior Choir was best among the Sunday Schools, &c.

The successful adult choirs were Peverell Wesleyan mixed voices), King Street Ladies' Choir, Clarion Male Choir, and Torpoint Wesleyan.

Newcastle.—The second North of England Musical Tournament (open to Northumberland, Durham, Cumberland, Westmorland, and the North Riding) will be held at Newcastle on June 19-26. Over a hundred classes are open to competition, covering the usual forms of musical performance—solo and concerted—with elocution, folk-dancing, Northumbrian pipes, and brass bands. The syllabus is obtainable from the Secretary, Tournament Office, 13, Mosley Street, Newcastle-on-Tyne.

NOVELLO'S CLASSICAL SONGS.

Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment.

VOLUME I.

THIRTY-FIVE CLASSICAL SONGS.

Alone	Mendelssohn
Autumn Song	Mendelssohn
Come, ever-smiling Liberty	Handel
Come, gladsome Spring	Handel
Come, happy Spring	Giordani
Contentment	Mozart
Cottage, The	Schumann
Creation's Hymn	Beethoven
Crusaders	Schubert
Evening Song	Mendelssohn
Fairest Isle	Purcell
First violet, The	Mendelssohn
Fisherman, The	Schubert
Forget me not	W. Sterndale Bennett
Greeting	Mendelssohn
Hark! hark! the lark	Schubert
Hear thou my weeping	Handel
Hey, Baloo!	Schumann
May-dew	W. Sterndale Bennett
May Song	Mendelssohn
Mermaid's Song, The	Haydn
My mother bids me bind my hair	Haydn
O for the wings of a dove	Mendelssohn
O sunny beam	Schumann
Rose, softly blooming	Spohr
Say, ye who borrow	Mozart
Slumber Song	Mendelssohn
Song of May, A	Beethoven
Sun of the sleepless	Mendelssohn
To Chloe (in sickness)	W. Sterndale Bennett
Verdant Meadows	Handel
Wandering Miller, The	Schubert
Welcome to Spring	Mendelssohn
Whither	Schubert
Who is Sylvia?	Schubert

VOLUME II.

THIRTY-SIX CLASSICAL SONGS.

Angels, ever bright and fair	Handel
Ave Maria	Schubert
Bird is softly calling, A	Mendelssohn
Blow, blow, thou winter wind	Arne
By Celia's Arbour (The Garland)	Mendelssohn
Coming of Spring, The	Schumann
Cradle Song	Schubert
Evening Star, The	Schumann
Fisher's Song	Schubert
Free mind, The	Schumann
Garland, The (By Celia's Arbour)	Mendelssohn
Gentle zephyr	W. Sterndale Bennett
Holiday on the Rhine, A	Schumann
Huntsman, rest	Schubert
I love thee	Beethoven
Joy of Spring, The	Mendelssohn
Know'st thou the land	Beethoven
Lay of the imprisoned huntsman	Schubert
Litany	Schubert
Lord, at all times I will bless Thee	Mendelssohn
Lotos Flower, The	Schumann
O star of Eve	Wagner
Old German Spring Song (Frühlingslied)	Mendelssohn
On Wings of Song	Mendelssohn
Rose among the heather	Schubert
Sailor's Song, The	Haydn
Slumber, beloved	Bach
Smiling dawn of happy days, The	Handel
Thou art repose	Schubert
Though far away	Mendelssohn
Thou'rt like unto a flower	Schumann
To Music	Schubert
Trust in Spring	Schubert
Two Grenadiers, The	Schumann
Wanderer's Night-Song	Schubert
Where'er you walk	Handel
Where the Bee sucks	Arne

VOLUME III.

THIRTY-EIGHT CLASSICAL SONGS.

Art thou troubled (Dove sei)	Handel
But the Lord is mindful of His own	Mendelssohn
Butterfly, The	Cornelius
Courage	Schubert
Dawn, gentle flower	W. Sterndale Bennett
Deep treasur'd in my heart	Schumann
Erlaf-lake	Schubert
Fishermaiden, The	Schubert
Full-orbed moon, The	Schubert
Good-night, my dearest child	Brahms
Greeting to Spring, A	Schumann
How beautiful are the feet	Handel
I will sing of Thy great mercies	Mendelssohn
In May	Schumann
Know'st thou the land?	Schubert
Lark, The	Rubinstein
Let the bright Seraphim	Handel
Little Sandman, The	Brahms
Lord of our being (Sorge nel petto)	Handel
Memory, A	Brahms
Morning Song	Mendelssohn
Nazareth	Gounod
Nymphs and Shepherds	Purcell
O my love's like the red, red rose	Schumann
O rest in the Lord	Mendelssohn
O think of me	Cornelius
Ode to joy	Schubert
Oft in my dreams	Cornelius
Oh! had I Jubal's lyre	Handel
Out over the Forth	Schumann
Peace	Schubert
Sandman, The	Schumann
Secrets	Schubert
Sing, Maiden, sing	W. Sterndale Bennett
Spring advancing (Frühlingsglaube)	Mendelssohn
Swallow's flying west, The	Brahms
Trout, The	Schubert
Violets	Cornelius

PRICE ONE SHILLING AND SIXPENCE EACH VOLUME.

Separate Numbers from 1d. to 2d. In Books, containing six or eight songs, from 6d. to 9d.

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

No.			
1	Our Native Land ...	Reichardt	2d.
2	Cricketers' Song (T.T.B.)	Macfarren	2d.
3	Boating Song	Monk	2d.
4	Song of the Railroads	Macfarren	3d.
5	Good-morrow, fair ladies	Morley	2d.
6	Home Fairy (T.T.B.B.) ...	Winter	2d.
7	The Wreath	Benedict	2d.
8	Countryman's Song ...	Rimbault	3d.
9	Student's Greeting (T.T.B.B.)	Berner	2d.
10	Magdalen College Song ...	Monk	2d.
11	Integer Vitæ (T.T.B.B.)	Flemming	4d.
12	Orpheus with his lute	Macfarren	
13	Harvest Song	Macfarren	2d.
14	Come, heavy sleep ...	Douland	2d.
15	Fisherman's Song ...	Rimbault	2d.
16	In all thy need	Douland	2d.
17	All among the barley ...	Stirling	2d.
18	When icicles hang ...	Macfarren	2d.
19	Jolly Cricket Ball	Monk	2d.
20	Emigrant's Song ...	Macfarren	2d.
21	Shepherd's Song	Brewer	3d.
22	Pedlar's Song	Douland	2d.
23	Fairies' Song (S.S.S.S.) ...	Bishop	6d.
24	June (S.S.A.)	F. Dun	2d.
25	Awake! the starry	Mendelssohn	2d.
26	Fair Flower	Rimbault	2d.
27	O happy he who	Gastoldi	2d.
28	Green Leaves	Taylor	2d.
29	Dirge	S. Wesley	2d.
30	Angler's Trysting Tree ...	Corfe	3d.
31	The Dream	Stewart	2d.
32	God speed the Plough ...	Richter	2d.
33	There is a ladie sweete ...	Ford	
34	Football Song	Monk	3d.
35	Haymakers' Song	Stewart	3d.
36	Come away, Death ...	Macfarren	3d.
37	Old May-day, in A ...	Benedict	1½d.
38	Invocation to Sleep ...	,,	3d.
39	A Night Song	,,	3d.
40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
42	Sylvan pleasures ...	,,	4d.
43	Consolation	H. Smart	1½d.
44	Good-night, thou glorious Sun	,,	1½d.
45	Hunting Song	,,	1½d.
46	Lady, rise, sweet Morn's	,,	1½d.
47	Summer Morning ...	,,	1½d.
48	The Sea King	,,	1½d.
49	Orpheus with his lute	Macfarren	1½d.
50	When Icicles hang ...	,,	1½d.
51	Come away, Death (S.A.T.T.B.)	,,	3d.
52	When Daisies pied ...	,,	3d.
53	Who is Sylvia	,,	1½d.
54	Fear no more the heat	,,	3d.
55	Blow, blow, thou winter wind	,,	1½d.
56	The Belfry Tower ...	J. L. Hatton	1½d.
57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d.
60	The Indian Maid... ...	,,	1½d.
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G. A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d.
64	Echoes (The Splendour falls)	,,	1½d.
65	Song of the Railroads	,,	1½d.
66	Christmas	,,	1½d.
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d.
69	The Wounded Cupid	,,	1½d.
70	Woman's smile	,,	3d.
71	Autolycus' Song	,,	1½d.
72	Footsteps of Angels ...	,,	3d.
73	The Sun shines fair ...	,,	1½d.
74	The Pilgrims	H. Leslie	1½d.
75	My soul to God	,,	3d.
76	Awake, the flow'rs unfold	,,	1½d.
77	How sweet the moonlight	,,	1½d.
78	Land, Ho!	,,	1½d.
79	Up, up, ye Dames ...	,,	1½d.
80	Thine eyes so bright...	,,	4d.
81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.)	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A Finland love song...	H. Hiles	1½d.
88	Evening	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	,,	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody	,,	1½d.
95	Now	,,	3d.
96	Sunset	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.)	,,	4d.
102	Come, fill, my boys (A.T.T.B.)	,,	3d.
103	Echoes	,,	1½d.
104	Phœbus	J. Barnby	1½d.
105	Luna	,,	1½d.
106	A Wife's Song	,,	1½d.
107	Home they brought...	,,	1½d.
108	Annie Lee	,,	1½d.
109	Starry Crowns of Heaven	,,	1½d.
110	The Wind	,,	3d.
111	The Skylark	,,	1½d.
112	The Sands of Dee	G. A. Macfarren	1½d.
113	Alton Locke's Song...	,,	1½d.
114	The Starlings	,,	1½d.
115	The Three Fishers ...	,,	1½d.
116	The World's Age ...	,,	1½d.
117	Sing heigh ho!	,,	1½d.
118	Fairy Song... ...	A. Zimmermann	1½d.
119	Good-Night	,,	1½d.
120	Gone for ever	,,	3d.
121	Flowers	,,	3d.
122	To Daffodils	,,	1½d.
123	Good Morrow	,,	3d.
124	Sigh no more, ladies	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day...	,,	3d.
147	Huntsman, rest ...	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day... ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams	,,	1½d.
155	Echoes	,,	1½d.
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love...	,,	1½d.
162	Drops of Rain	J. Lemmens	1½d.
163	The Fairy Ring... ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the	,,	3d.
167	The Corn Field... ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back	,,	1½d.
173	The Moon	H. Smart	3d
174	A Spring Song	Ciro Pinsuti	3d
175	An Autumn Song ...	,,	3d
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d
178	The Caravan	,,	1½d
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d
181	Absence	,,	1½d
182	April showers	,,	1½d
183	The red, red rose ...	,,	1½d
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good-Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	Bait, The (Come live with me)	,,	1½d.
194	Softly fall the shades of	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall	,,	3d.
209	Over hill, over dale...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady Moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ,,	,,	3d.
217	Absence	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ,,	,,	3d.
220	Beware, beware ,,	,,	1½d.
221	The happiest land ,,	,,	1½d.
222	The Sailor's Song ,,	,,	3d.
223	Busy, curious fly ,,	,,	2d.
224	Good-night, beloved ,,	,,	2d.
225	Bacchanalian Song ,,	,,	3d.
226	Stars of the summer ,,	,,	1½d.
227	King Witlaf's Song ,,	,,	3d.
228	Tars' Song	,,	3d.
229	The hemlock-tree ,,	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	Village Blacksmith ,,	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in ,,	,,	3d.
236	Way to build a boat ,,	,,	4d.
237	I loved a lass	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning	,,	3d
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart	,,	2d.
250	Love and mirth... ...	,,	3d
251	Sweet Vesper hymn	,,	3d
252	Crocuses and Snowdrops	,,	1½d
253	Stars of the summer night	,,	1½d.
254	Wind thy horn... ...	,,	3d.
255	The land of wonders	,,	3d.
256	Ye little birds that sit and sing	,,	2d.
257	How soft the shades of	,,	1½d.
258	How sweet is summer	,,	2d.

LONDON: NOVELLO AND COMPANY, LIMITED. MADE IN ENGLAND

No.			
1065	Tender and Pure	J. Brahms	3d.
1066	The hunter went a-riding	,,	3d.
1067	The Naiades	,,	3d.
1068	To the Holy Martyr	,,	3d.
1069	The White Dove	,,	3d.
1070	O Jesus, tender Shepherd	,,	3d.
1071	Saint Raphael	,,	3d.
1072	Now is my Chloris	F. Idle	3d.
1073	Promise	James Lyon	3d.
1074	An Empire Song	A. C. Mackenzie	3d.
1075	To Daffodils	H. J. King	3d.
1076	Sea-Drift	S. Coleridge-Taylor	6d.
1077	A Lullaby	John B. Lott	3d.
1078	The Curfew	J. W. Elliott	3d.
1079	Lovely Night	F. X. Chwatal	1½d.
1080	In Absence	D. Buck	2d.
1081	Departure	F. Abt	2d.
1082	Evening	L. de Call	2d.
1083	The Three Chafers	H. Trühn	1½d.
1084	Tears, idle tears	E. Adkins	3d.
1085	O Most Holy One		1½d.
1086	Farewell, thou lovely	F. Abt	1½d.
1087	The Chapel	C. Kreutzer	3d.
1088	Hail to the Chief	F. Schubert	2d.
1089	Vineta	Franz Abt	3d.
1090	The Sabbath Call	C. Kreutzer	1½d.
1091	The Angel's Call	Viotta	1½d.
1092	The Two Roses	Werner	2d.
1093	The Northman's Song	F. Kücken	2d.
1094	The Sheep Shearing (arr.)	Sharp	3d.
1095	By a gentle river laid	West	3d.
1096	Know ye the land	Spohr	3d.
1097	Old Affection	,,	1½d.
1098	God rules alone	J. Raff	2d.
1099	Lover's wraith (arr. by)	J. Brahms	3d.
1100	Merry time of maying	,,	3d.
1101	Morning Song	,,	3d.
1102	Death, the Reaper	,,	3d.
1103	Angelic hunter	,,	3d.
1104	Upwards	Spohr	3d
1105	At Andernach	F. Abt	3d.
1106	Lord, I pray Thee	Kalliwoda	1½d.
1107	The Black Monk	R. Boughton	3d.
1108	Men of Harlech	,,	3d.
1109	A Christmas greeting	E. Elgar	6d.
1110	Sleep	R. H. Walthew	1½d.
1111	Milton! thou should'st	Bullivant	4d.
1112	Where the Bee sucks	Arne	1½d.
1113	To a Bee	T. W. Stephenson	3d.
1114	Phyllis is my only joy	West	3d.
1115	The pride of Youth	,,	3d.
1116	Ye mariners of England	H. Leslie	4d.
1117	Sorrow's tears	P. Cornelius	2d.
1118	Land of beauty	Mendelssohn	1½d.
1119	Farewell meeting	,,	3d.
1120	Dim and grey appear	F. Abt	3d.
1121	A forest scene	H. Goetz	3d.
1122	Calm is the Lake	F. Abt	3d.
1123	O Fatherland	,,	2d.
1124	Rest, dearest, rest	F. Kücken	3d.
1125	Every rustling tree	Kuhlau	1½d.
1126	Hunter's Farewell	Mendelssohn	3d.
1127	The dear little Shamrock (arr.)		2d.
1128	Spirit of Night	G. Bantock	6d.
1129	Out of the darkness	,,	6d.
1130	He left the upland lawns	Lloyd	3d.
1131	In a harbour grene	C. H. H. Parry	2d.
1132	Sweet day, so cool	,,	2d.
1133	Prithee why?	,,	2d.
1134	Sorrow and pain	,,	3d.
1135	Wrong not, sweet Empress	,,	2d.
1136	My delight and thy delight	,,	3d.
1137	The golden year	H. Leslie	6d.
1138	Fairy spring	Meyer-Olbersleben	2d.
1139	Day dreams	,,	3d
1140	Throstle sings	,,	2d
1141	By woodland and wayside	Franz	2d
1142	In a lazy summer noon	Franz	2d.
1143	Come forth, the summer's	,,	2d.
1144	When the world is gay	Franz	3d.
1145	Chloe, that dear	H. Willan	2d.
1146	Empire of the sea	Harriss	4d.
1147	Chorus of Empire	,,	3d.
1148	A Hymn to the Homeland	Sullivan	1d.
1149	The Snow	Edward Elgar	6d.
1150	Fly, singing bird	,,	6d.
1151	Thuringian Volkslied	Abt	1½d.
1152	O bounteous nature	Hegar	3d.
1153	The Spring is here	,,	3d.
1154	A gallant Swabian captain	,,	3d.
1155	The nightingale in	Hans Sitt	2d.
1156	When Sunday's Bells	,,	2d.
1157	The birds are singing	,,	2d.
1158	Night softly falling	Lewin	3d.
1159	High in Heaven's domain	F. Curti	3d.
1160	Sir Spring doth ride	Gade	3d.
1161	O come with me and wander far	,,	3d.
1162	The Autumn fields	,,	3d.
1163	When woods are dight	,,	3d.
1164	Go, song of mine	E. Elgar	6d.
1165	In the silent West	G. Bantock	4d.
1166	The Leprehaun	,,	4d.
1167	Angelus	E. Elgar	4d.
1168	In the north land	Cliffe Forrester	3d.
1169	Come away, Death	Arne	2d.
1170	Kitty of Coleraine	C. H. Lloyd	2d.
1171	The young May moon	,,	2d.
1172	Rest (12 voices)	Hathaway	4d.
1173	How sweet thy	A. S. Burrows	4d.
1174	Had I a cave	H. Willan	2d.
1175	The red sun is	H. Leslie	4d.
1176	The Three Ships	C. Taylor	3d.
1177	Empire and Motherland	C. Harris	3d.
1178	Emer's lament	G. Bantock	3d.
1179	To Claribel	D. Price	2d
1180	Irene (madrigal)	C. E. Miller	3d.
1181	The Springtide	A. Jensen	3d.
1182	Comrades' Song of Hope	Adam	2d.
1183	North or South	Schumann	3d.
1184	Wind of the waters	,,	3d.
1185	Swiftly fly the birds	,,	1½d.
1186	The Cruiskeen Lawn	G. Bantock	3d.
1187	Forest Bride	R. Schumann	3d.
1188	The lonely hunter	Schumann	1½d.
1189	For Empire and for King	Fletcher	6d.
1190	Out upon it	C. H. H. Parry	2d.
1191	Wounded Youth	R. Schumann	2d
1192	The King of Thule	,,	2d.
1193	Gay madcap	,,	3d.
1194	The Storm	,,	2d.
1195	The Nun	,,	1½d.
1196	The Minstrel	,,	1½d.
1197	My soul would drink	Mackenzie	4d.
1198	Midnight by the Sea	,,	3d.
1199	Qui Vive	,,	3d.
1200	A song of love's coming	,,	3d.
1201	Phillida flouts me	Williams	3d.
1202	Spring enchantment	G. Bantock	3d.
1203	Twilight (8 vv.)	C. Lee Williams	3d.
1204	Music	,,	4d.
1205	Crossing the Bar	,,	2d.
1206	The Heart of the night	H. Bath	3d.
1207	The winter it is past	Bainton	2d.
1208	Kindred hearts	C. Lee Williams	2d.
1209	A Lament (Volkslied) (arranged)		2d.
1210	Come, lasses and lads	,,	3d.
1211	Joan to the Maypole	,,	3d.
1212	The Cheshire Cheese	,,	3d.
1213	O Canada!	C. Lavallée	3d.
1214	Come out across the	A. Jensen	3d.
1215	Lullaby	J. Brahms	1½d.
1216	Beside the River	A. Jensen	2d.
1217	When the tendrils deck	,,	2d.
1218	My Love and I	,,	2d.
1219	When lilies are blowing	,,	3d
1220	Coronation Day	P. E. Fletcher	3d
1221	June	F. H. Cowen	3d.
1222	Bring me a golden pen	,,	3d.
1223	A Nocturne	,,	3d.
1224	The Little Sandman (arranged)		3d.
1225	Our Island Home	E. Faning	3d
1226	Our Sailor King	C. H. Lloyd	3d.
1227	Adieu, sweet	C. Macpherson	3d.
1228	The Three Knights	E. German	3d
1229	Puck is king	Frank Idle	3d
1230	Song of Proserpine	S. C.-Taylor	2d.
1231	The Lee Shore	,,	3d.
1232	Land of my Fathers	J. James	3d.
1233	David of the White Rock (arr.)		2d.
1234	Out of a silence	G. Rathbone	6d
1235	Daybreak	H. Brian	3d.
1236	Evenèn in the Village	Gardiner	3d
1237	The Stage Coach	,,	3d.
1238	The Beleaguered	A. Sullivan	2d.
1239	Sweet day, so cool	E. German	3d.
1240	Sleeping	E. German	3d.
1241	Evensong	M. F. Phillips	2d
1242	The Weasel	F. de la Tombelle	3d
1243	The Two Fiddlers	A. Chapuis	6d.
1244	The Marseillaise Hymn		1½d.
1245	In praise of Neptune	E. German	3d.
1246	Far o'er the Bay	C. Franck	3d.
1247	My bonnie Lass	E. German	3d.
1248	Love is a sickness	P. Pitt	3d.
1249	The Stricken Hunter	,,	3d.
1250	Duncan Gray (arranged)		3d.
1251	Cargoes	H. B. Gardiner	3d.
1252	Spring	John F West	3d
1253	How eloquent	,,	3d.
1254	Blow, breeze	G. Elvey	3d
1255	Cherry ripe	W. G Ross	2d
1256	Sweet May morning	Forrester	3d.
1257	The Ash Grove (arranged)		3d
1258	Lie still, my little one	C. Harriss	3d
1259	Wedding is great Juno's	B. Tours	2d.
1260	Remembrance	A. Robins	3d.
1261	She is not fair	F. Idle	3d.
1262	A Franklyn's Dogge	Mackenzie	4d.
1263	Fisher Folk Lullaby	H. Grace	3d.
1264	Queen and Huntress	W. W. Starmer	2d
1265	Waken, lords and ladies gay	,,	3d.
1266	Pack, clouds, away	,,	3d.
1267	Twilight time	,,	3d.
1268	The Goslings	J. F. Bridge	3d.
1269	Weep you no more	A. Somervell	3d.
1270	Ryghte Merrie	W. W. Pearson	4d.
1271	Ben Bowlegs	,,	3d.
1272	Call John	,,	3d.
1273	The Carrion Crow	,,	3d.
1274	The Cuckoo Clock	,,	3d.
1275	The Snow-white Doe	,,	4d.
1276	Three Children Sliding	,,	3d.
1277	Three Doughtie Men	,,	3d
1278	Three Merry Fishers	,,	3d.
1279	The Ironfounders	,,	3d
1280	The Iron Horse	,,	4d.
1281	Sweet to live amid	,,	2d.
1282	March of the Cameron Men	G. B.	3d.
1283	O can ye sew	G. Bantock	3d.
1284	Love the Harlequin	Wareing	3d.
1285	Perfection	A. C. Mackenzie	6d.
1286	O say, ye Saints	J. L. Rogers	2d.
1287	My dear mistress	John E. West	2d.
1288	Welcome, heroes	Mendelssohn	3d.
1289	Longing	H. Keeton	2d.
1290	The World is too much	G. Bantock	3d.
1291	From piercing steel	Greene	3d.
1292	A Water Party	C. H. Lloyd	3d.
1293	Sweet day, so cool	D. Stephen	2d.
1294	Soldier, rest	,,	3d.
1295	Welcome, young Spring	Pearson	2d.
1296	What shall we dance	Cowen	4d
1297	The Shower	E. Elgar	4d.
1298	The Fountain	,,	6d.
1299	Death on the Hills	,,	6d.
1300	Love's Tempest	,,	6d.
1301	Serenade	,,	6d.
1302	Gather ye rosebuds	J. Pointer	3d.
1303	Song of the Thrush	Walthew	4d.
1304	Where shall the lover	Bairstow	4d.
1305	Youthful Chloe	W. McNaught	3d.
1306	Winds gently whisper	J. Whittaker	2d.
1307	Breathe soft, ye winds	W. Paxton	1½d.
1308	The Birthright	E. Elgar	3d.
1309	The sun was gaily	E. Cutler	3d.
1310	The Boy	A. H. Brewer	3d.
1311	Belgian National Song		1½d.
1312	Here's a health unto His Majesty		2d.
1313	Oh! say not	H. M. Higgs	3d.
1314	Song of the Grey Seas	Fletcher	6d.
1315	Peace	J. F. Bridge	4d.
1316	The Olden Time	E. Cutler	3d.
1317	Garibaldi's Hymn		2d.
1318	The Arethusa	W. Shield	3d.
1319	Vox ultima Crucis	Rathbone	3d.
1320	The Crown of Empire	Faning	3d.
1321	Sir Eglamore (arranged)		3d.
1322	American National Songs		1½d.
1323	The Frog	E. Newton	3d.
1324	Welcome Yule	C. H H. Parry	2d.
1325	I ing the birth	,,	3d.
1326	Hymn before Action	W. Davies	3d.
1327	Rolling down to Rio	E. German	4d.
1328	Off to Sea	W. W. Pearson	4d.
1329	The Cyclist	,,	4d.
1330	Trab, Trab, Trab	B. Smith	1½d.
1331	Hail, sweet peace	J. B. Lott	3d.
1332	Rule Britannia (in G)	Arne	2d.
1333	The King	A. H. Brewer	2d.
1334	The Beacon	Adam Carse	3d.
1335	God bless the Prince of Wales	Richards	1½d.

(*To be contin ued.*)

No. 1355. NOVELLO'S PART-SONG BOOK. Price ~~3d.~~ 4d.
(SECOND SERIES.)

THE SILENT LAND

PART-SONG FOR UNACCOMPANIED CHORAL SINGING

THE WORDS FROM LONGFELLOW'S "HYPERION"

THE MUSIC COMPOSED BY

ALFRED R. GAUL.

(No. 1, Op. 21.)

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Tempo moderato.

Soprano. In - to the Si - lent Land! Ah! who shall lead us thith - er?

Alto. In - to the Si - lent Land! Ah! who shall lead us thith - er?

Tenor. In - to the Si - lent Land! Ah! who shall lead us thith - er?

Bass. In - to the Si - lent Land! who shall lead us thith - er, thith - er?

Tempo moderato. ♩ = 66.

Accomp. (For practice only.)

Clouds in the eve - ning sky more dark - ly gath - er, And shat - ter'd wrecks lie

Clouds in the eve - ning sky . . . more dark - ly gath - er, And shat - ter'd wrecks lie

Clouds in the eve - ning sky more dark - ly gath - er, And shat - ter'd wrecks lie

Clouds, clouds in the sky more dark - ly gath - er, And shat - ter'd wrecks lie

* On every recurrence of double notes in the Bass, either octaves must be sung, or the lower notes only.

dim. *p*

on the strand, lie thick - er on the strand. Who leads us with a gen - tle hand

dim. *p*

on the strand, lie thick - er on the strand. Who leads us with a gen - tle hand

dim. *p*

on the strand, lie thick - er on the strand. . . Who leads us with a gen - tle hand

dim. *p*

on the strand, lie thick - er on the strand. Who leads us with a gen - tle hand

dim. *p*

mf *p* *rall. dim.*

Thith - er, oh, thith - er, In - to the Si - lent Land, the Si - lent Land.

mf *p* *rall. dim.*

Thith - er, oh, thith - er, In - to the Si - lent Land, the Si - lent Land.

mf *p* *rall. dim.*

Thith - er, oh, thith - er, In - to the Si - lent Land, the Si - lent, Si - lent Land.

mf *p* *rall. dim.*

Thith - er, oh, thith - er, In - to the Si - lent Land, the Si - lent Land.

mf *p* *rall. dim.*

p *cres. accel.* *a tempo.* *p*

In - to the Si - lent Land! To you, ye bound-less re - gions Of all per -

p *cres. accel.* *a tempo.* *p*

In - to the Si - lent Land! To you, ye bound-less re - gions Of all . . per -

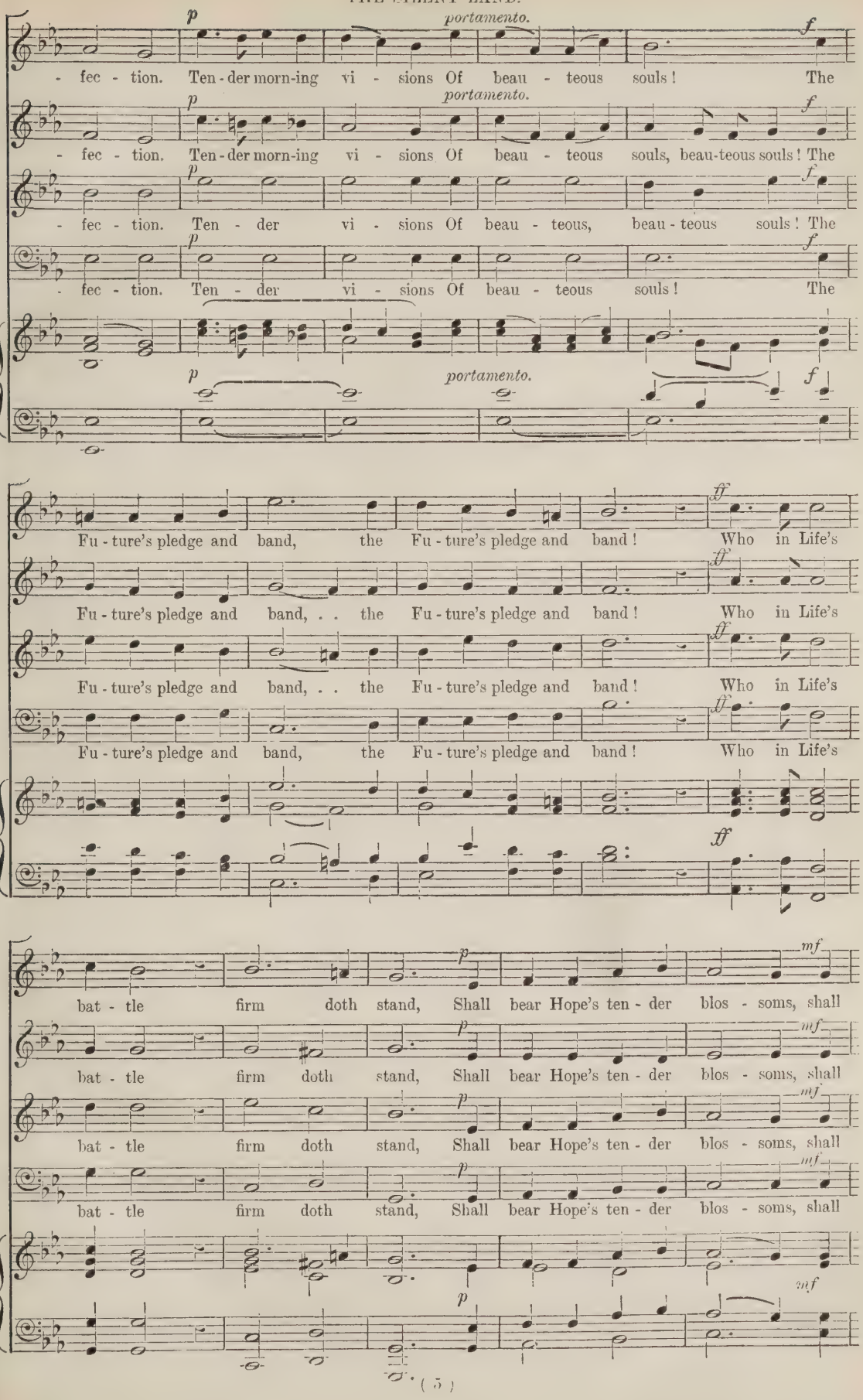
p *cres. accel.* *p* *a tempo.*

In - to the Si - lent Land! To you, ye bound-less re - gions Of all per -

p *cres. accel.* *p* *a tempo.*

In - to the Si - lent Land! Ye bound-less re - gions Of all per - -

p *cres. accel.* *p* *a tempo.*


p
portamento.
f
- fec - tion. Ten - der morn-ing vi - sions Of beau - teous souls! The
- fec - tion. Ten - der morn-ing vi - sions Of beau - teous souls, beau-teous souls! The
- fec - tion. Ten - der vi - sions Of beau - teous, beau - teous souls! The
- fec - tion. Ten - der vi - sions Of beau - teous souls! The
Fu - ture's pledge and band, the Fu - ture's pledge and band! Who in Life's
Fu - ture's pledge and band, . . the Fu - ture's pledge and band! Who in Life's
Fu - ture's pledge and band, . . the Fu - ture's pledge and band! Who in Life's
Fu - ture's pledge and band, the Fu - ture's pledge and band! Who in Life's
ff
bat - tle firm doth stand, Shall bear Hope's ten - der blos - soms, shall
bat - tle firm doth stand, Shall bear Hope's ten - der blos - soms, shall
bat - tle firm doth stand, Shall bear Hope's ten - der blos - soms, shall
bat - tle firm doth stand, Shall bear Hope's ten - der blos - soms, shall
mf

p *rall. dim.*

bear Hope's ten - der blos - soms In - to the Si - lent Land, the Si - lent Land!

p *rall. dim.*

bear Hope's ten - der blos - soms In - to the Si - lent Land, the Si - lent Land!

p *rall. dim.*

bear Hope's ten - der blos - soms In - to the Si - lent Land, the Si - lent, Si - lent Land!

p *rall. dim.*

bear Hope's ten - der blos - soms In - to the Si - lent Land, the Si - lent Land!

p *rall. dim.*

mf *p* *mf*

O Land! O Land! For all the bro - ken - heart - ed, The mild - est her - ald

mf *p* *mf*

O Land! O Land! For all the bro - ken - heart - ed, The mild - est her - ald

mf *p* *mf*

O Land! O Land! For all the bro - ken - heart - ed, The mild - est her - ald

mf *p* *mf*

O Land! O Land! For all the bro - ken - heart - ed, The mild - est her - ald

mf *p* *mf*

pp *mf*

by our fate al - lot - ted, Beck - ons, beck - ons, and with in - vert - ed

pp *mf*

by our fate al - lot - ted, Beck - ons, beck - ons, and with in - vert - ed

pp *mf*

by our fate al - lot - ted, Beck - ons, beck - ons, and with in - vert - ed

pp *mf*

by our fate al - lot - ted, Beck - ons, beck - ons, and with in - vert - ed

pp *mf*

p *ad lib.* *A little slower.* *f*

torch doth stand, To lead us with a gen - tle hand, In - to the land of the

p *ad lib.* *f*

torch doth stand, To lead us with a gen - tle hand, In - to the land of the

p *ad lib.* *f*

torch doth stand, To lead us with a gen - tle hand, In - to the land of the

p *ad lib.* *f*

torch doth stand, To lead us with a gen - tle hand, In - to the land of the

A little slower.

p *ad lib.* *f*

rall. *p* *p* *pp* *rall.*

great de - part - ed, In - to the Si - lent Land, the Si - - lent Land.

rall. *p* *p* *rall.* *pp*

great de - part - ed, In - to the Si - lent Land, the Si - lent, Si - lent Land.

rall. *p* *p* *pp* *rall.*

great de - part - ed, In - to the Si - lent Land, the Si - lent Land.

p *rall.* *p* *pp* *rall.*

great de - part - ed, In - to the Si - lent Land, the Si - lent Land.

p *pp* *rall.*

rall.

Also published in Novello's Tonic Sol-fa Series, No. 2319.

THE ORIANA
COLLECTION OF EARLY MADRIGALS
BRITISH AND FOREIGN.

*** The first twenty-five numbers of the collection consist of a re-edition (by Mr. Lionel Benson) of *The Triumphs of Oriana*, first published in London by Thomas Morley, 1601. Nos. 26-29 were apparently composed for the same series, but were not included in the first edition.

38	*Adieu, sweet Amarillis (4 voices)	John Wilbye	2d.
59	*Ah! ill-starr'd mortal (4 voices)	L. Marenzio	3d.
65	Ah me! she frowns (4 voices)	F. Pilkington	3d.
58	Ah! wouldst thou I should sing (4 voices)	Di Lasso	3d.
48	Alas! what hope of speeding (4 voices) ...	John Wilbye	2d.
5	*All creatures now are merry-minded (5 voices)	John Benet	3d.
14	*Arise, awake, you silly shepherds (5 voices)	T. Morley	3d.
18	*As Vesta was (6 voices)	T. Weelkes	3d.
54	Beneath the lattic'd vine in May (4 voices)	C. Le Jeune	3d.
49	Bonjour, mon cœur (4 voices)	Orlando di Lasso	2d.
21	Bright Phœbus greets most clearly (6 voices)	G. Kirbye	3d.
8	Calm was the air (5 voices)	Richard Carlton	3d.
72	Caro dolce mio ben (5 voices)	L. Marenzio	3d.
74	Cedan L'Antiche (6 voices)...	L Marenzio	4d.
92	Cold winter's ice is fled and gone (5 voices)	...T. Weelkes	3d.
25	Come, blessed bird (6 voices)	E. Johnson	3d.
12	*Come, gentle swains (5 voices) ...	Michael Cavendish	3d.
70	Come, Phyllis, come (4 voices)	T. Ford	2d.
55	Come Potrò Giamai (5 voices)	R. Giovanelli	3d.
79	Dainty, fine, sweet nymph (5 voices)	T. Morley	3d.
96	Damon and Phillis (5 voices)	T. Morley	3d.
54	Debat la Noste trill' en May (4 voices) ...	C. Le Jeune	3d
55	Delay breeds danger (5 voices)	R. Giovanelli	3d
85	Dissi A L' Amata mia Lucida Stella (4 voices)	L. Marenzio	3d.
61	Dolci alpestre parole (5 voices)	G. B. Mosto	3d.
23	Fair Citharea (6 voices)	John Lisley	3d.
50	Fair is the rose (5 voices)	Orlando Gibbons	3d.
15	Fair nymphs (6 voices)	John Farmer	3d.
19	Fair Orian (6 voices)	John Milton	3d.
22	*Fair Oriana (6 voices)...	R. Jones	3d.
6	Fair Oriana, beauty's queen (5 voices) ...	John Hilton	3d.
11	*Fauns and satyrs tripping, The (5 voices)	Thomas Tomkins	3d.
49	Good day, sweetheart (4 voices)	Orlando di Lasso	2d.
56	Good reason mine to be content (4 voices) ...	M. Sohier	3d.
26	Hard by a crystal fountain (6 voices)	G. Croce	3d.
24	*Hard by a crystal fountain (6 voices)	T. Morley	3d.
17	Hark, did ye ever hear (6 voices)	Thomas Hunt	3d.
47	*Hark, hark, the echo falling (8 voices)	Di Lasso	3d.
29a	Hark! hear you not (5 voices)	...T. Bateson	3d.
85	Hearken thou my fond heart's queen (4 voices)	L. Marenzio	3d.
1	Hence, stars, you dazzle but the sight (5 voices)	M. Este	3d.
62	I hope and fear (4 voices)	P. Certon	3d.
53	I languish to complain me (4 voices)	J. Bennet	2d.
75	I love, alas! I love thee (5 voices)... ...	T. Morley	3d.
100	I saw my lovely Phillis (5 voices)	T. Morley	3d.
98	I thought my love (4 voices)	John Farmer	3d.
93	I tremble not at noise of war (5 voices) ...	Orlando Gibbons	3d.
44	I vaghi fiori (When flow'ry meadows) (4 voices)	Palestrina	3d.
51	If in lover's lamenting (5 voices)	Palestrina	3d.
60	If thy deceitful looks (5 voices)	T. Weelkes	3d.
68	In April Crowned (6 voices)...	L. Marenzio	3d.
88	In ev'ry place (4 voices)	T. Morley	2d.
67	In going to my naked bed (4 voices) ...	R. Edwards	3d.
56	J'ay cause de moy contenter (4 voices)	M. Sohier	3d.
62	J'espère et crains (4 voices)	P. Certon	3d.
16	*Lady Oriana, The (6 voices)	John Wilbye	3d.
91	Lady when I behold the roses sprouting (6 voices)	J. Wilbye	3d.
30	*Lady, your eye (5 voices)	Thomas Weelkes	3d.
58	Las! voulez-vous q'une personne chante (4 voices)	Di Lasso	3d.
3	Lightly she tripped o'er the dales (5 voices)	John Mundy	3d.
37	Lo! country sports (4 voices) ...	Thomas Weelkes	2d.
77	Lo she flies (5 voices)	T. Morley	3d.
97	Lo! where with flow'ry head (5 voices)	T. Morley	3d.
4	Long live fair Oriana (5 voices)	Ellis Gibbons	3d.
39	Love not me for comely grace (4 voices) ...	John Wilbye	3d.
59	*Ma per me lasso (4 voices)	L. Marenzio	3d.
84	My lovely wanton Jewel (5 voices)	T. Morley	3d.
68	Nel più fiorito Aprile (6 voices)	L. Marenzio	3d.
76	No, no, Nigella (5 voices)	T. Morley	3d.
69	*Now I see thy looks were feigned (4 voices) ...	T. Ford	2d.
80	Now is the month of Maying (5 voices) ...	...T. Morley	3d.
71	Now let her change and spare not (4 voices)	F. Pilkington	3d.
7	*Nymphs and shepherds danced, The (5 voices)	G. Marson	3d.
36	*O fly not, love (5 voices)	Thomas Bateson	3d.
57	O Grief (4 voices)	John Benet	3d.
47	*O La, O che buon êco (8 voices)	Lasso	3d.
72	O my loving sweetheart (5 voices) ...	L. Marenzio	3d.
95	O that the learned poets (5 voices)...	...Orlando Gibbons	3d.
52	On the plains (5 voices). Ballet ...	Thomas Weelkes	3d.
89	Our bonny boots could toot it (5 voices)... ...	T. Morley	3d.
31	*Phillida, come tell to me (5 voices)... ...	Orazio Vecchi	3d.
45	*Quando dal terzo cielo (6 voices)	... Palestrina	3d.
20	Round about her chariot (6 voices) ...	Ellis Gibbons	3d.
51	Se di pianti e di stridi (5 voices)	... Palestrina	3d.
63	Send forth thy sighs (5 voices) ...	Nathaniel Patrick	3d.
73	Shall I abide this jesting (5 voices)	R. Alison	3d.
81	Shoot, false love, I care not (5 voices)	T. Morley	3d.
99	Since my tears and lamenting (4 voices) ...	T. Morley	3d.
10	Sing, shepherds all (5 voices) ...	Richard Nicolson	3d.
87	Singing alone (5 voices)	T. Morley	3d.
42	*Sister, awake! (5 voices)	Thomas Bateson	3d.
66	*Sweet Honey-sucking Bees (5 voices) ...	John Wilbye	3d.
34	Sweet love, if thou wilt gain (6 voices) ...	John Wilbye	3d.
29	Sweet nymphs that trip along (5 voices) ...	...T. Greaves	3d.
61	Sweetly pleasing singest thou (5 voices)	G. B. Mosto	3d.
64	There is a garden in her face (5 voices)... ...	R. Alison	3d.
32	This sweet and merry month of May (4 voices)	W. Byrd	3d.
86	Those dainty daffadillies (5 voices)	T. Morley	3d.
41	Those sweet delightful lillies (5 voices)	Thomas Bateson	3d.
9	Thus bonny boots the birthday (5 voices)	John Holmes	3d.
83	Thus saith my Galatea (5 voices)...	T. Morley	3d.
94	*Thyrsis, sleepest thou (4 voices)	J. Bennet	3d
33	Trust not too much, fair youth (5 voices)	Orlando Gibbons	3d.
46	Weep, O mine eyes (5 voices)	John Wilbye	3d.
82	What saith my dainty darling (5 voices)	T. Morley	3d.
78	When fair Aurora (4 voices)	John Jenkins	2d.
44	*When flow'ry meadows (4 voices)	Palestrina	3d.
45	*When from the realm supernal (6 voices) ...	Palestrina	3d.
27	When Oriana walk'd (6 voices)	...T. Bateson	3d.
28	When Oriana walk'd (5 voices)	F. Pilkington	3d.
35	When shall my wretched life (6 voices) ...	John Wilbye	3d.
43	Why dost thou shoot (6 voices)	John Wilbye	3d.
2	With angel's face and brightness (5 voices)	D. Norcome	3d.
13	With wreaths of rose and laurel (5 voices)	W. Cobbold	3d.
40	*Ye that do live in pleasures plenty (5 voices)	John Wilbye	3d.
74	Yield up your ancient fame (6 voices) ...	L. Marenzio	4d.
90	You that won't to my pipes' sound (5 voices) ...	T. Morley	3d.

(*To be continued.*)

Those marked thus * may be had in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

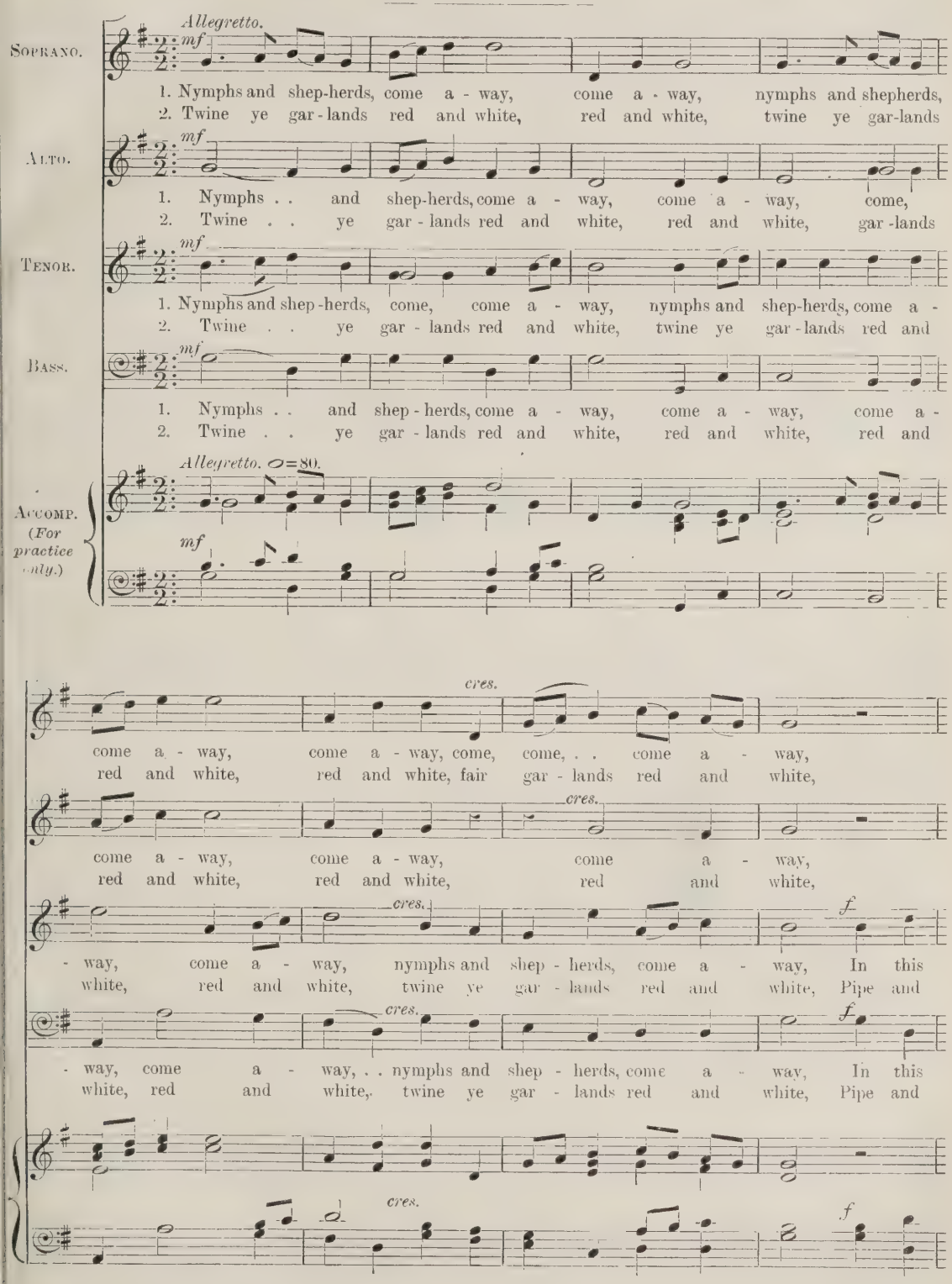
Nymphs and Shepherds.

ARRANGED AS AN UNACCOMPANIED PART-SONG FOR MIXED VOICES
BY W. McNAUGHT.

Words, verse 1 by THOMAS SHADWELL,
verse 2 by W. G. ROTHERY.

Composed by PURCELL.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



f

In this grove - let's sport and play, let's sport and play,
Pipe and dance till fall of night, till fall of night,

f *dim.*

In this grove let's sport and play, let's sport and play, let's sport and
Pipe and dance till fall of night, till fall of night, till fall of

dim.

grove, in this grove let's sport and play, let's sport and play, let's sport and
dance, pipe and dance till fall of . . night, . . pipe and dance till fall of

dim.

grove, in this grove let's sport and
dance, pipe and dance till fall of

dim.

mf

For this, this is Flo - ra's ho - li - day, this is
Then bring, bring ye torch - es fla - ming bright, bring ye

mf

play, For this is Flo - ra's ho - li - day, . . this is
night, Then bring ye torch - es fla - ming bright, bring ye

mf

play, For this is Flo - ra's ho - li - day, for this is
night, Then bring ye torch - es fla - ming bright, then bring ye

mf

play, For this is Flo - ra's ho - - li -
night, Then bring ye torch - es fla - - ming

mf

cres.

Flo - ra's ho - li - day, this is Flo - ra's ho - li - day.
torch - es fla - ming bright, bring ye torch - es fla - ming bright.

cres.

Flo - - - - - - ra's ho - - - n - day.
torch - - - - - - es fla - - ming bright.

cres.

Flo - ra's ho - li - day, . . this is . . Flo - ra's ho - li - day.
torch - es fla - ming bright, bring ye . . torch - es fla - ming bright.

cres. *dim.*

- day, for this is Flo - ra's ho - li - day, for this is Flo - ra's ho - li -
bright, then bring ye torch - es fla - ming bright, then bring ye torch - es fla - ming

cres. *dim.*

p legato.

Sa - cred to ease . . . . . and hap - py
Thus on the eve . . . . . of good Saint

p legato.

Sa - - cred to ease and hap - - py
Thus on the eve of good Saint

p legato.

Sa - cred to ease . . . . . and hap - py
Thus on the eve . . . . . of . . good Saint

p legato.

day. . . Sa - cred to ease and hap - - py
bright. . . Thus on the eve of good Saint

p legato.

leggiero.

love, to danc - - - - - - ing,
John, with danc - - - - - - ing,

leggiero.

love, to mu - sic, to mu - sic, to mu - - - - -
John, with mu - sic, with mu - sic, with mu - - - - -

leggiero.

love, to mu - sic, to mu - sic, to
John, with mu - sic, with mu - sic, and

leggiero.

love, to mu - sic, to danc - - - - -
John, with mu - sic, and danc - - - - -

leggiero.

cres.

to danc - - - - - - - - - - - ing, and to
with danc - - - - - - - - - - - ing, and to

cres.

- sic, to mu - - - - sic, and to
- sic, with mu - - - - sic, keep we

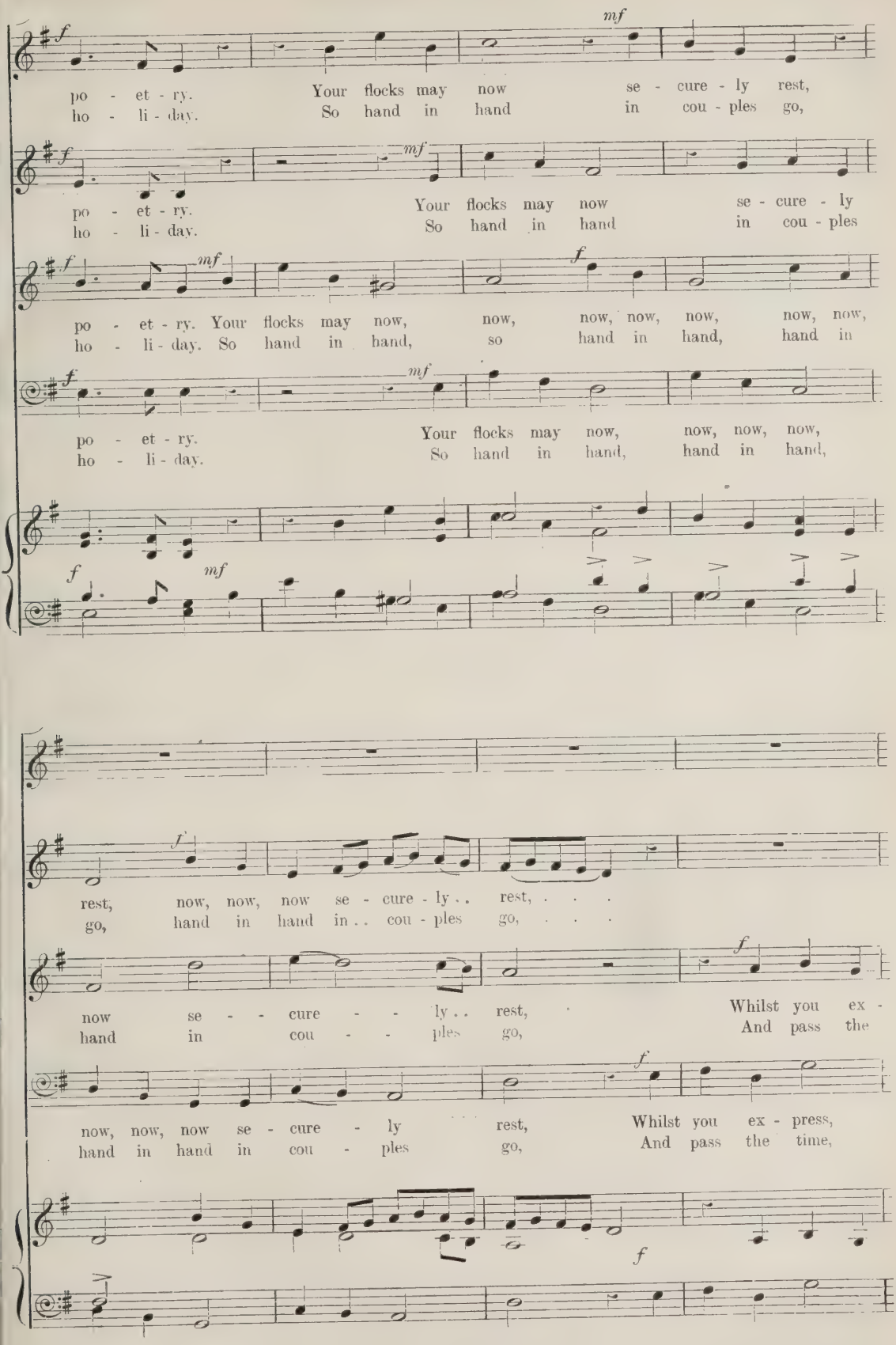
cres.

danc - ing, to danc - ing, to mu - sic, danc - - ing, and to
danc - ing, and danc - ing, with danc - - - - - ing, keep we

cres.

- - - - - - - - ing, to mu - sic, to danc - ing and to
- - - - - - - - ing, with mu - sic, and danc - ing keep we

cres.


f
mf
po - et - ry. Your flocks may now se - cure - ly rest,
ho - li - day. So hand in hand in cou - ples go,
po - et - ry. Your flocks may now se - cure - ly
ho - li - day. So hand in hand in cou - ples
po - et - ry. Your flocks may now, now, now, now, now, now, now,
ho - li - day. So hand in hand, so hand in hand, hand in
po - et - ry. Your flocks may now, now, now, now,
ho - li - day. So hand in hand, hand in hand,
rest, now, now, now se - cure - ly . . rest, . . .
go, hand in hand in . . cou - ples go, . . .
now se - - cure - - ly . . rest, Whilst you ex -
hand in cou - - ples go, And pass the
now, now, now se - cure - ly rest, Whilst you ex - press,
hand in hand in cou - ples go, And pass the time,

f

Whilst you ex - press . . . . . .
And pass the time . . . . . .

f

Whilst you ex - press, whilst you ex - press, ... whilst
And pass the time, and pass the time, ... and

- press, ... whilst you ex - press, whilst you ex -
time, ... and pass the time, and pass the

whilst you ex - press, you ex - press . . . . . .
and pass the time, pass the time . . . . . .

. . . . . your jol - li - ty.
. . . . . in jol - li - ty.

p

you ex - press your jol - li - ty.
pass the time in jol - li - ty.

Come, come a - way,

p

- press . . . . . your jol - li - ty.
time . . . . . in jol - li - ty.

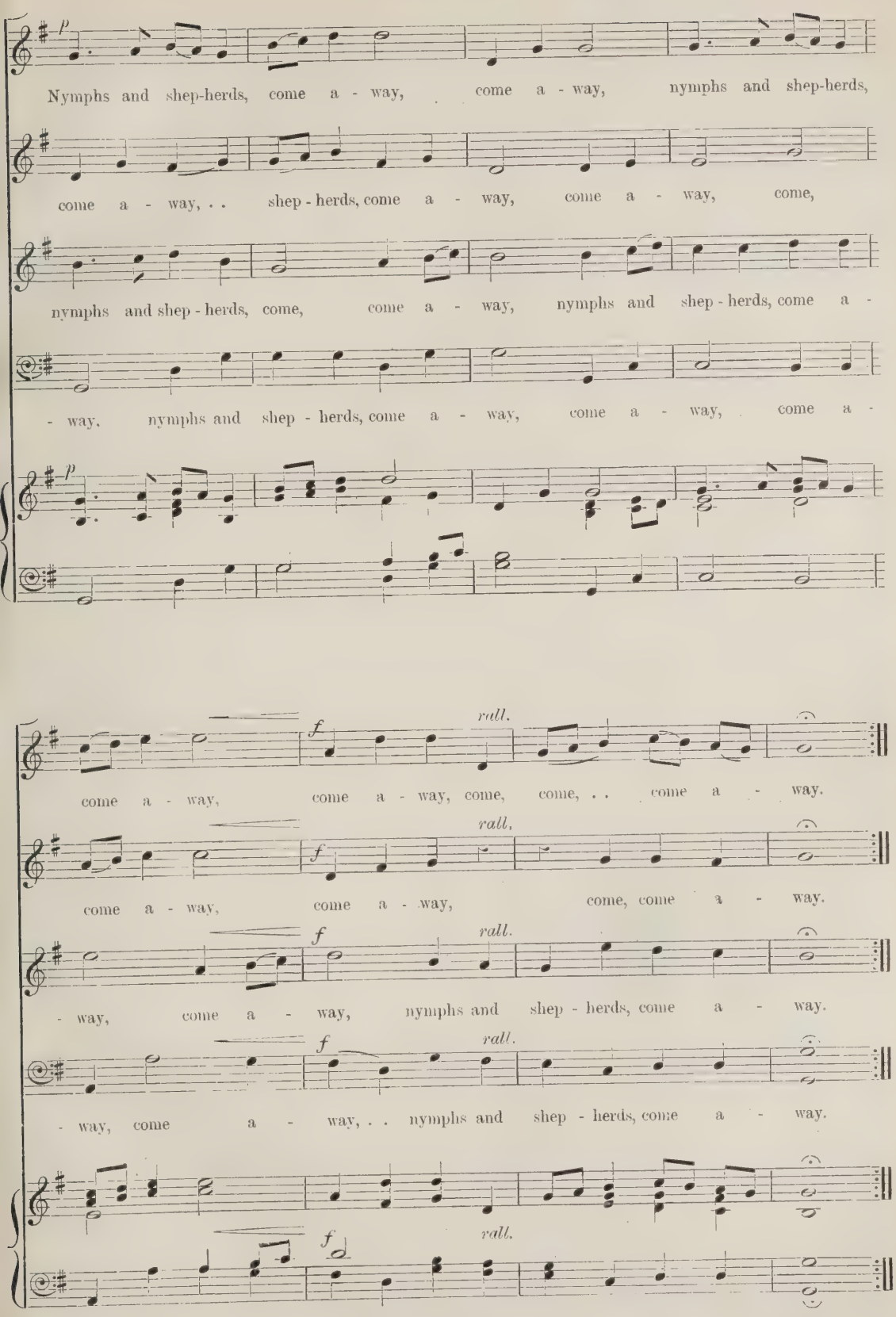
Nymphs and shep-herds, come a - way,

dim. *p*

. . . . . your jol - li - ty.
. . . . . in jol - li - ty.

Come, come, come a -

dim. *p*


p
Nymphs and shep-herds, come a - way, come a - way, nymphs and shep-herds,
come a - way, . . shep - herds, come a - way, come a - way, come,
nymphs and shep - herds, come, come a - way, nymphs and shep - herds, come a -
- way, nymphs and shep - herds, come a - way, come a - way, come a -
p
f
rall.
come a - way, come a - way, come, come, . . come a - way.
f
rall.
come a - way, come a - way, come, come a - way.
f
rall.
- way, come a - way, nymphs and shep - herds, come a - way.
f
rall.
- way, come a - way, . . nymphs and shep - herds, come a - way.
f
rall.

(Continued from page 256.)

William Boyce (1710-79), best known, perhaps, by his collection of Cathedral music of the 16th and 17th centuries, was a voluminous composer of vocal and instrumental music, both secular and for the Church. He wrote over forty anthems, the main characteristics of which are a solid dignity of style and sound musicianship. Choirs of adequate resources who are acquainted with and appreciate the merits of this composer's well-known 'O where shall wisdom be found' and 'By the waters of Babylon,' may safely be recommended to try their powers on 'Turn Thee unto me,' which has been edited by Mr. John E. West. It is for five voices (S.S.A.T.B.) and in three movements. In the first and last, contrapuntal methods largely prevail, the voices occasionally coming together in masses of harmony. The middle movement is an expressive little duet for two sopranos. A misprint occurs at the top of page 6, where the tied E in the second soprano part should be a crotchet.

The first movement from H. Goetz's cantata 'By the waters of Babylon' may now be obtained separately. It makes a serviceable anthem of moderate difficulty. There is much smoothly-written imitative work for the voices, and an independent accompaniment adapted from the full score adds materially to the effect.

SECURITY OF TENURE FOR THE ORGANIST

In the *Musical Times* of August, 1917, we printed in full the Royal College of Organists' memorandum to the Archbishops on the above subject, and in the November number following an article appeared on 'The Organist's Position.' The matter has been less to the fore of late, but the formation of Parish Councils under the Church of England Assembly Act has revived interest. It will be remembered that after the R.C.O deputation's interview at Lambeth Palace, the Archbishop wrote to Dr. Harding pointing out that the security of tenure which organists desired might be gained through these Councils. The R.C.O. Council has recently discussed the subject, and as a result has issued a note suggesting that every organist should attend the meeting of the Parish Council of the Church at which he holds office, and propose the following resolution:

> 'That the Organist and Choirmaster shall be appointed by the Vicar and Churchwardens, acting jointly, but shall not be compelled to relinquish his appointment except at the request of the Vicar, the Churchwardens, and the Parish Church Council.'

We believe that such hard cases as were described in the *Musical Times* of November, 1917, would be impossible under the conditions set forth in this resolution. It is to be hoped that organists will seize this opportunity of securing themselves against the capricious dismissals which have been far too frequent in the past.

NEW ORGANIST OF BIRMINGHAM PARISH CHURCH

Mr. Richard Wassell, who has been appointed organist and choirmaster of St. Martin's, Birmingham, the Parish Church, is a well-known Midland organist, teacher, and conductor who has done a good deal of late for the development of music in the district. He goes to St. Martin's from St. Michael's, Handsworth, where he has officiated since 1906, his previous posts having been St. John's, Ladywood, 1902-06 (where the late A. R. Gaul was organist for many years), St. Thomas in the Moors, Balsall Heath, 1900-02, St. George's Presbyterian Church, Handsworth, 1897-1900, Gospel Oak Wesleyan Church, Tipton, 1896-97, and various minor posts from the year 1890. Mr. Wassell was born at Tipton in 1880. He is conductor of the Birmingham Choral Union, founder and conductor of the Wassell Orchestral Concerts, professor of singing at the Midland Institute, and head music-master of Queenwood Public School, Clapham Park, London. The organ at St. Martin's is a fine modern instrument, at present unfinished. Mr. Wassell's appointment is the result of a wide search on the part of the Rector (the Rev. E. Grose Hodge) to discover the best available musician for the post. Mr. Wassell's ambition is to make the Church a centre of congregational singing and organ recitals.

SOUTHWARK CATHEDRAL

On Saturday afternoon, March 20, Bach's Passion Music ('St. Matthew') was sung at Southwark Cathedral, under the conductorship of Mr. E. T. Cook (Cathedral organist), accompanied by a full orchestra led by Mr. W. H. Reed. A feature of the performance was the unaccompanied singing of all the chorales. Mr. Francis W. Sutton (sub-organist) was at the organ, and Mr. E. Stanley Roper (organist of H.M. Chapel Royal) played the pianoforte accompaniments to the recitatives. There was a crowded congregation.

The Holy Week music to be sung at St. John's, Wilton Road, is worthy of note. Here is the list:

PALM SUNDAY (10.45 a.m.)

'Hosanna'	*Gibbons*
'On the Mount of Olives'	*De Vico*
'Lo! the children of the Hebrews'	*Gounod*
'All Glory, Laud, and Honour'	*Bach*
The Passion (according to St. Matthew)	*Vittoria*

(7.0 p.m.)

'Magnificat'	*Byrd*
'O all ye that pass by'	*Vittoria*

GOOD FRIDAY (10.45 a.m.)

The Passion (according to St. John)	*Vittoria*
The Reproaches	*Palestrina*

8.0 p.m. (WITH ORCHESTRA).

The 'St. John' Passion	*Bach*

As a sequel to the highly successful fortnightly organ recitals at St. Mary Redcliff, Bristol, St. Thomas Church (City) decided to give recitals on alternate Mondays, which have been attended by very large congregations. Mr. R. T. Morgan, of St. Mary Redcliff, was the player on February 16, and selected his programme from Handel, Martini, and Saint-Saëns. A Toccata by Arthur Baynon, a Bristolian, was also in the programme. Mr. Eric Luton contributed several violoncello solos. A Bristol organ, that at old King Street Baptist Chapel, in which, among other improvements, tubular pneumatics replace the old tracker action, was re-opened by Mr. Charles Stear on February 24.

Dr. Alan Gray's recitals in Trinity College Chapel during Lent term are, as usual, an interesting blend of good things old and new. We are glad to see that the whole of Bach's 'Little Organ Book' is to be played, in groups arranged according to the Church's seasons. Dr. Gray gives a short lecture on each programme in the Choir Vestry half an hour before playing. It is through such methods as these that fine organ music will eventually meet with the appreciation it deserves.

Villages with a population of four hundred to five hundred inhabitants are generally poorly catered for chorally. Childe Okeford, in Dorset, is an exception. Not only is it blessed with a flourishing choral Society, but its activities in the matter of Church music leave some much larger centres far behind. On Maundy Thursday the choir will sing 'The Crucifixion,' and on Easter Day Wesley's 'Blessed be the God and Father,' Smart's Te Deum in F, and Garrett's Magnificat and Nunc Dimittis in F.

'Messiah' was sung at St. Edward's Parish Church, Romford, Essex, on March 15, by an augmented choir of fifty voices. The soloists were Miss Joan Cross, Madame Mabel Hammond, Mr. Fred P. Hammond, and Mr. Cyril J. Whipps. Mr. H. Alden (organist of St. Lawrence, Upminster) presided at the organ, and Mr. A. C. Chappell-Haverson (organist of St. Edward's) conducted.

In the Parish Church at Calne, Wilts, on February 17, 'St. Paul' was sung by the Musical Society, with orchestra and organ, conducted by Mr. W. R. Pullein.

ORGAN RECITALS

Mr. Matthew Kingston, St. Luke's, Hampstead (three recitals)—Meditation, *Elgar;* Overture, 'The Naiades'; Madrigal, *Lemare:* Prière et Berceuse, *Guilmant.*

Mr. James I. Taylor, St. Peter's Italian Church, Hatton Garden—Sonata No. 1, *Mendelssohn;* Grand Chœur in C, *Hollins;* Finale in E flat, *Guilmant.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Marche Pontificale, *Widor;* Allegro Commodo, *Frank Bridge;* Fantasia in C, *Franck;* Toccata (Gothic Suite), *Boëllmann.*

Mr. Edgar Smith, Parish Church, Chipping Norton—Theme with Variations, *Faulkes;* Finale (Sonata in F sharp), *Rheinberger;* Toccata, *d'Evry.*

Mr. Allan Brown, Albert Hall—Overture to 'The Mastersingers'; Concert Overture in C minor, *Hollins;* Gothic Suite, *Boëllmann;* Finale, *Wolstenholme.*

Mr. Harold Dawber, St. George's, Stockport—Voluntary in G minor, *Stanley;* Prelude to 'Colomba,' *Mackenzie;* Rhapsody No. 1, *Howells;* Lied and Scherzetto, *Vierne;* Finale in B flat, *Franck.*

Mr. Fred. J. Tarris, St. John's, Red Lion Square—Festive March in D, *Smart;* Prelude and Fugue in E minor, *Bach;* March on a Theme of Handel, *Guilmant.*

Mr. A. E. Howell, Parish Church, Trowbridge—Fugue in D, *Bach;* Andante from the String Quartet, *Debussy;* Song of Triumph, *West;* Scherzo in F minor, *Sandiford Turner.*

Mr. Julian Farmer, Parish Church, Andover (two recitals)—Prelude and Fugue in D, *Bach;* Prelude on 'Rorate Cœli,' *Bernard;* Scherzo in C minor, *Guilmant;* Scherzo in C minor, *Lloyd;* Dithyramb, *Harwood;* Idylle (Sonata in C), *Rheinberger;* Toccata, *Tombelle.*

Mr. Maurice Besly, Queen's College, Oxford (three recitals)—Passacaglia, *Bach;* Gothic Suite, *Boëllmann;* Pæan, *Harwood;* Finale from Pathetic Symphony, *Tchaikovsky;* Entr'acte from 'Rosamunde'; Andante from String Quartet, *Debussy.*

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Three Short Pieces, *Byrd;* Voluntary, *Gibbons;* Andante Cantabile, *Hopkins;* Prelude and Fugue in C minor. Chorale Prelude, 'Sleepers, wake,' and Aria in F, *Bach.*

Mr. Claude A. Forster, St. John's, Forfar—Suite in F minor, *Driffill;* Toccata and Fugue in D minor, *Bach;* Concert March, *Coleridge-Taylor.*

Mr. H. J. Timothy, Church at St. Vedast Foster (three recitals)—Fugue in B minor, *Bach;* Andante con moto, *Guilmant;* Offertoire, *Stephens:* Berceuse, *Cui;* Mélancolie, *Napravnik.*

Mr. Sydney Crookes, Maxwell Parish Church—Concert Overture, *d'Evry;* Toccata and Fugue in C, *Bach.*

Mr. W. J. Lancaster, Bolton Parish Church—Fantasia and Fugue in C minor, *Bach;* Rhapsody No. 2, *Howells;* 'La Nuit,' *Karg-Elert;* Adagio, Allegro, and Finale (Symphony No. 5), *Widor.*

Mr. J. A. Meale, Central Hall, Westminster (four recitals)—Sonata da Camera, *Peace;* Scherzo in G minor, *Bossi;* Marche Héroïque, *Lemare;* Variations, *Hull;* Arcadian Idyll, *Lemare.*

APPOINTMENTS

Mr. Thomas D. Huxley, organist and choirmaster, Frodsham Parish Church, Cheshire.

Mr. S. Webster, organist and choirmaster, St. Luke's, Liverpool.

Mr. Harold Wilkinson, organist and choirmaster, St. Wilfrid's, Bradford.

Mr. C. H. Wood, organist and choirmaster, Grahamstown Cathedral.

The committee of the League of Peace and Freedom announces six concerts of chamber music to be held at the West Central Jewish Girls' Club on Friday evenings from April 9 to May 14. The British works chosen for performance are the Romance from B. J. Dale's Suite for viola and pianoforte (Mr. Raymond Jeremy and Madame Lily Henkel), and John Ireland's second Violin Sonata (Mr. Ernest Whitfield and Mr. Arthur Alexander).

New Music

By William Child

SONGS

Among the most promising of our composers cut off by the war was the young organist Bristow Farrar. He had shown a genuine talent in many fields, and though his flights were mostly short, they were undoubtedly flights. There was nothing pedestrian about his music. His delightful song 'Brittany' was a good example of his ability to produce a real impression by simple means. The same happy skill is shown in his Two Pastorals, 'Come you, Mary,' and 'Who would Shepherd pipes forsake?' just published under one cover by Novello. They are settings of poems by Norman Gale, and the combination is of the happiest. Both are genuine love-songs, but there are neither storms nor languor in them—just a kind of homely grace with a hint of real feeling beneath.

'Come you, Mary, there's a dear!
Mind no more the plaguy dairy!
Milk can never match your white—
Come you, Mary!'

This is the light-hearted note in both, and the music fits like a glove. The songs are not difficult, but call for a dainty style in singer and accompanist. Given that, they will make an instant appeal. Two keys—medium and high.

A very different type of love-song is Harold Rhodes's setting of Mrs. Browning's 'A Woman's Love' (Novello). Here a more declamatory vocal part and a varied and well laid out accompaniment fully express the fervour of the poem. An excellent feature is the care shown in the matter of verbal accentuation, the result being a freedom of rhythm that has much to do with the expressive quality of the song. It is fairly difficult, and calls for a high voice.

The same composer's 'An Evening Confession' (Novello) is that all-too-rare thing, a really original sacred song. The words are a translation by Newman from St. Gregory Nazienzen. Mr. Rhodes's music is of the right breadth and dignity, with one or two daring modulations. Here, as in the song reviewed above, he gets well away from the conventional square rhythm that wrecks so many lyrics. Very impressive are the middle section, with its finely marching bass, and the close, which gives scope for a voice with good low notes. Throughout it needs a real bass singer to do it justice. 'An Evening Confession' would serve admirably for use at organ recitals. The accompaniment is easily adapted to the organ.

H. Claiborne Dixon's 'March Song' (Novello) is on frankly popular lines. It has, however, a merit none too common in popular songs—a really good swinging tune, with a rhythm vigorous, as becomes a march, and yet saved from being commonplace by an occasional hold-up. A rousing baritone would be well suited with it.

A dainty affair is W. McNaught's 'The Piper' (Novello). Some fanciful words by Patrick Chalmers are provided with a tune that has much of the character of folk-song, with the modest compass of an octave. The pianoforte part is appropriately simple, being almost entirely in three-part harmony. Simple as it is, however, it says a great deal. A very happy touch is the delicate accompaniment at the commencement of the second verse. 'The Piper' (which is published in three keys) is further evidence of the composer's ability to write good light music.

Paul Corder is a composer of whom we have heard too little of late. His 'Four Sea Songs' (Enoch) are very vivid and original settings of poems by Masefield. All have the advantage of tunes of the right racy quality, with accompaniments abounding in suggestive touches. There is rough humour in 'Hell's Pavement' and 'Captain Stratton's Fancy,' and genuine pathos in 'The Turn of the Tide' and 'The Emigrant,' so the temperamental singer is well provided for. The songs are published in album form, and are for bass or baritone.

Publishers do not often break out into composition. Winthrop Rogers is one of the select band, and one of the fewer still who can claim serious attention. His 'Old Floyd Ireson' and 'To a Waterfowl' are first-rate songs. Thoroughly modern in style, they are not for every palate,

especially the former, a powerful setting of words by Whittier that do not at first sight appear to lend themselves to musical purposes. They describe the tarring and feathering of a hardhearted old sailor who left a shipload of fellow townsmen to drown. The music is brutal and fierce, and would be thrilling sung by a high voice 'all out.' There is scope for fine, soft singing in the passages that treat of the drowning. A good pianist is necessary.

PIANOFORTE MUSIC

Excellent teaching material are Nos. 69, 74, and 75 of the Chester Series (J. & W. Chester). The first contains ten short pieces by Rebikoff, moderately difficult, and requiring fancy rather than technique. Unambitious as they are, however, the best of them contain matter that will interest players far beyond the modest stage of those to whom the work is addressed. The other albums contain little pieces by C. P. E., W. F., and J. C. F. Bach. They are very slight in texture, and are suitable for elementary players. There is a Preface in French and English, and the ornaments are fully explained.

Alec Rowley's Georgian Suite (Winthrop Rogers) consists of three pieces—Air, Hornpipe, and Jig. Whether Mr. Rowley means to suggest the period of the Four Georges or the present time is not quite clear. The style at the start makes us think of the former, in which case some modern touches later on seem rather out of the picture. However, it is possible to be too precise in such cases, so I pass on to say that the pieces are thoroughly attractive, and would make grateful recreative work for a fairly advanced pupil. The composer has adopted colloquial English for his directions. 'Just in a jovial manner' is one quite in the Percy Grainger vein.

To that racy composer Cyril Scott dedicates his 'English Waltz' (Elkin), a brilliant piece that will appeal to many who are left cold (or irritated) by the nebulosities that we usually get from Mr. Scott. It is rather difficult, and should be a popular item in the lighter side of recital programmes.

The reviewer is in a fix when faced by work from a composer who although still a youth has been hailed in print by a repetition of Schumann's 'Hats off, gentlemen! a genius!' He does not wish to appear grudging, and yet he may have doubts as to the wisdom of the salutation. Is it good for a young composer to be so hailed? Be that as it may, one need have no hesitation in saying that in William Baines we have a pianoforte writer who shows remarkable talent. I recently reviewed in these columns a lengthy work from his pen, 'Paradise Gardens,' and was struck by the resourcefulness of his treatment of the keyboard. Had I known that the composer was a mere lad, and practically self taught, my commendation would have been blended with astonishment. Here is a set of Seven Preludes (Elkin) in which his gifts are quite as fully shown, though the essays are much shorter. There is a decided hint of Scriabin here and there, and it is easy to see that Chopin has a high place in Mr. Baines's young affections. But there is so much originality that one does not feel disposed to dwell unduly on the imitative side which is inevitable in such early work. We must keep our eyes on this youth, hoping—indeed, expecting—soon to be able to join Dr. Hull in his cry of 'Hats off!'

Letters to the Editor

PURCELL PERFORMANCES

Sir,—One of the most curious anomalies in English musical matters is the fact that while we agree as to the greatness of Henry Purcell, and give his Church music something like its due place in our Cathedrals, hardly any attention is given to his secular works, with the exception of an occasional performance of a few songs.

Infrequent performances of one or two of Purcell's works are not an adequate recognition of his genius, and the only way would seem to be the establishment of a Purcell Performing Society to produce the works from time to time. Such a scheme might be extended by including other compositions worthy of association with Purcell, and thereby an important step would be taken towards the encouragement of English opera.

I shall be glad to receive the names of those who are in agreement with this suggestion, with a view to an early attempt to put the matter into a practical form.—Yours, &c.,

F. A. Hadland.

15, Bellevue Mansions,
Forest Hill, S.E. 23.

'A NEW FINGERIT ORGANEIST.'

Sir,—Will you allow me space in which to reply to Dr. Grattan Flood's comments on my article under above title, which unfortunately escaped my attention too long for an answer to be in time for your March issue?

(1.) The date 1250 is not that of the *introduction* of the organ into Scotland, but of its first recorded *use;* and the comparison drawn is between what was the *fact* in Scotland and what, by 'most Englishmen—and even Scotchmen themselves,' was commonly *supposed* to be the fact. To say that Scotland was 'more advanced' than certain historians realise involves no comparison with England at all. And if Dr. Grattan Flood will re-read his own first paragraph carefully he will see that there is no contradiction whatever between the facts he states and the sentence he quotes from me.

(2.) In thanking him for the additional instances he gives of the simultaneous use of the lute and organ, I must point out that my use of the word 'unique' was qualified. He quotes it as though it was absolute.

(3.) Dr. Grattan Flood says that the Van der Goes panel is 'now in Buckingham Palace.' This is not the case. It is now in Holyrood Palace, and (except for temporary removals) has been there since 1857, when it was removed from Hampton Court. Apparently it never was in Buckingham Palace, though it was once in Kensington Palace. I have seen it at Holyrood several times myself during the last quarter of a century—for instance, last August, when I obtained the photograph so excellently reproduced in your January number. Dr. Grattan Flood further says that 'the Provost is represented as kneeling before St. Cecilia, who is playing the organ.' This also is not the case. The Provost is at the player's left hand, and has his back towards him (or her). The position strikes one at once as peculiar. The explanation is that if the folding panels were closed the Provost would appear as worshipping the Holy Trinity, represented on the corresponding panel. The angel at the organ is identified by Mr. David Laing as representing the deceased Queen, Mary of Gueldres. Sir Herbert Maxwell calls this 'an ingenious conjecture.' Neither he nor Mr. James Caw, both high authorities, mention St. Cecilia.

Sir J. G. Dalzell's reproduction, which of course I have seen, is not in my opinion a whit better than that reproduced, by Royal permission, in your columns.—Yours, &c.,

Clement Antrobus Harris.

Obituary

Odoardi Barri had been so long out of the limelight that his death in the last days of January passed unnoticed save for an account in the *Kensington Post*, yet this forgotten Irish composer deserves recognition if only for his once enormously popular ballad 'The Boys of the Old Brigade,' which he composed for his compatriot Signor Foli in 1874. Curiously enough both of these Irishmen Italianised their names, as Barri's real name was Slater, while Foli's was Foley. Born in Dublin on September 13, 1844, Edward Slater showed an early aptitude for music, and was sent as a boy to Rome, where he studied singing and joined an opera company. He fought as a Papal Zouave in defence of the Holy See, and then settled for seven years at Malta under the patronage of Sir Patrick Grant, whose wife was the daughter of the famous Irish soldier Viscount Gough, G.C.B. In 1872 he went to America, and narrowly escaped with his life in the great fire of Chicago. Returning to England he became reader for Cramer & Co., in succession to Sullivan, and composed numerous songs, including 'The Shadow of the Cross,' 'The River and the Maiden,' 'The Land of Dreams,' 'The Good Shepherd,' 'The Dream Flower,' 'The Shilling,' &c. He passed away at Fitzroy Street, London, at the age of seventy-five.

ROYAL ACADEMY OF MUSIC

A students' chamber concert took place on Wednesday afternoon, March 10, in the Duke's Hall. The programme opened with Bach's 'Brandenburg' Concerto in G, for strings, played by the Junior Orchestra under Mr. Spencer Dyke—a movement from Dvorák's String Quartet (Op. 106) and one from Beethoven's Quartet (Op. 18, No. 4) coming later in the concert. The solo items included Prelude and Gavotte from Bach's Sonata for violin in E, played by Mr. Cecil M. White, Wieniawski's Romance and Rondo, played by Master Israel Schlaen, Chopin's Fantasie Impromptu (Mr. Alan Bush), and Nocturne in B flat minor (Miss Irene Hyman), and Albeniz's 'Triana' (Mr. Reginald Paul). Several songs, including 'Agnus Dei' by Bizet and 'Sea Wrack' by Hamilton Harty, completed the programme.

On Thursday and Friday, March 18 and 19, the students gave two performances of Goring Thomas's comedy-opera 'The Golden Web.' The opera was produced under the direction of Mr. Cairns James and Mr. Henry Beauchamp. The usual terminal orchestral concert took place at Queen's Hall on Tuesday afternoon, March 23, when several items of more than ordinary interest were heard. The programme opened with the performance of a MS. Overture, 'As you like it,' by Mr. Paul Kerby, holder of the Carl Rosa Scholarship and a young composer of very considerable promise. Miss Doris Hobson played the Variations from Glazounov's Pianoforte Concerto, Op. 92, and Miss Norah Blaney two movements from Saint-Saëns's Pianoforte Concerto in C minor. The other items included Saint-Saëns's Violoncello Concerto (Miss Lilly Phillips), the first movement of Tchaikovsky's Violin Concerto (Master Jean Pougnet), Prologue from 'Pagliacci' (Leoncavallo). Liszt's 'Loreley,' and the Dialogue from Parry's 'Judith.'

Mr. Benjamin J. Dale, Mr. W. H. Reed, and Mr. William Wallace have recently been elected Fellows of the R.A.M.

The Sterndale Bennett Prize (pianoforte) has been awarded to Lillian W. Southgate (a native of London), Denise Lassimonne being very highly commended. The adjudicators were Mrs. Blanche Levi, Mrs. A. Mabel Heasman, and Miss Margaret Bennett (in the chair).

The Goldberg Prize (singing) has been awarded to Roy D. Russell (a native of Anerley), Leonard F. Hubbard being very highly commended. The adjudicator was Mr. John Booth.

The Midsummer Term begins on Thursday, April 22. As the Academy is so full, no further students can be accepted before September. Consequently the usual entrance examination in April will not be held.

Sixty Years Ago

From the *Musical Times* of April, 1860:

A PROFESSIONAL YOUNG LADY, accustomed to lead a Choir or Congregation, wishes for a re-engagement. Address, C.E.C., care of Mr. Novello, 35, Poultry.

St. Martin's Hall.—The second concert of the London Quintett Union took place on the 14th of March. The vocal performers were Miss Banks and Madame Sainton-Dolby. The former sang Mozart's aria, "Parto," from *La Clemenza di Tito* with clarionet obligato by Mr. Maycock; and the latter sang an air from Handel's *Admetus*—in addition to which each lady sang a ballad. The instrumentalists were Messrs. Willy Westlake, Webb, Pettit, Reynolds, and Maycock. . . A quaint trio, by Professor Bennett, was also much admired, for pianoforte, violin, and violoncello. The effect of the two latter instruments being employed with a pizzicato movement was pretty enough.

The Handel Festival and the Sacred Harmonic Society. . . . It is stated that while the total number of visitors to the Handel Festival in 1857 was 48,414, in 1859 the numbers were 81,260, thus made up:—Saturday, Rehearsal, 19,680; Monday, the *Messiah*, 17,109; Wednesday, *Te Deum*, 17,644; Friday, *Israel in Egypt*, 26,827,—so that there was an increase of 32,846 persons in 1859 over 1857. The pecuniary results in 1859 were no less gratifying, as the following extract will show:—"Total receipts, £34,913 12s. 9d.; total expenditure by the Sacred Harmonic Society and the Crystal Palace Company, £16,003 7s. 8d.; balance, £18,910 5s. 1d. Including the property acquired by the two bodies,—the Crystal Palace Company, in the unrivalled orchestra and fittings—the Sacred Harmonic Society, in music available for future festivals, musical instruments, &c.—and the cash balances carried to their respective accounts, the profits of the two festivals may be stated to amount to the large sum of £34,000.

COMIC SONG—THE RIFLE FEVER, by H. Walker (with a humorous illustration). Price 2s.

ALL IS LOST, arranged as a Pianoforte Duet, in a familiar style, by A. Mullen. Price 2s.

O GIVE ME MY DEAR SUNNY LAND IN THE SOUTH. Ballad. The poetry by M. E. Berry; the music by J. W. Cherry. Price 2s.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BELFAST

Musical activity has been very marked here during February and March. Since the concert on February 14 (mentioned in our March issue) several notable music-makings have been held. Chief among these, on February 16, was the appearance of the Beecham Symphony Orchestra, with Mr. Albert Coates conducting, when Belfast musicians and music-lovers had a treat such as they had not known for a long time. The first part of the programme was of Wagner numbers, while the second part comprised Cyril Scott, Liadoff, and Scriabin. The selection was admirable, although there were probably not many auditors who could honestly say that they appreciated the 'Poème de l'Extase' of the last-named composer. Miss Edna Thornton was the vocalist. Mr. Peter Dawson, although announced, did not appear.

Another fine concert of the Quinlan series took place on February 25, with a brilliant array of talent including Misses Caroline Hatchard and Astra Desmond, Messrs. Lenghi Cellini and Peter Dawson, and Madame Renée Chemet (violin).

On March 4 the Winifred Burnett Quartet gave a charming concert of chamber music, presented by women artists. The quartet comprised Mesdames Burnett, E. Valentine, E. Harper, and C. Taylor. Mrs. John Seeds was the vocalist, Mrs. Herbert Warnock was the pianist, and Mrs. Herbert Nixon accompanied. The songs were by Debussy, John A. Carpenter, Haydn, Scarlatti, Hardebeck, and Schubert—a sufficiently catholic selection. Elgar's Pianoforte and Violin Sonata and Pianoforte Quintet, Op. 84, were among the most enjoyable items in a refined programme.

The Railway Benevolent Concert on March 5 brought a number of leading artists, viz., Miss Carrie Tubb, Miss Carmen Hill, Mr. Gervase Elwes, Mr. Harry Dearth, and Miss Marjorie Hayward (violin). Detailed notice of the works performed would be superfluous.

The Belfast Symphony Orchestra, under Mr. E. Godfrey Brown, grows steadily in proficiency and popularity, affording encouraging proof of local progress in musical culture. At the concert on March 6 Captain Horace Stevens was the vocalist, and Miss Carrodus Taylor solo violoncellist. The orchestra was heard in the Prelude to Act 3 of 'Lohengrin,' the Overture to 'Tristan and Isolda,' 'Entrance of the Gods into Walhalla' ('Rheingold'), and the Prelude to Act 3 of 'The Meistersingers.'

The sixth orchestral concert of the Belfast Symphony Orchestra (Mr. E. Godfrey Brown conductor), which was given on March 20, brought the series to a close. The soloists were Miss Clytie Hine, who delighted the audience with songs of Mascagni, Wagner, Arne, and Purcell, and Mr. John Chine, who was much appreciated in clarinet solos. The Orchestra played a varied selection comprising the March from 'Prince Igor,' Stanford's 'Irish Rhapsody,' the 'Unfinished' Symphony, the 'Bartered Bride' Overture, Holbrooke's 'Variations on an Old English Air,' and the 'Entrance of the Gods' ('Rheingold').

The Philharmonic Society's season closed with a fine performance of Berlioz's 'Faust' on March 19, the soloists being Miss Ethel Dyer and Messrs. John Coates, Charles Knowles, and James F. Newel.

BIRMINGHAM

Mr. Mathew Stevenson's fine series of Orchestral Concerts is gradually growing in favour, and is certainly entitled to rank among the great features of our busy musical season. The excellent support given to the concert at the Town Hall on February 12 was doubtless due to the presence of M. Mischa-Leon, Miss Olga Haley, and the local pianist Miss Rosemary Savage. The orchestral programme was somewhat restricted, and with such an excellent array of fine instrumentalists one would have been glad if some symphonic work had been given. The principal orchestral ftems were Wagner's Funeral March and Siegfried's 'Journey to the Rhine,' from 'Götterdämmerung'; Borodin's Overture to 'Prince Igor,' and March from the same opera; and Moussorgsky's 'Gopak.' Madame Olga Haley's fine singing enlisted the greatest admiration. M. Mischa-Leon sang the Prize Song from the 'Mastersingers,' and three English songs that completely held the audience. The pianoforte soli chosen by Miss Rosemary Savage were scholarly and intelligently interpreted. Mr. Stevenson had the orchestra under complete control.

The Midland Musical Society's concert given at the Town Hall on February 14, under its painstaking and capable conductor, Mr. A. J. Cotton, was of more than ordinary interest, inasmuch as the programme contained Beethoven's Mass in C and Parry's 'Blest Pair of Sirens,' a crucial test for any choir. The choristers infused the right character, tone-power, and phrasing into their fine ensemble. Miss Helen Anderton's rich contralto voice was once more heard to advantage in an excerpt from Bach, and Miss Dorothy Freeman sang pleasingly Senta's Ballad from 'The Flying Dutchman.' The orchestra was quite efficient and well-balanced. Variety was given to the programme by the inclusion of Grieg's 'Peer Gynt' Suite—not a perfectly appropriate choice.

The Hytch String Quartet (Messrs. Arthur Hytch, Frank Cantell, Harold Mills, and Frederick Boze) gave the first of two chamber concerts at the Midland Institute on February 19. Mr. Hytch is an excellent leader of considerable experience in the domain of chamber music, and he and his colleagues gave a vivid and quite artistic performance of Haydn's Quartet in G, one of the most taking of all Haydn's string quartets. They were also successful in Tchaikovsky's famous Quartet in D, Op. 11, which contains the lovely *Andante Cantabile*. English composers were represented by some short folk-tune movements composed by Frank Bridge, Julius Harrison, and Percy Grainger.

Mr. Hubert Brown's concert given at the Midland Institute on February 21 was of a popular order, but good of its kind, the principal attractions being Miss Perceval Allen and Mr. Alfred Heather. Mr. Percival Hodgson contributed some violin solos in excellent style, and our local baritone, Mr. Alfred Askey, Miss Dorothy Hemming (pianoforte), Miss Audrey Evans (violoncello), Mr. U. H. Ridge (reciter), and the concert-giver as accompanist completed an efficient group of artists.

To Mr. Appleby Matthews we owe the first Birmingham performance of Edward German's 'Theme and Six Diversions,' given at the Futurist Theatre on February 15. The work was greatly appreciated, and will shortly be repeated. He also gave for the first time here Granville Bantock's 'Overture to a Greek Tragedy,' first produced at the Worcester Festival of 1911. It is an earnest and appealing work, rich in tone-colouring and expressive moods.

Of considerable interest was Mr. Hubert Brown's concert that took place at the Midland Institute on February 28. He was fortunate in securing Mr. Benham, a notable pianist, who joined Mr. Howard Rutter (violin) in a fine reading of Beethoven's 'Kreutzer' Sonata. For his pianoforte solos Mr. Benham selected Schumann's 'Carnaval,' Liszt's Transcriptions of Schubert's 'Erl-King,' and Wagner's 'Spinning Song' from 'The Flying Dutchman.' The vocalist was Miss Mabel Manson.

At the Midland Institute, on February 28, the Birmingham Bach Society, founded by Mr. Bernard Jackson, produced Bach's 'Coffee' Cantata, also the 'Peasants' Cantata and 'Phœbus and Pan.' There was a small orchestra of strings, flute, and pianoforte, conducted by Mr. Bernard Jackson, and the vocalists were Miss Emily Broughton and Mr. Arthur Cranmer, two of our best local singers.

Coleridge-Taylor's 'A Tale of Old Japan' has already been given by the Birmingham Choral Union on various occasions, and once more this charming work was included at their concert in the Town Hall on March 6. Choir and orchestra are now quite familiar with the work, and their expression, fine tone-quality, and general grasp of rhythmic art helped to make the performance the best yet given under Mr. Richard Wassell's conductorship; indeed, he infused a great deal of spirit and dramatic effect into the task he undertook. In addition, the principal artists—Miss Emily Broughton, Miss Elsie Morgan, Mr. Sydney Halliley, and Mr. James Howell—contributed a well-chosen selection of songs.

The last concert in aid of the National Institute for the Blind was given at the Town Hall on Sunday evening, March 7, again arranged by Mr. Sidney Stoddard. With the exception of Miss Joan Willis's excellently played violoncello solos, the programme was made up of songs, variety being imparted by the introduction of some finely delivered dramatic recitations by Miss Katrina Lund. The vocalists included Miss Lilly Aston, Miss Madge Priest, Mr. John Coates, and Mr. Sidney Stoddard. A great success was achieved by Mr. John Coates, who was in excellent form.

Mr. Mathew Stevenson's Orchestral Concert, which took place at the Town Hall on March 8, was principally noteworthy on account of the inclusion in the programme of the Transformation scene Grail music from 'Parsifal.' Much of its success must be attributed to Mr. C. W. Perkins's magnificent playing of the organ part, which was substituted for the choral contingent. The presentation was deeply interesting, and showed Mr. Mathew Stevenson's keen appreciation of Wagner. The Overture to the 'Flying Dutchman,' the 'Prelude and Liebestod' from 'Tristan and Isolda,' Debussy's Prelude 'L'après-midi d'un Faune,' and Chabrier's Rhapsody 'Españo' were also items in the programme. The vocalist was Miss Doris Vane, an artist gifted with a full and sympathetic voice which she uses with perfect art. Pianoforte solos were played by Miss Mildred Langley in a somewhat conventional manner. Miss Vera Beringer gave a dramatic recitation.

Mr. Appleby Matthews and his well-trained choir gave a concert of British Choral Music at the Town Hall on March 9. The great novelty was Granville Bantock's 'Pageant of Human Life,' a musical setting of verses by Sir Thomas More. In addition to the choir, a number of children from the Acocks Green Council School, so ably trained by Miss Ford, rendered excellent help, the young female voices sounding fresh and pleasing. To form a decided opinion upon Granville Bantock's work it is necessary to hear it again, as the writing presents difficulties which at a first performance were hardly mastered. The choir was of course quite safe in Elgar's unaccompanied part-songs, which have often been sung on previous occasions. The children's choir was heard to advantage in Schubert's 'To Sylvia' and Dunhill's 'A lake and a fairy boat.' The finest singing of the evening was heard in Wesley's 'In exitu Israel,' where the whole body of singers realised magnificent tone and power. Violin solos were played by the talented young violinist, Miss Margaret Fairless, and Miss Doris Watkins contributed some pianoforte solos.

The last Hubert Brown concert of the season, given at the Town Hall on March 11, was devoted to a pianoforte recital by Mark Hambourg, who was in excellent form. Miss Anne Thursfield assisted with a number of songs.

A concert recital of Edward German's popular opera 'Tom Jones' was given by the Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams. The choir and orchestra were quite familiar with the score, and the result achieved reflected great credit on the executants. The important parts assigned to the principals were admirably sustained by Madame Parkes-Darby, Miss Kathleen Miller, Mr. James Howell, and Mr. Herbert Simmonds.

At the last International Celebrity Concert of the season, held at the Town Hall on March 16, Vladimir de Pachmann gave a Chopin recital which greatly delighted the large audience present.

BOURNEMOUTH

Attractions of various kinds at the Symphony Concerts are still well to the fore, the répertoire of the Municipal Orchestra appearing to be as inexhaustible as ever. The wealth of fine orchestral music, both well-known and unfamiliar, that is produced in this town is almost inconceivable, and so long as the civic fathers continue their present enterprising policy of encouragement to music, for so long will Bournemouth's reputation for artistic attractiveness be secure. On the other hand, it is equally clear that any drastic curtailment of the municipality's musical activity would considerably damage local material interests. Shorn of its orchestra, Bournemouth might easily descend to the level of the traditional Slocum-sur-Mer.

Any, too, who despair of ever catching glimpses of a musical progressiveness in this country—and such persons are to be found—should cast a roving eye towards the Bournemouth Symphony Concerts. We do not think they would be disappointed. If sufficiently wise to recognise the futility of 'scrapping' all the classic works, surely they would find a few words of praise for the catholicity of the Bournemouth programmes, representative as they are of every age and school. Here, for instance, is the tale of the compositions, both familiar and novelties, that have been played during the past month at the Winter Gardens: Chabrier's 'Gwendoline' Overture and 'España' Rhapsody, Schubert's C major Symphony, Schumann's Pianoforte Concerto, Martin Shaw's 'Cockyolly Bird' Overture, Elgar's two Interludes from 'Falstaff,' Scriabin's first Symphony, a new Violin Concerto by G. O'Connor-Morris, Guiraud's 'D'Arteveld' Overture, César Franck's D minor Symphony, Eugène Goossens's 'Four Conceits,' Mozart's D minor Pianoforte Concerto, Smetana's 'Bartered Bride' Overture, Brahms's Symphony in F, Eric Coates's 'Summer Days' Suite, Glazounov's Violin Concerto, Weber's 'Der Freischütz' Overture, Goldmark's Symphony in E flat (No. 2), Gabriel-Marie's Symphonic Sketch, 'En Rêve,' and Beethoven's 'Emperor' Pianoforte Concerto. Versatility with artistry and the avoidance of a groove is the policy that Mr. Dan Godfrey consistently advocates.

The orchestral playing throughout the month has reached a uniformly high standard. Especially excellent were the performances of the Scriabin Symphony, the 'Bartered Bride' Overture (in which the precision of the strings was particularly apparent), and Weber's beautiful Overture, played with an expressiveness that even the Bournemouth Orchestra has rarely equalled when interpreting this romantic music.

Good all-round ability, too, has been shown by the recent solo performers. Miss Violet Clarence did not quite explore the depths of the lovely Schumann Concerto, but allowance must be made for the handicap of a pianoforte that was not in perfect order. Mr. Godfrey Ludlow was the introducer of Mr. O'Connor-Morris's new Violin Concerto. The work is a powerful one in many respects, and it was a compliment to Bournemouth that the town should have been selected for its first performance. The composition reveals certain weaknesses in design, but the slow movement is an exceedingly moving piece of writing, while possibly a little structural revison in the other sections would make them fully as effective as the charming middle movement. Mr. Ludlow's performance of the work—which the composer conducted—was facile and resourceful. Nothing more delightful has been heard at the Symphony Concerts this season than Mr. Lloyd Powell's interpretation of the Mozart composition—it was imbued with the very essence of Mozart. The Glazounov Violin Concerto was in the safe hands of Miss Katie Goldsmith, a young performer who reveals much natural ability and an admirable technique. Miss Maud Agnes Winter is a thoroughly sound artist, who vindicated her powers in the formidable 'Emperor' Concerto. She has, however, still one or two defects to subdue, such as, in particular, the inclination to accelerate the time where steadiness is the chief requisite.

BRADFORD

At the Bradford Subscription Concert on February 27, the Hallé Orchestra appeared under its new permanent conductor, Mr. Hamilton Harty, who gave striking evidence of his fitness for the post by his very brilliant and vital performances of Tchaikovsky's fourth Symphony and the extract from Delius's opera, 'A Village Romeo and Juliet,' which is known as 'The Walk to the Paradise Garden,' this being a fitting compliment to a composer who, though of foreign extraction, owes his birth to the city of Bradford. Miss Sylvia Nelis was the vocalist. The Bradford Permanent Orchestra, on February 14, followed its excellent custom of recognising living native composers by giving Josef Holbrooke's Pianoforte Concerto based on 'The Song of Gwyn Ap Nudd,' which, with Miss Hilda Lacey as pianist, made a good impression by its abundant fancy and romanticism, that atone for a certain diffuseness of treatment. Very enjoyable was a Suite, 'The Toy Cart,' which the composer, Mr. A. C. Reynolds (who conducted), has compiled from his incidental music to a play. It is unpretentious, lyrical, and graceful, and is very effectively orchestrated. Mr. Julius Harrison conducted, among other things, Mozart's E flat Symphony, and Miss Olga Haley was a vocalist of quite exceptional distinction. The Bradford Festival Choral Society, on March 5, gave a concert chiefly of unaccompanied choral music, its outstanding feature being a very virile performance, under Dr. Bairstow, of Bach's Motet, 'Singet dem Herrn.' Mr. Erik Brewerton played groups of pianoforte pieces by Brahms and Chopin respectively, and Miss Agnes Nicholls was the vocalist. On March 12 the Edgar Drake Quartet played Arnold Trowell's well-written and interesting String Quartet in G (Op. 25), and, with Mr. George Smith as pianist, Dvorák's delightful Pianoforte Quintet. Miss Nellie Judson was the vocalist. It was unfortunate that this event clashed with an exceptionally interesting recital in connection with the Bradford Home Music Study Union, at which a most promising young pianist, Mr. Norman Constantine, played sonatas by Beethoven, Schumann, and Brahms, together with pieces by Oliver King, Ireland, Grovlez, and Percy Pitt, an ambitious programme in which the soloist distinguished himself. At the Free Chamber Concert on February 16, Mr. Dunford and Mr. Midgley played Violin Sonatas by Ireland (A minor), Walford Davies (E minor), and Dvorák (F), Miss Alice Moxon being a pleasing vocalist. On March 1, Medtner's Violin Sonata in B minor, which had been heard at a previous concert, was repeated in order that its merit might have a better chance of appreciation. In this and in J. B. McEwen's short Violin Sonata in F minor, Miss Mabel Priestley and Mr. Midgley were the executants. Miss Ida Bellerby was a delightful pianist, and Miss Nellie Judson the vocalist. At the last concert of the series, on March 15, the Edgar Drake Quartet was heard in Elgar's String Quartet, and, with Mr. Midgley as pianist, in Arensky's Pianoforte Quintet. Vaughan Williams's song-cycle 'On Wenlock Edge' was another feature of an exceptionally strong programme, Mr. Anthony Beck being the vocalist. At the last of his organ recitals in All Saints' Church, on March 4, Mr. Charles Stott introduced Reubke's masterly 'Sonata on the 94th Psalm,' one of the most distinguished of modern organ compositions; Miss Kathleen Moorhouse played some violoncello solos, and Mr. W. Lovell was the vocalist.

The Beecham Orchestra visited Huddersfield on February 19, when Mr. Albert Coates gave a fine, poetic reading of Beethoven's seventh Symphony, in which the quality of the orchestra, and especially of the double-basses, was manifested. Madame Renée Chemet played Saint-Saëns's Violin Concerto in B minor in faultless style, and the concert was one of the best ever heard at Huddersfield, making it a matter for regret that it was not better attended. On February 27 the Huddersfield Choral Society gave Sullivan's 'Martyr of Antioch,' under Dr. Coward. Miss Evans Williams, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Charles Tree were the principals, and during an interval a presentation was made to the conductor, who last November became a septuagenarian, but one whose age cannot be easily reconciled to his extraordinary energy and enthusiasm.

On March 10 the Music Club recital was by Mr. William Murdoch, who, beginning with Bach's Chromatic Fantasia, paid particular attention to contemporary native music, playing pieces by Ireland, Frank Bridge, Cyril Scott, and Julius Harrison, whose 'Four Worcestershire pieces' formed a pleasing novelty.

At Halifax, on March 4, the Choral Society ended a successful but uneventful season with a creditable performance of 'Elijah,' with Miss Agnes Nicholls, Miss Etty Ferguson, and Messrs. Coltham and Herbert Brown as principals, and Mr. C. H. Moody as conductor. A most promising young pianist, Miss Marion Brearley, gave a recital at Halifax on February 27, and played, with Miss Moorhouse, Beethoven's Violoncello Sonata in A, as well as solo pieces by Chopin, Brahms, and Schubert-Liszt, in which she made a very favourable impression.

BRISTOL

We have had an interesting and varied month at Bristol, with choral, orchestral, and 'great-artist' concerts to satisfy all tastes.

On February 14 a service that took the triple character of festival, rehearsal, and hymn exposition was given by the Bristol branch of the Church Music Society at St. Mary Redcliff Church. Prof. Walford Davies conducted a lesson for the congregation in singing on quite original lines. Mr. R. T. Morgan acted as organist, and Mr. Hubert W. Hunt conducted the choir. Prof. Davies gave a lecture in the evening on 'Chorus singing' at the Merchant Venturers' Technical College, the audience supplying the choral illustrations.

At Bristol Post Office Benevolent Concert, on February 16, at Victoria Rooms, Mr. Frank Webster, the young D'Oyly Carte tenor, and Mr. Willie Rouse, a London entertainer, brought forward some delightful items.

The Clifton Chamber Concert Party gave their third concert at Victoria Rooms on February 17. The first movement of Schmitt's Quintet in B minor, Warner's 'Phantasy,' Purcell's 'Golden Sonata,' and several pianoforte solos contributed by Mr. Herbert Parsons—who drew upon Debussy for two items—made up an educative programme that concluded with Haydn's Quartet in D, for strings. It was stated that in the building of future programmes suggestions from subscribers would be welcomed and considered.

Miss Dorothy Godwin and Mr. Edward Hawke, well-known harp and violin players, gave a successful recital at Victoria Rooms on February 24. Miss Godwin's principal selection was Pierné's Concerto for harp and pianoforte, in which she played with confidence and strength. Assistance was given by Miss Gertrude Winchester (vocalist) and Miss Ruby Taylor (pianoforte).

The artists at the third Powell 'Celebrity' Concert on February 26 were Madame Clara Butt, Mr. Kennerley Rumford, Miss Rosina Buckman, Miss Adela Verne, and M. Melsa.

The Bristol New Symphony Orchestra, a body of thirty-six all-Bristol musicians, in a little venture promoted by several local enthusiasts has given a series of four concerts at the Empire on Sundays, the only day available, in order to test the desire of the public for the local permanent orchestra Bristol badly needs. Well-chosen programmes have been submitted, starting on February 29, and though hampered by restricted opportunities for rehearsal, the Orchestra has certainly made more than good in such items as Dvorák's 'New World' Symphony and Kalinnikov's G minor Symphony. The attendances have demonstrated increasing interest on the part of the public. There are developments on foot for the establishment of a Bristol professional orchestra, and the project may bear fruit next season.

Mr. Clive Carey and Mr. Steuart Wilson, well-known song recitalists, gave a very artistic performance of classical and modern works before a large audience at Victoria Rooms on March 1. Another highly artistic evening was on March 4, at the same hall, when Mrs. Kennedy Fraser and Miss Patuffa Kennedy Fraser gave an exquisite performance of the fascinating 'Folk-Songs of the Hebrides' collected by the former lady.

Signor Milani, one of the brilliant Continental school of violinists, gave a recital at Victoria Rooms on March 8, in which he showed great technical mastery in several difficult solos.

Kingswood Congregational Choir, numbering with orchestra about a hundred and sixty performers, gave a vigorous and highly creditable performance of 'Elijah' on March 10. Mr. George Riseley, who paid the Choir a visit, congratulated Mr. E. J. Bees upon the excellent singing that he had heard, and, referring with regret to the lack of instrumental concert facilities at Bristol, he foreshadowed an improvement in this direction next winter if he could procure sufficient support.

On March 13 Mr. Riseley directed a performance of 'Elijah' at Colston Hall which fully maintained the reputation of the Bristol Choral Society for work of a high standard. There must have been very nearly four thousand people in the hall, every seat being taken, a popular demonstration that may be regarded as a great tribute to the Society and to its conductor. Miss Carrie Tubb, Miss Phyllis Lett, Mr. Joseph Reed, and Mr. Herbert Brown sang the solo music with fine intensity of feeling. The clean-cut precision and well-balanced tone of the choir were marked features of the performance. There was an excellent band led by Mr. Maney, of London.

CORNWALL

Male Choirs continue to flourish in Cornwall, and their value cannot be over-estimated. Concerts have been given by Stithians Male Choir (Mr. J. H. Bowden), on February 20, at St. Day, and on March 6 at Halwin; Germoe Male Choir (Mr. Pryor) on March 10; St. Ives Male Choir, on February 21, at Porthleven; Mabe Male Choir (the Rev. C. Daly Atkinson), on February 21, at Treverva ('A wet sheet,' 'In this hour,' 'We rock away,' 'The Beleaguered,' 'Shepherd of Souls,' 'O peaceful night,' and 'Hallelujah Chorus'); St. Erth Male Choir, on February 23, at St. Erth; Luxulyan Male-Voice Quartet, on February 24, at Bugle; Gunnislake and District Male Choir (Mr. W. P. Leverton), on March 1, at Bodmin ('Comrades in Arms,' 'In absence,' 'As torrents in summer,' 'Echoes,' 'Soldier's Farewell,' and 'Give me thy heart'); Mousehole Male Choir (Mr. Fred Roach), on March 6, at Tredavoe; and Tincroft Male Choir (Mr. J. C. Uren), on March 6, at Greenbottom.

Truro People's Palace Male Choir gave its first concert since resuscitation on March 12, when the new conductor, Major A. W. Gill, secured excellent renderings of 'When evening's twilight' (Hatton), and Dudley Buck's cantata 'King Olaf's Christmas.' Pendeen Male Choir, formerly conducted by Mr. Tregurtha Williams, has been re-formed with Mr. Viol as conductor.

Of mixed choir performances must be mentioned the cantata 'The Light of Ages' by Calstock Wesleyan Choir on February 10, and the cantata 'The Day of Rest' by Constantine Wesley Choir. 'Messiah' was performed by Launceston Choral Society on February 12, when Mr. C. S. Parsonson, the conductor, completed twenty-five years' service. The choral singing was of a high standard, and a good orchestra was led by Mr. Alfred Serle. The principals were Miss Nellie Stephenson, Miss Joan Ashley, Mr. Aldrovan Maynard, and Mr. A. E. Old.

Looe Choral Society, revived on February 12, sang Stanford's 'The Revenge,' and Gade's 'Erl King's Daughter,' conducted by the Rev. E. A. Saunders. Miss Florence Woolland led the orchestra, and the principal vocalists were Miss Samina Farish, Miss Phyllis Chadney, and Mr. S. J. Bishop. The choir numbered fifty voices, and in attack, light and shade, and finish, the performance was all that could be desired.

Miss Maria Yelland, contralto, gave a concert at St. Austell on February 12, assisted by Miss Harriet Solly, Miss Gertrude Tomalin (elocutionist), and Mr. Joseph Farrington.

Redruth Operatic Society, on March 2-4, gave three performances of 'The Pirates of Penzance,' conducted by Mr. H. Dennis, who also led the orchestra.

COVENTRY AND DISTRICT

The range of concerts given at Coventry during the past six weeks has been typical of the wide field over which the present-day musical activities of the city extend. Performances by local organizations have been particularly numerous, and the vital need of a Town Hall or similar building in which such concerts could be given has been again emphasised.

On February 15 Miss Phyllis Lett paid another visit to the Opera House, and was capably supported by Mr. Edward Isaacs, a pianist of assured ability who made his first appearance locally, and Mr. Douglas Marshall (vocalist). Mr. Marshall, whose choice of songs was unusual, is to be commended upon prefacing the singing of both groups by interesting explanatory remarks.

The following Sunday (February 22) was marked by the appearance of the Portuguese tenor, M. José de Moraes.

For the week commencing February 23 the Coventry Amateur Operatic Society occupied the boards of the Empire Theatre with an excellent presentation of 'The Gondoliers' (Sullivan). Some fine singing was heard from the soloists, and the chorus, which was large, proved very efficient. This year's production added yet another success to a long list of predecessors.

Miss Rosa Dallow (vocalist) was the principal soloist at the Opera House Sunday Concert on February 29.

On March 3, at the Baths Assembly Hall, came the first post-war concert of the Coventry Orchestral Society, happily revived after enforced inactivity since the season of 1915-16. Mr. Herbert R. Clarke, released from military service, again occupied the conductor's desk. The principal feature of the programme was Tchaikovsky's fifth Symphony, of which the second and fourth movements were given. The 'Leonora' Overture (No. 3) also received a fine interpretation, and other items included Bizet's Suite, 'L'Arlesienne.' The vocalist was Mr. Aubrey Millward.

The following evening, March 4, was the occasion of the third and last concert this season of the Coventry Chamber Music Society. The event took place in St. Mary's Hall, and the programme included Quartets by Schubert (Op. 29, No. 13) and Beethoven (Op. 59, No. 1), and Percy Grainger's 'Molly on the Shore.' The Arthur Hytch String Quartet, which had appeared with success at a previous concert of the Society this winter, once more provided the instrumental music. Miss Alice Vaughan sang 'Fare thee well,' 'Convalescent's Ode to Hope' (Hugo Wolf), 'Elaine's Song,' and 'Tears, idle tears' (F. C. Nicholls).

The Armstrong-Siddeley Orchestra, conducted by Mr. Mathew Stevenson, gave the fifth concert of its season at Parkside on March 6. The programme included the '1812' Overture, Moussorgsky's 'Gopak,' Percy Grainger's 'County Derry Tune,' and the Nocturne from 'A Midsummer Night's Dream.' Major Vernon Brown sang the Prologue to 'Pagliacci,' and two songs by Vaughan Williams.

Miss Sibyl Cropper made her first appearance at the Opera House on March 7.

The Coventry Choral Society, under the leadership of Mr. John Potter, is to be congratulated upon affording the local musical public opportunities for hearing works by local composers. Last year at its mid-Lent concert in Coventry Cathedral the Society gave a sacred cantata, 'The Temptation,' by Mr. F. W. Humberstone (of Coventry). This time (March 8) its selection was a setting of the Stabat Mater by Mr. Frederick Rollason, a Warwickshire musician. Mr. Rollason's comparatively simple score contains effective passages, and light and shade are well contrasted throughout the work. The Society gave a very creditable performance, and good work was secured from the soloists—Mrs. Biddle, Mrs. Burlingham, Mr. L. Moore, and Mr. E. A. Smith. The Cathedral organist, Mr. Walter Hoyle, provided the accompaniments.

Two works previously unheard at Coventry were given by the Coventry Philharmonic Society at its concert in the Empire Theatre on March 9, viz., 'A Tale of Old Japan' (Coleridge-Taylor), and 'The Wedding of Shon Maclean' (Hubert Bath). Mr. Charles Matthews conducted an excellent performance. The choir showed marked improvement in the matter of *forte* attack. The Oriental atmosphere of the Japanese love-tragedy and the pulsating energy of the heather-hills were well contrasted both by the choir, who sang throughout with sympathy and understanding, and the soloists, Miss Elsie Suddaby, Miss Elsie Chambers, Mr. Frank Webster, and Mr. George Baker. The orchestra played the 'Di Ballo' and 'Fingal's Cave' Overtures.

Mr. S. J. Wisdom, the conductor of the Armstrong-Siddeley Male-Voice Choir, showed happy foresight in arranging a programme that was interesting but not too long, when the third concert of the season took place in the Baths Assembly Hall on March 10. The principal items included 'The Sailors' Chorus' (Parry), 'King of Worlds' (Dard-Janin), 'The Mulligan Musketeers' (Atkinson), 'Down among the Dead Men' (arranged by Bantock), and 'Crossing the Plain' (Price). The soloists were Mr. Charles Morley and Mr. Walter Saull. The latter gave a dramatic reading of 'The Erl-King' (Schubert).

Miss Alice McGowran's students' concert took place in St. Mary's Hall the same evening.

Signor Lenghi Cellini, the Italian tenor, created a most favourable impression upon his appearance at the Opera House on March 14.

The principal musical event of the month at Leamington has been the pianoforte recital by Miss Myra Hess at the Town Hall on March 4. This artist, who was received with enthusiasm, gave a notable interpretation of the Liszt Sonata in B flat minor.

DEVON

Sidmouth Choral and Orchestral Society has been re-formed, and will give 'Messiah' on April 8, conducted by Mr. J. A. Bellamy. Exeter Male Choir (Mr. W. J. Cotton) showed distinct progress on February 11 by its singing of 'Father of heroes' (Callcott), 'Soldier, rest' (O. King), 'Lass of Richmond Hill' (arranged by the conductor), 'Happiest land' (Hatton), 'Vintage song' (Mendelssohn), 'A Franklyn's Dogge' (Mackenzie), 'Strike the lyre' (Cooke), and 'Down in a flowery vale' (Festa). St. Peter's Quartet (Plymouth) sang excellently on February 13, and Barnstaple Y.M.C.A. choir (Mr. A. Long) showed evidence of good training on February 23 in 'Martyrs of the Arena' (Rillé) and 'Give me thy Love' (H. J. Edwards).

Torrington Choral Society does good work in an isolated district, and on February 11 a hundred voices, supported by an orchestra led by Mr. W. Pickard, were conducted by Mr. F. J. Webber in an excellent programme. Newton Abbot Wesleyan Choir sang Nichol's cantata, 'Earth and Heaven,' on February 17, conducted by Mr. Coleridge White.

Massed choirs at Barnstaple on February 23 sang very finely, under the direction of Mr. Sydney Harper, in selections from 'Hymn of Praise,' 'Elijah,' and 'The Rose Maiden.' Plymouth Ladies' Choir (Mr. Percy E. Butchers) showed real musical progress on March 10 in Lahee's cantata, 'The Sleeping Beauty,' and in part-songs by Ethel Boyce and Elgar. Assistance was given in the programme by Miss E. White, Miss May Keene, Mr. Peter Dawson (vocalists), and Mr. Egerton Tidmarsh (pianoforte).

The band of the R.M.L.I., Plymouth Division, has again been selected to escort H.R.H. The Prince of Wales on his travels, and has given farewell concerts at Torquay (February 12-16) and Plymouth (February 25), conducted

by Mr. P. S. G. O'Donnell. On the latter occasion the band was heard in Howard Carr's Sketches for Orchestra, memorialising 'Three Heroes,' and Handel's first Concerto, with Dr. Harold Lake at the organ.

Dr. Markham Lee gave a lecture-recital at Exeter on February 28 of music by Roger Quilter, Elgar, Coleridge-Taylor, Walford Davies, Balfour Gardiner, Percy Grainger, and by himself. Miss Phyllis Smith (violin) and some vocalists assisted. The only other chamber music event of the month was given by Mr. Harold Rhodes, Miss Marjorie Hayward, and Miss Maud Arnold at Torquay on March 3. A Trio by Arensky, a Phantasie in C minor by Frank Bridge, and Tchaikovsky's Pianoforte Trio were given, also solos by each artist.

In a tour of Devon, directed by Mr. Philip Ashbrooke, a party visited Plymouth, Torquay, and Barnstaple in the week beginning March 7. The artists were Madame Adelina Delines and Mr. Robert Radford (vocalists), Mr. Vivian Langrish (pianoforte), and Miss Katie Goldsmith (violin).

Exeter Amateur Operatic Society, conducted by Mr. Allan Allen, made great success with eight performances of 'Tom Jones' during the week beginning February 14; also during the same week Exmouth Operatic Society gave good performances of 'The Gondoliers.'

DUBLIN

Dr. G. H. P. Hewson, who has been organist of Armagh Cathedral since October, 1916, and who had formerly been assistant-organist at St. Patrick's Cathedral, Dublin, has been appointed organist of St. Patrick's Cathedral in succession to the late Dr. Charles Marchant. This appointment has given very great satisfaction in Dublin musical circles, where Dr. Hewson is well known.

At the conferring of degrees in the theatre of Trinity College, Dublin, on February 17, Mr. Arthur Knox Duff received the degree of Mus. Bac.

Mr. Quinlan is genuinely to be congratulated on having presented the Beecham Orchestra at the Theatre Royal on February 17. A packed and discriminating audience welcomed this magnificent combination under the baton of Mr. Albert Coates. The first part of the programme was devoted to Wagner selections—rather an *embarras de richesses*—the 'Siegfried Idyll' completely captivating the vast audience. In the second part a novelty was presented by Mr. Cyril Scott in the shape of two Passacaglias founded on Irish airs, 'The Famine Song' and 'The Poor Irish Boy' (the latter was taken down by Handel when in Dublin in 1742). These works were well received, albeit the contrapuntal devices were more clever than really melodic. A Scriabin item was a puzzle, although a Dublin newspaper classes this composer as 'the successor of Bach and Beethoven.' Miss Edna Thornton sang with much expression, and was well received in her selection from 'Rienzi.' Mr. Coates was accorded quite an ovation—a regular *cead mile failte*.

Miss Rhoda Coghill's pianoforte recital at the Aberdeen Hall, on February 23, was well attended, and gave unstinted pleasure to those who have watched the career of this gifted young pianist since her appearance as a child-prodigy. Miss Jean Nolan contributed songs.

The last Quinlan Concert of the season took place at the Theatre Royal on February 27, with Misses Caroline Hatchard and Astra Desmond, Messrs. Lenghi Cellini and Peter Dawson, and Madame Renée Chemet. Among the vocalists Miss Desmond charmed all by her unaffected singing of Sir John Stevenson's 'Oft in the stilly night' (which he palmed off on the public as a 'Scotch air'), while Mr. Peter Dawson charmed equally by his interpretation of 'Drink to me only with thine eyes.' Madame Chemet was, however, the bright particular star of the occasion, proving herself an incomparable violinist, especially in her Sarasate selection. The audience fairly revelled in the Quartet from 'Rigoletto,' and the Trio from 'Faust.' Mr. Harold Craxton was an admirable accompanist.

Dr. George H. P. Hewson (the new organist of St. Patrick's Cathedral), and Mr. B. Warburton Rooke, have been appointed professors of the organ in the Royal Irish Academy of Music.

The O'Mara Opera Company concluded a month's successful season at the Gaiety Theatre on March 6; the three most attractive operas were 'Lohengrin,' 'Tannhäuser,' and 'Madame Butterfly.' As conductors, Mr. R. J. Forbes and Mr. W. Hecker were most efficient.

Dr. R. R. Terry gave an interesting lecture in the Theatre of the Royal Dublin Society on March 3, speaking on a subject in which he is particularly well-versed, 'The Mediæval Mind in Music.' His illustrations on the pianoforte were very happy, and he had the advantage of a select choir, under the direction of Miss Culwick, for some quaint items of pre-Reformation days.

A Dublin music shop announces the arrival of a large first consignment of violins, bows, &c., 'direct from the famous firm of Messrs. C. G. Gteir & Sohn, Marknenkirchen, Saxony, the home of the violin-making industry.'

On March 14 began the seven-hundredth anniversary celebrations of St. Patrick's Cathedral, as it was on St. Patrick's Day of the year 1220 that this famous Irish Church was given the status of a Cathedral by Archbishop de Londres. Although Christ Church is the older Cathedral, yet, in 1300, both Cathedrals were regarded as metropolitan, and ever since, Dublin has boasted of two official Cathedrals. The celebrations continued during the week, and the ever-popular 'Breastplate of St. Patrick' was sung on March 17.

Miss Petite O'Hara gave a violin recital at the Gaiety Theatre on March 18, when she played Elgar's beautiful Violin Sonata, also Tartini's Variations, and selections from the modern school, including Debussy. Mr. John Coates was the vocalist, and Miss Annie Lord and Mrs. J. F. Larchet were at the pianoforte. Miss O'Hara's playing was a sheer delight, while Mr. Coates added to his already high reputation.

EDINBURGH

On February 16, at Paterson's Orchestral Concerts, Miss Jelly D'Aranyi was solo violinist in Beethoven's Concerto. The work had not been heard here for many years, and nothing but praise is due to the soloist for her clear and individual reading. The remainder of the programme was on popular lines.

The concluding concert of this series, on February 23, was entirely orchestral, and perhaps the most perfect of the Paterson season. Mr. Landon Ronald gave an excellently balanced reading of Tchaikovsky's sixth Symphony. The second half of the programme contained the 'Flying Dutchman' Overture, the Good Friday music from 'Parsifal,' the 'Siegfried Idyll,' and Introduction, Dance of Apprentices, and Procession of the Masters from 'Die Meistersinger,' all of which received excellent treatment.

The Reid Orchestral Concert on February 21 revealed an interesting programme. Bantock's 'Hebridean' Symphony was performed for the first time at Edinburgh. Miss Patuffa Kennedy Fraser sang a group of Hebridean songs which introduced not only the melodies that form the themes of the Symphony, but created the right atmosphere for appreciating the same. They were sung as an introduction to the Symphony. The idea is recommended to other conductors.

Madame Guilhermina Suggia played with the orchestra Dvorák's B minor Violoncello Concerto at the same concert, and needless to say left nothing to be desired in technique or interpretation.

On February 28, at the same series of concerts, the Bantock Symphony was repeated, and M. Fleury, flautist, was soloist in two seldom-heard works—the third Sonata in D major for flute and figured-bass accompanied on the harp, by General Reid (the founder of the Reid Chair of Music), and the G major Flute Concerto by Mozart. Beethoven's 'Leonora' Overture No. 2 opened the concert, and the 'Leonora' No. 3 formed the concluding number. It is a question if any other audience in the country has had an opportunity for comparing these two Overtures at the same concert. As a solo, M. Fleury contributed 'La Flûte de Pan,' by Debussy.

We have before referred in these notes to Prof. Tovey's enterprise in compiling programmes, and in every case his selection of pieces and his schemes of arrangement have been amply justified by the results.

On March 4 the Reid Orchestra gave an 'invitation' concert, when the programme consisted of Bantock's 'Sappho,' Rimsky-Korsakov's 'Conte-Feerique,' Op. 29, Haydn's hundredth Symphony, and Mendelssohn's Scherzo in G minor.

At the International Celebrity Concert on February 14 the following artists appeared: Madame Clara Butt, Mr. Kennerley Rumford, Miss Rosina Buckman, M. Melsa, and Miss Adela Verne. Miss Grace Torrens was the accompanist.

Mr. Leonard Borwick gave a pianoforte recital on February 21. His programme, in addition to Brahms's F minor Sonata, included selections from Scarlatti, Handel, Leo, Couperin, Graun, Palmgren, Debussy, Ravel, and Liszt.

A new Choral Society, under the baton of Mr. A. M'Pherson, gave its first recital on February 17. The chief item was Coleridge-Taylor's 'Death of Minnehaha.' The choir is a well-balanced organization, and presented a very satisfactory reading of the work. Miss Marie Thomson, Miss Chrissie Macfarlane, and Mr. Gordon Brown were the soloists.

Miss Marion Richardson, one of our prominent teachers of singing, gave an excellent recital of vocal music on February 18. She drew upon a wide range of composers, from Purcell to Landon Ronald and Hamilton Harty on the British side, and Mozart, Schubert, Brahms, and Puccini on the classic and operatic side.

On March 1, the Royal Choral Union gave a fine interpretation of Elgar's 'Scenes from the Saga of King Olaf.' Mr. Greenhouse Allt is to be congratulated on the steady advance that the Union is making in tone and articulation. The male section of the choir is not yet back to pre-war standard, but from all points of view 'a fine interpretation' is not too laudatory. The solo parts were in the hands of Madame Nicholls, Mr. Blamey, and Mr. D. Brazell.

GLASGOW

The Choral Union gave Saint-Saëns's 'Samson and Delilah' at the thirteenth Classical Concert on February 17. A successful performance has to be recorded, but one naturally wonders why the committee select for performance works written for and so definitely connected with the stage—Bantock's 'Pan' was another instance this season—when there are so many fine choral works available and suitable for bodies like the Choral Union. The soloists—Madame Doris Woodall and Messrs. Frederic Blamey and Robert Watson—sang their parts admirably, the last-named (a local singer who took the baritone parts at short notice) deserving a special word of praise. The accompaniments were played by the Scottish Orchestra, and Mr. Warren T. Clemens conducted with commendable judgment and skill. The last of the Classical Concerts, on February 24, was one of the most enjoyable of the series. No finer reading of the Prelude and Liebestod from 'Tristan and Isolda' has ever been given here, and on this Mr. Landon Ronald is to be congratulated. Mr. Albert Sammons as solo violinist collaborated in Max Bruch's Violin Concerto in G minor, and the programme included the 'Euryanthe' Overture, and pieces by Mendelssohn and Coleridge-Taylor. The Choral and Orchestral Union's season just ended has been very successful in some respects, notably in the crowded audiences that have been the rule at the Saturday Popular Orchestral Concerts, but the many deviations from the programme-prospectus and a somewhat unfortunate method of taking the plébiscite vote for the last Saturday Concert evoked some adverse criticism.

The smaller musical organizations are now bringing forward the results of their winter's work, and of these the William Morris Choir must first be noticed. The personnel of this choir is quite ordinary, but in the hands of a very competent conductor (Mr. William Robertson) presentations of exacting choral music on the competitive festival standard are readily secured. At the annual concert of the choir on March 11 a large number of attractive part-songs were sung by the Children's Choir, the Male-Voice and Female-Voice Choirs, and the Mixed-Voice Choir. Some groups of pianoforte solos were played by Miss Hilda Saxe.

Hamilton Choral Society, under the experienced direction of Mr. T. S. Drummond, gave two successful concerts on March 10 and 11, presenting an all-British programme which included pieces by Parry, Elgar, Macfarren, and Percy E. Fletcher. The accompaniments were played by Mr. Horace Fellowes's string orchestra, ably supplemented by Mr. Percy Gordon at the organ and Miss E. M. Somerville at the pianoforte. Miss Flora Woodman was the solo vocalist. The annual concert of the Glasgow University Choral Society, conducted by Mr. A. M. Henderson, took place on March 15. The choral numbers in the programme were well within the choristers' powers, and were sung with good effect. Groups of songs, beautifully interpreted by Miss Helen Henschel, and pianoforte solos by Mr. Henderson, completed an enjoyable evening's music. Mr. R. L. Reid's Music Classes at the Young Men's Christian Association (in abeyance during the war) brought their session to a close by a performance of 'Messiah' on March 15. The solo music was given by local singers, and Mr. W. J. Clapperton played the organ accompaniments. On the same evening a vocal recital was given by Miss Denne Parker, who sang most artistically a large number of songs representative of different periods. The Royal Carl Rosa Opera Company is fulfilling a two months' engagement at the Theatre Royal, playing its repertory to large audiences.

HASTINGS

On Shrove Tuesday we heard some superb playing from Mr. John Dunn, when he was associated with Mr. Julian Clifford in a striking exposition of Tchaikovsky's Violin Concerto. The same concert introduced Rimsky-Korsakov's astonishing Capriccio Espagnol. A few days later Miss Fanny Davies appeared. She was inimitable in the 'Emperor' Concerto, and in some solos by Schumann and Brahms, bringing forward also a captivating Allegretto by Josef Suk. Mr. Albert Sammons played Max Bruch's well-worn Violin Concerto on February 28, when we were sorry to hear such fine playing marred by a newly-acquired vibrato. All else was as perfect as ever, and the Max Bruch lived again in his hands.

Besides Mr. Clifford's highly-finished readings of the 'Pastoral' Symphony and Tchaikovsky in E minor at the symphony concerts, he has awakened intense interest in Rimsky-Korsakov by a truly-inspired performance of the 'Scheherazade,' while Glazounov's 'Une Fête Slav' and 'Moyen Age' evoked unbounded admiration. Elgar's 'Enigma Variations,' too, were singularly well-played. Liszt's 'Danse Macabre,' for pianoforte and orchestra, found a gifted exponent in Miss Maud Agnes Winter. Liapounov's Rhapsody, for the same combination, found in the hands of Mr. William Lindsay an executant who was perhaps a little over-conscientious. Miss Rita Neve introduced Holbrooke's 'Gwyn-ap-Nudd' for pianoforte and orchestra; but all her dashing delivery failed to make the work really enjoyable. Mendelssohn's Violin Concerto demands rather more fastidious playing than it received at the hands of Mr. Ernest Whitfield; though, with more experience, his big tone ought to win him a place among violinists.

The numerous schools here evinced their keenness for Mr. Clifford's orchestral propaganda when he gave a lecture on 'The Orchestra' with illustrations by his own players. Subsequently many excellent essays poured in as a result of the educational value of a municipal orchestra. An amateur body of players, conducted by Mr. Julian Clifford, jun., performed a Haydn Symphony and other things to the credit of themselves and their conductor on March 9.

Stainer's 'Crucifixion' is being heard at nearly every church, the best presentations so far being at Christ Church and St. John's. Interesting recitals have been given at Christ Church by Mr. Allan Biggs and Dr. Speer.

LEEDS

The most delightful concert Leeds has enjoyed during this busy season has been, beyond a doubt, provided by the visit of the Beecham Orchestra, under Mr. Albert Coates, at the last of the Quinlan Concerts, on February 20. It is not often that we have the chance of hearing a first-rate

orchestra in a thoroughly rehearsed programme and under a conductor who is so fine an artist as Mr. Coates. He gave a masterly and entirely sympathetic reading of Brahms's first Symphony, in which he made every point tell, yet without the least over-emphasis. He is not one of those conductors who search for effects for their own sake; his effects are there, but they come as a means of expression, and one feels with him that he is not a mere virtuoso, but an interpreter. In Stravinsky's 'L'Oiseau de Feu' Suite, we had an opportunity of realising what Mr. Coates can do with the most advanced type of music, and here again he was completely successful. Madame Renée Chemet, in Lalo's 'Symphonie Espagnole,' confirmed the impression that she is a worthy successor to Sarasate, and Mr. Peter Dawson was a somewhat unnecessary, but quite satisfactory, vocalist. The Leeds Philharmonic Society has, in this its Jubilee season, been unusually active. On February 18 it gave, under Dr. Bairstow, a vivacious performance of Berlioz's 'Faust,' in which the big choruses—notably 'Faust's Dream'—were very finely sung, and Miss Rosina Buckman, Mr. John Coates, and Mr. Herbert Brown were all very happy in their respective characters, Mr. Samuel Mann making the most of Brander's ungrateful part. On March 6 the Society gave a concert, the bulk of which was devoted to Wagner—a lengthy extract from Act 3 of 'Meistersinger,' and shorter pieces from 'Lohengrin,' 'Die Walküre,' and 'Parsifal.' The 'Meistersinger' selection showed how unfitted a large chorus is for such a task, and without the action the humour of the drama missed fire, although the various solo parts were ably sustained by Messrs. Alfred Heather, Frederic Austin, Plunket Greene, and Samuel Mann. One of the most enjoyable things in the programme was James Dear's cycle of 'Songs of the Open Air,' which, though they may owe something to Stanford, are most delightful and effective pieces, full of swing and well-contrasted. Mr. Plunket Greene was at his best in these, and infused great vitality into his reading. On March 17 the Society gave a purely orchestral concert, at which Mr. Albert Coates conducted the Hallé Orchestra in a programme that included Scriabin's third Symphony, 'The Divine Poem,' and a couple of Wagner pieces, while Madame Suggia was heard in violoncello concertos by Lalo and Saint-Saëns, making a remarkable success by her distinguished artistic personality.

The last two of the Saturday orchestral concerts—which are doing such a great work for music at Leeds, and have attracted audiences that have crowded every part of the Town Hall—have to be recorded. On February 28 Schubert's great Symphony in C—No. 9, according to the usual reckoning, No. 10 if the late Sir George Grove's surmise ever materialises—met with a revival that was timely, for it had not been heard at Leeds since the 1907 Festival. Mr. Hamilton Harty, under whom the efficiency of the Leeds Orchestra has advanced materially during the past season, gave a capital performance, full of the right rhythmical energy, and only wanting more string tone to be quite satisfactory. Miss Kathleen Moorhouse, a very artistic young violoncellist, played Tchaikovsky's 'Variations on a Rococo Theme,' and Miss Elsie Suddaby was an equally artistic vocalist. On March 13, at the eighth and last concert, Miss Fanny Davies gave us a pure delight in Mozart's Pianoforte Concerto in A (Köchel, No. 488), in which we have Mozart at his best, and in its highly sympathetic interpretation we had Miss Davies at her best. Another feature of the programme was to have been Mr. Hamilton Harty's Violin Concerto, but the parts were lost in transmission, and Miss Bessie Rawlins had to fall back on Tchaikovsky's Concerto, of which she gave a brilliant performance. The recitals which are so pleasant a feature of Leeds University life have been continued. On February 17 Miss Isobel Purdon and Miss Kathleen Frise Smith played violin sonatas by César Franck and John Ireland (the slow movement only from the work in A minor); on March 2 Miss May Summers introduced Schumann's 'Études Symphoniques'; but the most interesting event was the recital—or demonstration, as it might be called—given by Mr. Edward Mitchell on February 25 of Scriabin's music, when he played with rare insight a series of his pieces in chronological order, from the early Preludes in the manner of Chopin to the highly individualised 'Poème Nocturne' and the strongly contrasted 'Vers la Flamme.' Finally, on March 17, M. Vladimir Rosing gave one of his remarkably individual vocal recitals. On February 23 the Ghent Quartet gave a concert at which some unusual chamber music with flute was included, along with a Mozart String Quartet. On March 1 Miss Doris Grover gave a recital of songs at the pianoforte, with Mr. Alex. Cohen as violinist; and on March 6 a recital by Mr. H. P. Richardson, on the fine organ in St. Chad's Church, was given on behalf of the local 'Music in War-time' scheme, which up till now has provided over fourteen hundred concerts for soldiers in Yorkshire centres.

At Wakefield the Choral Society, on March 3, gave Coleridge-Taylor's 'Bon-Bon Suite,' pleasing if undistinguished music, which would have had more effect had it been interpreted in a rather more playful vein. Mr. Charles Knowles was the soloist, and Mr. H. H. Pickard conducted. On February 13 the last of the chamber concerts, the organization of which has been a labour of love for Miss Clarkson for over thirty years, took place, Miss Marjorie Sothan being the pianist and Miss Dorothy Silk the vocalist. The York Musical Society, under Dr. Bairstow, gave Elgar's 'King Olaf' on March 17.

LIVERPOOL AND DISTRICT

The seventh Philharmonic Concert, on February 24, was conducted by Mr. Geoffrey Toye, whose programme opened with the 'Leonora' Overture No. 3, and closed with a well-tried popular favourite in Balfour Gardiner's 'Shepherd Fennel's Dance.' For Sibelius's 'En Saga' Mr. Toye secured without undue demonstration a highly effective performance of the complex score; not only did he realise the din and tumult of the battle-music, but sensed the ghostly atmosphere of the deserted hall. The work is a powerful example of programme-music, which stamps its composer as an original force whose 'Finlandia' at least is a national asset.

Miss Isolde Menges chose as her chief solo the Violin Concerto in D minor, No. 2, by Max Bruch, a work of which it may be said that it is orchestral music firstly and virtuoso music secondly. Its mood is ponderous, an impression of heaviness being given at the outset in the opening symphonic *Adagio*. In the Concerto there is far more of constructive skill and clever orchestration than inspiration, but at least the opportunity was given to Miss Menges for displaying her astonishing skill as an executant and deep feeling as an interpreter. Her Bach-playing in a familiar Prelude and Gavotte in E was less notable. We have heard lesser players come nearer to the Bach spirit. It was in the tender feeling of a MS. 'Samoan lullaby' that Miss Menges made the irresistible appeal of a great artist. In Ernest Bryson's impressive short choral work 'The Stranger' it proved singularly advantageous that the baritone solo was transferred to a contralto and sung by Miss Astra Desmond. This second performance of Mr. Bryson's highly imaginative work deepened favourable impressions already made of the music. The composer seems admirably to have caught the spirit of the poem in which Miss Baines has been inspired by Watts's picture 'Love and Death.' The choral part, in its modern elusive harmonies, is not easy to sing, but affords one or two forceful passages which came out well. Miss Desmond was recalled for her splendid singing, and was also heard in an attractive vocal 'Nocturne' by T. R. Heath, suggestively scored for flute, harp, horn, and strings.

The Philharmonic Society's choir and orchestra gave a striking performance of Dr. R. Vaughan Williams's great work, 'A Sea Symphony,' at the Society's eighth concert on March 2. For so much perfection the chief credit is due to Sir Henry Wood, whose interest in the production impelled him to make several special journeys to Liverpool to hold exacting rehearsals that were entered upon *con amore* by the choir, and resulted in one of the finest first performances of a big work in the organization's long record. From first to last the choralists sang extraordinarily well. It was a triumphant march over a pathway strewn with choral difficulties demanding of the voices that they comport themselves as orchestral instruments. The Philharmonic band played magnificently, and amply

vindicated its reputation; but it is the choir's performance which compels chief and cordial recognition.

Dr. Vaughan Williams is evidently an admirer of Walt Whitman, who, however, as R. L. Stevenson said, was neither a Milton nor a Shakespeare. But what the rugged American poet had to say is another affair from how he said it, and considered not as verse or even prose, but as speech, a great deal of the text that Dr. Williams has chosen is full of strange and admirable merit. And it is the evident sincerity of the composer's appreciation of the fine thoughts—often uncouth and gaunt in expression—found in 'Sea Drift' and 'Passage to India,' that led him to base his tremendous musical edifice upon the subject of the Sea. In his sequence of four symphonic movements Dr. Williams shows extraordinary ability in finding musical expression for Whitman's oracular utterances. His music is ablaze with their spirit. He reproduces their 'fine processional movement' with vivid touch, and whether in depicting the sea itself, or the steamers coming and going, the sea-captains, the mates, and all intrepid sailors, or the beach alone at night, or the waves of the ocean as depicted in the *Scherzo*, or, in the *Finale*, the transcendant speculations of the soul bound for the unknown sea, the entire setting takes an unexampled place in modern English music. America has produced a Walt Whitman—she has yet to produce a Vaughan Williams. His music is quite remarkable in the sustained strength of its individual manner and strenuous, even overpowering realism. His climaxes are constructively great and imposing, so that the quieter passages come with all the more relief, as, for example the suggestion of stillness and immensity in the orchestral ending to the second movement, and the tranquil and almost sacred atmosphere of the closing pages. To melody in its ordinary acceptation the composer makes no obvious concessions, and yet there are some fine themes, noticeably that of the fugal episode, 'Token of all brave captains,' which is so masterly and outstanding in the series of choral declamations. The performance made a deep effect, especially on those who could recall first impressions at the Leeds Festival of 1910.

Fully adequate vocal principals were found in Miss Carrie Tubb and Mr. Herbert Heyner. The remainder of the programme was devoted to Wagner in 'Wotan's Farewell' and 'Fire Spell' (solo, Mr. Horace Stevens), Kundry's Aria, 'Heart-Sorrow' (Miss Carrie Tubb), and 'O Star of Eve' (Mr. Herbert Heyner).

Sir Henry Wood received a greeting of especially hearty significance, for it was remembered that his fiftieth birthday fell on March 3, the day following the concert. At no other place are our redoubtable English musicians and great conductors more welcome than at Liverpool.

Miss Vivien Hughes gave a violin recital in Crane Hall on February 21, which revealed her as a player of considerable executive ability and taste. In her performance of Grieg's C minor Sonata and Mozart's Concerto in D major (with its three cadenzas), she was perhaps chiefly concerned with technical difficulties that she cleverly surmounted, but without displaying especial impulses of tenderness or passion. Her intonation is generally extremely accurate; there were few deviations, and when she adds a singing quality to her resolute tone she will further improve her present position as a player of high attainments and promise, who does credit to her training as a pupil of Auer. Miss Hughes had the advantage of sympathetic pianoforte accompaniments played by Mr. Walter Bridson.

The performance given by the British Symphony Orchestra, conducted by Mr. Raymond Rôze at the Philharmonic Hall on February 21, afforded quite sufficient testimony, if such were needed, to the unsurpassable quality of our native orchestral players. In this particular instance the combination led by Mr. Barry Squire is a very fine one, comprising powerful strings, smooth and liquid wood-wind, rich and sonorous brass, with resounding drums. But it is possible to take serious exception to the programme. Glinka, Wagner, Tchaikovsky ('Romeo and Juliet'), and Borodin ('Prince Igor' dances), were all represented, but not one British composer was played. Elgar's Overture, 'Cockaigne,' had been announced, but unfortunately the band parts had miscarried. And it made one regret that such a commanding artist as Miss Dora Gibson should have confined her attention to vocal items by Verdi and Puccini —which, be it said, she sang splendidly. Mr. Raymond Rôze made a favourable impression as a conductor *au courant* with the music, and well in touch with its performers.

Elgar's 'King Olaf' was a rather ambitious choice for the Post Office Choral Society to sing on March 10, conducted by Mr. Arthur Davies. The performance, however, reflected credit n the choral material, and on the Service from which it is drawn. The vocal soloists were Miss Mabel James, who made a favourable impression, Mr. Barrington Hooper, and Mr. Edward Dykes. The orchestra was led by Mr. Alfred Ross.

Concerts at Rushworth Hall have included a pianoforte recital on February 26 by Mr. Frank Merrick, an admirable player, especially well heard in Chopin's B minor Sonata, and in his own paraphrase on a Somersetshire folk-song, 'Hares on the Mountains'; also the trio recital on February 28, given by Miss Emily Giles (pianoforte), Mr. G. V. Roche (violin), and Mr. E. A. Wright ('cello). The programme included an interesting performance of Elgar's Violin Sonata, Op. 82.

Mr. Frederick Dawson, at his recital at St. George's Hall on March 13, again displayed his masterly technique and mental illumination in a long programme which included the 'Waldstein' Sonata, Ireland's 'Island Spell,' Bridge's 'Fireflies,' Scott's 'Paradise Birds,' and examples of Debussy and Ravel, the latter represented by 'Ondine,' 'Jeux d'Eau,' and a paraphrase of the 'Pavane pour une Infante défunte.' Fourteen composers were included in a scheme carried through with abounding skill and vitality.

Interest in the musical Wednesday afternoons at Crane Hall has been well sustained, and among the soloists that brilliant pianist Miss Una Truman played one of Dr. James Lyon's new Album pieces, 'Across the Moors.' Her sister, Miss Irene Brooke (formerly Truman), also played on March 3, and under her new name bids fair to increase the interest of her interpretations by reason of the sense of maturity added to her equipment. This was shown in some cleverly played items by Debussy, Rebikov, and Cyril Scott.

Mr. Gordon Stutely, well-known as Messrs. Rushworth & Dreaper's concert-agent, has been appointed conductor of the Southport Corporation Military Band at a salary of £200 for the season of nineteen or twenty weeks commencing in May, In Mr. Stutely the committee has made an excellent choice.

A huge audience attended the Welsh Choral Union's 'Elijah' on March 13, and was not disappointed—although, fine as was the singing and splendid in places, taken all round the performance was not surpassingly outstanding. The chain of essay and achievement was occasionally broken; it certainly was by the poor singing of the semi-chorus, but in the big choruses the torrent of vocal tone and responsive intelligence of the singers preserved the beauty and undimmed freshness of the glorious music. Mr. Lewys James's assumption of the Prophet's rôle was marked by strong personality, although departing from the conventional idea that the part, at any rate on the concert-platform, gives opportunity for dignity of style and vocal beauty of tone as well as vehemence. Greater restraint would have been acceptable in a reading at least remarkable for its unflagging spirit and vigour. Excellent principals were also found in Miss Eva Rich, Miss Astra Desmond, Miss Lilian Read, and Mr. Sidney Coltham. The orchestra was commensurate, but did not shine in a hurried performance of the overture. A line is due to the steady singing of the imported London boy, Leslie Sorensen, and nothing but high appreciation can be expressed of the admirable powers of suggestion and command which Mr. Hopkin Evans displayed as conductor.

MANCHESTER AND DISTRICT

Memories of the Beecham season which closed on February 26, the most successful ever given at Manchester, are tinged with regret that Lancashire will have no further opportunities for hearing this Company for another twelve months, the reason being that the Manchester Spring season and the Blackpool Summer visit have both been abandoned for this year. The genuine greatness of this season is more clearly discerned in retrospect. The years which brought to us 'Othello,' 'Boris,' or 'Ivan the Terrible' merited that description, but were not comparable

with the grandeur attained by the recent numerous and adequate productions of 'The Mastersingers' and 'Parsifal.'

Hearing 'Parsifal' for the third time during the final week only intensified views already expressed here. One marvels increasingly at Miss Ancrum's Kundry—how dramatically uncouth and sullen, almost demoniacal, in Act I; then her frantic defiance of Klingsor, and the subtlety of the temptation scene with Parsifal. And perhaps most wonderful of all, the pathos of the final Act, neither sung nor spoken—just eloquent gesture and facial expression. To find these four-fold qualities in an actress would be sufficiently great, but to find them uniquely developed in association with such exceptional lyrical gifts is one of those miracles that happen perhaps once every few generations. This performance showed how much an adequate presentation of the sacred drama is linked up with a Klingsor whose art is sufficiently drastic in its graphic force. If a satisfactory proof of this character is to be pulled, the etching-needle and acid of the actor's imagination must have bitten deep into the plate. Herbert Langley has this mordant quality. Another member of the Company who plays this rôle might almost be likened to a soft, mellow, mezzotint translation of the character, and then Kundry's tremendous defiance of Klingsor lost much of its power. Those dungeon shrieks, so perfect in their purely musical aspect, make one's blood run cold when Klingsor has strung up her mind to such an intolerable pitch of intensity that her entire being revolts in that shattering climax.

As an all-round conception of the part, I should prefer Walter Hyde's Parsifal to that of Mullings, although the latter's intellectuality would not be denied in the Kundry colloquy in the second Act and onwards to the end. If 'Parsifal' is again included next winter, I hope Manchester may have the privilege and responsibility of providing the chorus of Grail Knights; and if, further, we could command an orchestra of, say, a hundred players, the two defects of the production will have been cured. 'Parsifal' had a dozen performances, and naturally matured more rapidly than 'Mastersingers,' which was played only three or four times. The genius of this is not alien to British interpretation, but many things point to the ripening process being a slower one than in the case of 'Parsifal.' Despite our stage limitations, Manchester may now reasonably hope soon to enjoy Wagner festivals in all essentials as great as Bayreuth.

Last month I foreshadowed the return next season to an approach to pre-war strength in the Hallé Orchestra. Mr. Brand Lane engages the band, and, ever a believer in getting his blow in first, he characteristically announces a force of a hundred for his two March Saturday concerts, although the mid-March programme scarcely calls for the greater numbers so much as did a Handel-Beethoven-Wagner programme on February 28. I think I am correct in stating that apart from 'Elijah' (at these concerts also) the Handel 'Zadok the Priest' coronation anthem on February 28 was the only choral item of any consequence heard so far this year in Central Manchester.

The conspicuous defect of this winter's musical schemes at Manchester has been the comparative dearth of good big-scale choral work (although Brahms's 'Song of Destiny' and Hamilton Harty's 'Mystic Trumpeter' are yet to be heard). In the smaller forms of choral art the Co-operative Wholesale Society's male choir, the Sale and District Mixed-Voice Choir (both conducted by Mr. Alfred Higson), and the Manchester and Stockport Vocal Societies (both conducted by Dr. T. Keighley), have all maintained their standard of comparative excellence if not of absolute perfection, in frequent performances during the winter.

The musical policy of the Co-operative Wholesale Society throughout South Lancashire appears to be of a definitely propagandist character. A packed Free Trade Hall, at their prices, cannot possibly meet much less exceed expenses. The Society's educational aims take precedence of commercial ones in the matter of high-class lectures and music. Its audiences too, are of quite a distinct type, and if only their guidance is controlled in a sane and enlightened manner this public—like the old Harrison and other promoters' ballad public of former days—should proceed naturally from such musical fare as is to-day provided (good of its sort) to an appreciation of orchestral work in its simpler and later in its more complex forms. As an aid to such an end its educational committee might do much worse than institute in numerous areas series of lectures on composers, instruments, how to listen, and other similar points in intelligent appreciation.

The Parks Committee of the City Council, through its chairman, Mr. William Melland, adopts the following features in its Summer scheme: Band performances—Choral concerts—Music for children's dancing—Folk-dancing—Punch and Judy shows for the tiny tots. On account of expense noted military bands will not be engaged this year. £200 will be devoted to the choral concerts, and massed choirs will sing on four different occasions in the largest parks. We have at Manchester numerous rather dreary wastes, often railed round and known as 'open spaces': in the centre a low wooden platform. Last summer somebody conceived the idea of using a street piano-organ as an accompaniment to children's dancing (on hard earth, mind you). Twenty trials were made, the cost being £14. So satisfactorily was the experiment received that this year the Parks Committee shoulders the burden. May one suggest that for the hurdy-gurdy there be substituted a stentorian gramophone playing records of dance music by an orchestra or reed and wind band?

Mr. Landon Ronald, on March 11, brought us back to a solid programme of the Richter régime. Mr. Arthur Catterall in the Brahms Violin Concerto and in Novacek's 'Perpetuum Mobile' played with brilliance, virility, and great emotional power.

The Gentlemen's Concerts have provided chamber music or recitals throughout the season, and have lost £200 in the process. What would have happened had orchestral work been given may be imagined. Unless public support alters, this, our oldest musical Society, cannot continue. Owing to investment depreciation the funds now available are almost negligible; the old basis of a social musical function is no longer possible.

NEWCASTLE-ON-TYNE AND DISTRICT

The outstanding event of February was the impressive performance of Byrd's Mass for four voices, given in the Cathedral by the Newcastle and Gateshead Choral Union on February 11. The work was sung in the Lady Chapel behind the high altar, by which an ethereal effect was created that considerably heightened the intense devotional atmosphere of this sublime masterpiece. The fact that such a work had been written by an English composer must have opened the eyes of many who had hitherto been ignorant of the greatness of our 16th century Church music. The choir also gave a fine interpretation of Frank Bridge's 'Prayer,' with Mr. William Ellis at the organ, who, by his skilful suggestion of the salient features of the score, made up for the lack of orchestral accompaniment. The violoncello solos of Mr. Carl Fuchs, with organ accompaniment, were beautiful features in the programme, and comprised movements from Bach, Stradella, Schubert, Durante, and Elgar.

On February 14 the Beecham Orchestra, under the conductorship of Mr. Albert Coates, gave a welcome performance of Beethoven's seventh Symphony, which had not been heard here for many years. Other items were the Good Friday music from 'Parsifal,' Elgar's Introduction and Allegro for Strings, and the last movement of Rimsky-Korsakov's 'Scheherazade.' Miss Edna Thornton and Mr. Peter Dawson were the vocalists.

The Newcastle and District Church Musicians' Union, a new Society resulting from the amalgamation of the local centres of the Free Church Musicians' Union and the Organists' Association, held its first meeting on February 21, when Mr. George Dodds gave an interesting lecture on 'Modern British Songs.' There was a full and varied programme of illustrations, including examples from Granville Bantock, Frank Bridge, Gardiner, Farrar, Warlock, Scott, Whittaker, Vaughan Williams, Dale, Clulow, Ireland, and Weston-Nicholl, which were sung with much taste by the lecturer and Mrs. Dodds, with Mr. H. Y. Dodds as accompanist.

On Sunday, February 29, the Newcastle Philharmonic Orchestra, under the direction of Mr. E. L. Bainton, gave

a well-balanced performance of Glazounov's sixth Symphony. The remainder of the programme consisted of Balfour-Gardiner's 'Overture to a Comedy' (first performance at Newcastle), the 'Peer Gynt' Suite (No. 1), the Hungarian March from Berlioz's 'Faust,' the Scherzo from 'A Midsummer Night's Dream,' and the Gavotte from Mozart's 'Idomeneo.' Miss Edith Scorer sang Elgar's 'Sea Pictures.'

On March 3 Messrs. Alex. Cohen and F. Anderson-Tyrer gave a violin and pianoforte recital, at which the novelty was Catoire's second Sonata (Op. 20). The programme was completed by the new Elgar Sonata, and that in A major of César Franck. All three works were well interpreted, though perhaps the violin was a little too insistent, and inclined to treat the pianoforte as a mere background.

Mr. Mark Hambourg visited the town on March 9, and gave a programme ranging from Bull to Malipiero. The outstanding features of the performance were the rollicking English humour which came out very strongly in the selections from Bull, Blow, Arne, and Grainger; and the wonderful verve in the player's interpretation of the 'Variations on a theme by Paganini' of Brahms. After all, Malipiero is no worse than Schönberg, and betrays the influence of the latter very markedly in places.

NOTTINGHAM AND DISTRICT

The Sacred Harmonic Society gave a concert-recital of Saint-Saëns's 'Samson and Delilah' on February 19. Local concert-goers were greatly pleased by Madame Kirkby-Lunn's reappearance at Nottingham after a too-long interval, and her interpretation of the part of Delilah was instinct with all the warmth and subtlety it demands. Mr. Maurice D'Oisly was an effective Samson, Mr. Steward Gardner's baritone was admirably displayed in the part of the High Priest, and Mr. Harold Beresford sang well as Abimelech. Local talent was represented by Mr. W. Downing, in solo and concerted work, and minor parts were filled by Mr. G. A. Allen and Mr. P. W. Pendleton. Under Mr. Allen Gill the choral numbers were finely given, exhibiting admirable balance, spirit, and precision.

The final International Celebrity Subscription Concert was held on February 23, when Madame Clara Butt, Miss Rosina Buckman, Miss Adela Verne, and M. Melsa attracted a crowded audience. These concerts have proved a great success, and we understand that arrangements are being made for their continuance next season.

Mr. William Turner's celebrated Girls' Prize Choir was as delightful as ever on February 29, when the invariably pure tone of the singers was heard to admirable advantage in all the numbers presented. The soloists included Miss Mabel Linwood, the Misses Grace and Miriam Allington, May Ward, Flora Webb, and Ida Woolley. The last of this season's Wilson Peck Subscription Concerts drew a very full house on March 3, when four Beecham Opera singers filled a delightful programme, Miss Agnes Nicholls, Mr. Frank Mullings, Mr. William Michael, and Mr. Norman Allin being responsible for the vocal items, and Mr. Jacques Van Lier contributing violoncello solos.

The Philharmonic Society concert on March 6 for the first time supplemented the choir by an orchestra of a hundred and twenty. Under Mr. William Turner's direction the choir sang with fine incisiveness in Stanford's 'The Revenge,' a choral fantasia on the 'Bohemian Girl,' 'Hail, bright abode' ('Tannhäuser'), and Granville Bantock's 'Emer's lament for Cuchulain.' The principals were Miss Florence Mellors, Miss Lucy Jones, the Misses G. and M. Allington, and Mr. G. A. Quinton.

As already indicated, the Hallé Orchestra under Sir Henry Wood, on March 10, presented Beethoven's second Symphony, and as was to be expected gave a fine interpretation of the work. Other items were Weber's Overture to 'Der Freischütz,' the Prelude to Wagner's 'Flying Dutchman,' and some attractive modern works. These comprised 'A Shropshire Lad,' by the late Lieut. George Butterworth, Ravel's 'Pavane pour une Infante Défunte,' and Arensky's Variations on a Tchaikovsky theme. The band, together with Sir Henry Wood, were most enthusiastically received, and the concert brought the series to a triumphant conclusion for the present season.

The William Woolley Choral Society once more vindicated its high reputation when on March 11 this choir gave fine examples of unaccompanied part-singing in a setting of 'Mary Morrison,' by G. J. Bennett, Granville Bantock's 'They that go down to the sea in ships,' and Dudley Buck's 'Hymn to Music.' Solos were sung by Misses L. Sheraton and Ada Watson, and Messrs. E. Carnall and B. E. Aske.

Mr. Llewelyn Bevan secured a triumph in his pianoforte-lecture-recital at Loughborough on March 4. For an hour and a half he delighted a large audience by talk, play, and song, all concerned with Coleridge-Taylor's compositions. Mr. Bevan's illustrations included excerpts from the 'Petite Suite de Concert,' 'Forest Scenes,' 'African Suite,' and 'Valse Suite,' and as vocal examples 'Eléanore' and selections from 'Hiawatha.'

The Midland Federation of Competitive Choirs gave a performance at Ilkeston on March 6. The choirs assembled comprised Mansfield, Ilkeston, Kirkby, Sutton, and Annesley, the vocal principals being Miss Pansy Moore and Mr. J. H. Markham. Mr. J. Hancock presided at the organ.

The Derby Railway Servants' Orphanage forty-first annual concert was held on February 14. Mr. Norman Allin, who had been announced, was unable to appear, his place being taken by Mr. William Michael, and other contributors to a pleasing programme were Miss Hilda Dederich, a clever young pianist, Mr. Albert Sammons, Miss Flora Woodman, Miss Carmen Hill, and Mr. Hubert Eisdell. The children of the Orphanage sang two part-songs very charmingly under M. A. W. Wilford's direction.

The staff and students of Belmont School of Music and members of All Saints' Choir (Derby) gave an excellent concert on February 17 in the Temperance Hall, for the benefit of All Saints' Church funds. The British Symphony Orchestra visited Derby on February 18, and under Mr. Raymond Rôze gave an interesting and varied selection of work. Miss Dora Gibson's vocal numbers were appreciated. On March 5 the Derby Orchestral Society revived its suspended activities. Mr. F. Stanton's conductorship produced excellent results, and his handling of the band was excellent. Unfortunately Mr. Tom Burke was unable to fulfil his engagement, but the committee was fortunate in securing Miss Rosina Buckman and Mr. Maurice D'Oisly in his stead. Miss Adela Verne and M. Melsa completed a quartet of artists who could not fail to satisfy even the most critical audience. The Derby Orpheus Society's concert on March 10 taxed the capacities of the Temperance Hall to their limits. Under Dr. A. G. Claypole's clever management the unaccompanied choir of male voices gave a fine reading of 'Music all Powerful' (Walmisley), 'Must I then part' (F. Otto), 'How dear to me' (Pinsuti), 'Bold Turpin' (F. Bridge), and other items. Mr. Paul Beard contributed violin solos, and Miss Marjorie Claridge's singing evoked hearty applause.

We are requested to draw attention to the fact that the Leicester Chamber Concert Society has given a series of highly successful concerts during its season 1919-20, the dates being October 21, December 19, and February 17. Miss Grace Burrows, Mr. Frank Dyson, and Mr. Percy Jones were responsible for the programme on the last-named date, with Miss Constance Hardcastle as vocalist, Old English work was admirably presented in Purcell's 'Golden Sonata,' and Boyce's Sonata in A major. Miss Hardcastle's examples were drawn from both old and modern works, and added charm to an artistically satisfying evening.

The chief feature of Mr. Bernard Johnson's programme on March 7 was Beethoven's Symphony in D, given in a transcription for pianoforte duet and organ.

OXFORD

On Sunday, February 28, Brahms's 'Requiem' was given in the Sheldonian by the Bach Choir and Choral Society, under the able direction of the Professor of Music, Dr. Allen. The audience was very full and attentive to the music throughout. The choir is now a large one, and the infusion of the young fresh voices of the undergraduates has vastly improved its tone—indeed the keenness of the singers may be gauged when it is stated that the 'Requiem' was

prepared by Dr. Allen for performance in, roughly speaking, one term. Where the whole was excellent it seems invidious to mention any particular items, but we should be inclined to give the palm to the interpretation of the first chorus, and 'Behold all flesh is as the grass.' The soloists were Miss Ethel McLelland and Mr. John Huntingdon. Miss McLelland's artistic singing of 'Ye now are sorrowful' was indeed beautiful to listen to, while Mr. Huntingdon sang with the greatest care, and with excellent insight of the composer's demands. Miss Venables led the band with her customary distinction, and the Professor is to be heartily congratulated on the excellent performance.

SHEFFIELD AND DISTRICT

The last of the season's orchestral Promenade Concerts attracted a full audience, from which may be adduced a growing regard for orchestral music of good type. The resumption of these important concerts—interrupted by the war—is due to the initiative of a small committee whose faith in the musical judgment of the Sheffield public is at last being justified. In place of the usual symphony a group of selections from Wagner's works took pride of place in the programme. All were played with regard for the traditions of this fine Sheffield band, but especial brilliance and authority were revealed in the Prelude and Love-Death from 'Tristan and Isolda,' the Overture to 'The Mastersingers' and the 'Entrance of the Gods' (closing scene, 'The Rheingold'). Mr. J. A. Rodgers, who conducted, wrought some effective climaxes, while his instrumentalists were sympathetically responsive to his feeling for nuance in the more emotional passages, especially in the selection from 'Tristan.' The programme also included the 'Casse Noisette' Suite, 'Shepherd Fennel's Dance,' and Moszkowski's rarely-heard Pianoforte Concerto. In the last-named Miss Helen Guest played the solo with technical certitude, and in the changing moods demanded by Moszkowski's exuberant fancy. The Eva Rich Ladies' Choir sang with orchestra in works by Rimsky-Korsakov, Gustav Holst ('To Agni,' from the Rig-Veda), and Wagner, in which the singers added to their already favourable local reputation.

The Victoria Hall Choral Society performed Elgar's 'King Olaf' under its new conductor, Mr. A. S. Burrows, at one of the Victoria Hall Saturday popular concerts. Thoroughly reorganized, the choir now reveals a fair balance of parts, and a general bracing-up of technical and interpretative details. The choralists sang in spirited style, being seconded by a competent little orchestra and a satisfactory trio of soloists—Miss Sarah Crook, Mr. William Burrows, and Mr. Stanley Beckett.

The Barnsley St. Cecilia Choral Society is also experiencing the stimulating influence of a new conductor. Mr. J. F. Staton secured some striking choral results in Coleridge-Taylor's 'A Tale of Old Japan,' and there is promise that this old-established Yorkshire choir will resume its former high place. The soloists were Miss Lilian Dillingham, Miss Hilda Cragg-Jones, Mr. A. M. Giddins, and Mr. James Mason.

At the Foxon Five o'Clock Concerts a couple of gifted young musicians, Mr. John E. Bingham (violin) and Mr. Stanley Kaye (pianoforte), collaborated in a nicely poised performance of César Franck's duet Sonata, and Miss Etty Ferguson sang some songs with great beauty of tone and warmth of temperament.

Among other interesting events of the month have been a pleasantly varied music-making by the Eva Rich Ladies' Choir and Orchestra, a performance of 'Elijah' by the Victoria Hall Choral Society, and of 'Hero and Leander' by the Anston Musical Society; also the last Wilson Peck Subscription Concert (Miss Olga Haley, Miss Lilia Kanevskaya, Mr. Herbert Heyner, and Mr. Albert Sammons).

SOUTH WALES

At Cory Hall, Cardiff, on February 18, Mr. Arthur Hirst gave an instructive pianoforte lecture-recital on 'The average man's attitude towards mucic.' He treated his subject broadly, and in tracing the development of music as an art to interpret the human emotions, he succeeded in interesting a keenly-appreciative audience.

On March 4, at the same hall, M. Jaques-Dalcroze gave an educative lecture-demonstration of his method of eurhythmics. He was assisted by four lady students from his Institute at Geneva.

On Thursday, February 26, the Cardiff Musical Society gave its second concert of the season under the conductorship of the veteran Mr. T. E. Aylward. The programme consisted of unaccompanied part-songs by the choir, which numbered some two hundred and sixty voices, and also of solos by Miss Marjorie Perkins, Mr. John Coates, and Miss Nannette Evans (violin). The programme included Parry's 'Music, when soft voices die,' Oliver King's 'Echo song,' and Reginald Somerville's 'Who rides for the King.' The gem of the evening was Gibbons's 'Hosanna to the Son of David.'

The Empire, Cardiff, was packed to the doors on February 28, the occasion being the matinée of the International Celebrity Concerts. The artists were Madame Clara Butt, Miss Rosina Buckman, Miss Adela Verne, Mr. Kennerley Rumford, and M. Melsa, with Miss Grace Torrens at the pianoforte.

The Cardiff Blue Ribbon Choir, under the baton of Mr. Jenkyn Morris, gave its thirty-ninth annual concert at Cory Hall on March 6 to a crowded audience. The items performed were Stanford's 'The Revenge,' Coleridge-Taylor's 'Hiawatha,' and a composition by the conductor entitled 'Sandalphon.'

The sixteenth annual concert of the Choral Society of University College, Cardiff, was held on March 11. These concerts, always choice and elevating, are looked forward to, and this one was no exception. The evening was devoted to Bach, the conductor, Prof. David Evans, wielding the baton worthily. His conception was idealistic, and the choir excelled itself in 'Jesu, Priceless Treasure' and 'God's time is the best.'

The Welsh National Orchestra is at last no longer in a nebulous state. Primarily formed to accompany the choirs in the Welsh National Festivals to be held at Neath, Barry, Swansea, and Newport, in the third week of April, the promoters, with Lord Howard de Walden as chairman, intend it as a forerunner of the Welsh National Orchestra. Already forty-five instrumentalists from South Wales have been selected, and a group of performers from London have been engaged to stiffen them. Mr. Phil. Lewis, of the London Symphony Orchestra, is the leader, and rehearsals have begun. It is hoped that as time goes on the Principality will be able to supply all the members of the Orchestra. Cardiff appears to have held itself aloof from this movement. However, the Lord Mayor of Cardiff is reported to have promised to call a meeting of Cardiff musicians to discuss the question.

Guarantees for support of the Orchestra are being given by each of the towns where the Festivals are to be held, but the question of its permanent support has already been mooted, and the idea of a special grant looms large in the public mind. The promoters have high ideals, but it is patent that it will take some time to effect a degree of proficiency that will place the Welsh National Orchestra alongside the great orchestras 'across the border.'

In the matter of small orchestras Cardiff is rather well served. The Arthur Angle and the Cardiff Symphony Orchestral Concerts are held every Sunday evening, the former at Park Hall and the latter at Olympia, and generally a special vocalist is engaged as well. On February 29 the celebrated Aberdare Male Party took part in Mr. Angle's concert, and the Cardiff Symphony company secured the aid of the Treorchy Royal Male-Voice Party on March 14. Both of these organizations gave an excellent account of themselves.

We understand that a third orchestral concert will be held at the Gaiety in the Roath suburb of Cardiff every Sunday.

On February 13, at Pontardawe, in the Swansea Valley, the Pant-Teg Choral Society, under the conductorship of Mr. George Evans, and assisted by a full orchestra under the leadership of Mr. C. H. Morgan, gave a successful performance of Beehoven's 'Mount of Olives' and Stanford's 'The Revenge.' The supporting artists were Miss Ethel Bilsland, and Messrs. Tudor Davies, Richard Daniels (vocalists), and Mr. H. Rees (violin).

'Messiah' was performed on February 26 at the Public Hall, Pontardawe, by the choir of Soar Chapel. The conductor was Mr. J. T. Jones, and the soloists were Miss Mills-Reynolds (Pontypridd), Miss Jones-Davies (Glanaman), Mr. Dan Jones (London), and Mr. W. W. Davies (Alltwen).

The Swansea St. David's Day Festival was held at Albert Hall on the evening of March 1, when the accommodation was sorely taxed, every available space being occupied long before the concert commenced. The choir consisted of four hundred voices, and the programme comprised Welsh airs, glees, and native part-songs, with selections on the harp and an organ solo.

The Swansea Valley Musical Festival was held on March 4. The Pontardawe Male-Voice Party, conducted by Mr. David Daniel, took part, supported by the following artists: Miss Rosina Buckman, Mr. Frank Mullings, Mr. Norman Allin, and Melsa, the famous violinist.

Musical Notes from Abroad

BRUSSELS

A concert of English music was given at the Colonial Hall before a crowded audience on January 30, when an excellent programme representing the old as well as the new school was presented. Goossens's Violin Sonata was played by M. Mangeot and the composer. Another hearing might permit us to form some definite views about it, but a first impression is that the work has no real message and is nothing more than a clever and lengthy study in modern harmony. Quite the contrary must be said of Frank Bridge's Violoncello Sonata. Here is a work of much loveliness, with really beautiful phrases. Altogether it seems, however, beyond the capabilities of the average violoncellist. The 'Five Impressions of a Holiday,' played by the composer (Mr. Goossens), M. Mangeot (violin), and M. Pitsch (violoncello), are delightful little tone-pictures, and were played most daintily. The audience was charmed with them. Miss Henschel was very successful in her singing of a batch of modern songs by English composers, but infinitely more so in her rendering of several old folk-songs, particularly 'Oh no, John.'

On the occasion of the centenary of the birth of Lekeu (1870-94, the young Belgian musician who died at the age of twenty-four), several concerts of his works were given. His Violin Sonata is, perhaps, the best known of his compositions.

We have had two concerts from the Ukrainian Choir—the second 'by request,' as the first was such a triumph. The impression created certainly is that nothing so beautiful in the way of choral singing has been heard of late years at Brussels. Although in the March number of the *Musical Times* a good deal was written about this Choir's performances, little reference was made to their wonderful basses—surely the outstanding feature of the ensemble. It is very much to be doubted if England could produce a dozen better, from the point of view of foundation tone. Moreover we were treated to a good variety of styles.

An interesting concert of music for two pianofortes was given on March 13 by MM. Clutyens and Scharrès. The programme was varied, and included a first performance in Belgium of Debussy's 'En blanc et noir.' On March 14 M. Swolfs gave a vocal recital of modern Belgian songs, amongst the most interesting being a group by Vreuls and another by Jongen. Victor Benham's recital on March 15 was very successful.

J. H. Wood.

ROME

On the evening of Candlemas, the first of the seven promised novelties was given at the Costanzi Theatre, when Ricardo Zandonai's 'Via della Finestra' ('By Way of the Window') was presented to the Roman public, and very favourably received. This work, first produced a few months ago at Pesaro, is of the opera-buffa type, and has as its inspiring motive the eternal theme of the mother-in-law. Zandonai has scored a good success with this new opera, and added to his reputation, which is fast becoming assured in Italy. It may be of interest to record that he is a native of Sacco, in the Trentino, where he was born in 1883. He studied at Pesaro under Mascagni, and his best-known work hitherto is his 'Francesca da Rimini.'

The operatic season at the Costanzi was inaugurated with Mascagni's 'Iris.' Wagner's 'Die Walküre' immediately followed, its production being acclaimed as an event of real importance in the artistic world of Rome, where for four years everything German had been rigorously banned. A crowded public thronged the Costanzi at every representation, and although something to be desired was lacking in the singing, the presentation of the work has been eminently successful. The critic of the *Messaggero*, in a careful analysis of the psychological preparation necessary for a just appreciation of Wagner's music, makes an acute observation when he writes: 'An initiation, especially to the "Nibelung Ring," is particularly difficult for the Italian public owing to the dearth of Wagner literature in Italy, whilst such literature elsewhere—in France, for example—is both abundant and important.' This is a question to which the present writer has devoted some attention, and believes he is right in adding that not only does the poverty of real Wagnerian literature militate against a just appreciation of Wagner's music in Italy, but also that what there is is almost useless. The translations of Wagner's literary works, for example, are very unsatisfactory, and in no way reproduce in Italian the real spirit of the writer, but are mere heavy, ponderous German concepts clothed in Italian language, without any spiritual transmutation. The result is that the Italian reader remains always oppressed by a literary form from which it is impossible to extract the real sentiment.

Verdi's 'Forza del Destino' followed Wagner, and a splendid representation was assured by the presence of Signor Mattia Battistini, who for some years has sung at the Paris Opéra, and is an authentic representative of the classic school of the *bel canto*. The choice of this opera gave rise to some unfavourable criticism, and certainly it was not the happiest selection, not only on account of the banal character of much of the music, but for the too rapid transition from a work of the nature of 'Die Walküre.'

Leonard Peyton.

Miscellaneous

Woking.—London musicians were again drawn to Woking on March 20, when the Musical Society continued its Festival of British Composers and Sir Edward Elgar conducted a concert of his own works. The Society possesses a capable orchestra and a capable choir, but it was the former that played the chief part in this concert. The hall of the County Secondary School—the best that Woking can provide—was unduly flattering to orchestral sound and gave little help to choral voices, especially with the singers packed away in the gallery. The consequence was that parts of 'King Olaf' became music for brass instruments, with orchestral help and choral accompaniment. As soloists Mr. Matthew Newton and Mr. Joseph Farrington were better placed for effect. The choir made better showing in the part-songs 'As torrents in summer' and 'It's oh, to be a wild wind,' which were conducted by Mr. H. Scott-Baker. The orchestra had its own way in the 'Cockaigne' Overture, the 'Enigma' Variations, and the 'Pomp and Circumstance' March in D.

The Great Eastern Railway Musical Society gave a concert at Cambridge on February 28 with a choir of two hundred and thirty voices drawn from London, Cambridge, Ipswich, and Norwich, assisted by the orchestra of the Society. Colonel Galloway conducted. A similar concert was given at Ipswich on March 6.

A concert of Purcell's music was given at the Glastonbury Festival School on March 7. The instrumental works in the programme were the Trio-Sonatas in C and B minor for two violins and violoncello, Pianoforte Suite in C major, and the 'Golden Sonata.'

The Lyceum Ladies' Amateur Orchestra has just been formed by members of the Lyceum Club, Miss Muriel Rynd-Jack being appointed conductor. It is intended to give one big concert and various small ones yearly.

Miss Katherine Eggar has been elected a vice-president of the Efficiency Club for Business and Professional Women.

CONTENTS

	Page
Musical Times Competitions	227
Hamilton Harty *(with Caricature)*	227
First Steps in Municipal Music. By H. C. Colles	230
Modern British Composers—IX. Ralph Vaughan Williams. By Edwin Evans	232
The Organ Works of Bach (*continued*). By Harvey Grace	234
Delius's New Opera. By Philip Heseltine	237
Interludes. By 'Feste'	240
New Light on Early Tudor Composers. VII.—Richard Sampson. By W. H. Grattan Flood	242
A bit of Old London Life	243
The Ideas of M. Vincent D'Indy (*continued*). By C. Saint-Saëns	244
Occasional Notes	246
A 'Parsifal' Selection	247
London Concerts. By Alfred Kalisch	247
Appleby Matthews *(with Portrait)*	248
Opera in London. By Francis E. Barrett	250
Choral Notes and News. By W. McNaught	253
'Mayflower' Tercentenary Celebrations — Musical Arrangements	254
Chamber Music for Amateurs	255
The Concert Programme. By Nicholas C. Gatty	255
Church and Organ Music	256
New Church Music	256
New Music. By William Child	265
Letters to the Editor	266
Obituary	266
Royal Academy of Music	267
Sixty Years Ago	267
Music in the Provinces	267
Musical Notes from Abroad	279
Miscellaneous	279
MUSIC:	
'Nymphs and Shepherds.' Part-song. By Purcell. Arranged for S.A.T.B. by W. McNaught	

THREE EXTRA SUPPLEMENTS are given with this number:—

1. *Portrait of Hamilton Harty.*
2. *'The Silent Land.' Part-Song for Unaccompanied Singing. By Afred R. Gaul.*
3. *Competition Festival Record.*

JOHN MacLENNAN (TENOR).
185, Loughborough Road, S.W. 9. Telephone: Brixton 1702.

WANTED, good PIANOFORTE TUNERS and REPAIRERS, for Doncaster and Middlesbrough. Apply, Archibald Ramsden, Ltd., 12, Park Row, Leeds.

ORGANIST and CHOIRMASTER WANTED for the Priory Church of Worksop, the Parish Church. Good Churchman. Trainer of Boys' Voices essential. Salary, £100. Apply, Rev. Canon d'Arcy, The Vicarage, Worksop.

THE MUSICAL TIMES

ANNUAL SUBSCRIPTION (WHICH INCLUDES POSTAGE), FIVE SHILLINGS, PAYABLE IN ADVANCE.

CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with every Advertisement.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

COLERIDGE-TAYLOR.—"A Blood-red ring hung round the Moon." (Op. 37, No. 3.) Song. In C minor. For Mezzo-Soprano. 2s.

FOSTER, MYLES B.—"The Promised Land." Four-part Song. For Mixed Voices. (No. 1344, Novello's Part-Song Book.) 3d.

GARDINER, H. BALFOUR.—"Cargoes." Arranged for T.T.B.B. by the Composer. (No. 564, "The Orpheus.") 3d.

GERMAN, EDWARD.—"Theme and Six Diversions." Full Score. 21s. Wind Parts, &c. 23s.

GRITTON, ERIC.—Magnificat and Nunc Dimittis. In E flat. (No. 969, Novello's Parish Choir Book. 4d.

GUBBINS, F. M.—"Protection." Hymn and Tune. 4d.

HARWOOD, BASIL.—Office for the Holy Communion. In E minor. (Op. 28.) 2s.

HOLMES, GEORGE.—Opening Sentences from the Burial Service. Edited by G. J. BENNETT. (No. 968, Novello's Parish Choir Book.) 3d.

LUBBOCK, H.—Two Hymns: "O perfect Love," and "May the grace of Christ our Saviour." 3d.

McNAUGHT, W.—"The Piper." Song. In D, E flat, and F. For Low, Medium, and High Voice. 2s. each.

PALESTRINA.—"By the waters of Babylon." Anthem for Four Voices. Edited by G. J. BENNETT. (No. 1074, Novello's Octavo Anthems.) 3d.

PENNINGTON-BICKFORD, W.—Benediction Hymns. 1d. each.
No. 1. "Ere we leave Thy presence."
,, 2. "The day is o'er, night's shadows fall."
,, 3. "Heav'nly Father, hear us."

PURCELL, H.—"Nymphs and Shepherds." Arranged as a Part-song for Mixed Voices, by W. McNAUGHT. (No. 926, *The Musical Times.*) 1½d.

ROBSON, R. WALKER.—"Early morn at the Sepulchre." Easter Anthem. 4d.

SCHOOL MUSIC REVIEW (No. 334) contains the following music in both notations:—"Like to a Linden Tree." Unison Song. A. DVORÁK. "Fox and the Grapes." Unison Song. Welsh Melody. Arranged by EDMONDSTOUNE DUNCAN. "See where the morning Sun." Round for three voices. MOZART. 1½d.

TAYLER, E. DOUGLAS.—"The fairies were tripping." Part-Song for Mixed Voices. (No. 1347, Novello's Part-Song Book.) 3d.

TAYLOR, CARDINAL.—"I thank Thee, gracious Lord." A Hymn of Thanksgiving. Words only. 3s. 6d. per 100.

TOMKINS, T.—"I heard a voice from Heaven." Anthem. Edited by IVOR ATKINS. (No. 925, *The Musical Times.*) 1½d.

WILLIAMS, C. LEE.—"Rest in the Lord." Anthem for Quartet or Chorus. (No. 236, Novello's Short Anthems.) 1½d.

WOLEDGE, H. R.—"Music." Part-song for Male Voices. (T.T.B.B.) 6d.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

BUCHANAN, A. M.—"Come." Song. 60 cents (2s. 6d.).

—— "Pansies." Song. 60 cents (2s. 6d.).

NEW VOCAL DUETS

DOWN THE FLOWING STREAM

FOR
SOPRANO AND TENOR
BY
ERNEST NEWTON.
Price Two Shillings net.

BOATING SONG OF THE YO EH

FOR
SOPRANO AND MEZZO-SOPRANO
BY
PERCY WHITEHEAD.
Price Two Shillings net.

UNDERNEATH THE TREES

FOR
SOPRANO AND BARITONE
BY
ERNEST NEWTON.
Price Two Shillings net.

JUST PUBLISHED

FOUR SCENES OF A VILLAGE

A NEW PIANOFORTE SUITE
BY
MAURICE WINLAW.

1. A VILLAGE ROMANCE.
2. VILLAGE GOSSIP.
3. AN OLD INHABITANT.
4. THE HURDY GURDY MAN.

Price Two Shillings and Sixpence net cash.

SOLDIER, REST, THY WARFARE O'ER

QUARTET FOR S.A.T.B.
AND

HAIL TO THE CHIEF

QUARTET FOR S.A.T.B.
COMPOSED BY
EVELYN SHARPE.
Price Sixpence each.

Write for our Descriptive Booklets of Vocal Music.

J. B. CRAMER & CO., LTD.,

139, NEW BOND STREET, W. 1.

ALBERT COATES

FOUR OLD ENGLISH DANCES

FOR THE PIANOFORTE.

1. THE MAYPOLE DANCE
2. GOLDEN WEDDING
3. YOUTHS AND MAIDENS
4. THE WEDDING DANCE

Complete, 3s. net.

"Many people will be curious to make acquaintance with Mr. Coates's music. . . . These four dance-movements are simplicity itself—a thoroughly graceful and healthy simplicity."—*Daily Mail.*

ELKIN & CO., LTD.,

8 & 10, Beak Street, Regent Street,
London, W. 1.

SELBY ABBEY.—WANTED, ORGANIST and CHOIRMASTER. Salary, £100. New four-manual (Hill) Organ. Apply by April 20th, with copies of three testimonials, to Rev. Canon Solloway, Abbey Vicarage, Selby.

PIANO FOR SALE.—Horizontal Grand, full-length, by Mott & Co., enclosed in handsome case of rosewood, entirely inlaid Buhl work, supported on gilt column. Good order. Henry Speechly & Sons, Organ Works, St. Mark's Road, Dalston, E. 8.

FOR SALE, cheap, One-Manual Metal and Reed Pipe ORGAN. 7 stops. In mahogany Chippendale case, 4-ft. 6-in. wide, 7-ft. 6-in. high. Moore, 65, Edgware Road, W. 2.

ORGAN (Second-hand). Single Manual. Twelve stops. Hand and foot blower. Excellent condition. Reasonable price. Apply any time, Hulbert & Jones, 16b, Stockwell Rd., S.W. 9.

REED ORGAN PEDALS WANTED, complete, with reeds, sound-board, &c., suitable for "Bell" organ. Lowest price. Cox, 70, Mineral Street, Plumstead, S.E. 18.

MORECAMBE MUSICAL FESTIVAL

THE TWENTY-FOURTH
COMPETITION FESTIVAL
WILL BE HELD IN THE
MORECAMBE TOWER,
MAY 6th, 7th, and 8th, 1920.

May 6. Children's Day. Elementary School Choirs, Children's Choirs (Open). Vocal and Instrumental Solos, Action-Songs and Singing Games.
May 7. Local Day. Classes for Local Choirs and Open Classes for Soprano, Contralto, Tenor and Baritone Solos.
May 8. Open Competitions for Mixed-Voice, Female-Voice and Male-Voice Choirs, Male Quartets and Mixed-Voice Quartets.

Adjudicators:

Dr. Bairstow (York), Mr. Sydney H. Nicholson, Mus. B. Oxon. (Westminster Abbey), Mr. Geoffrey Shaw, Mr. J. A. Fuller-Maitland, and Mr. E. Bennett North.

Full Programme will be issued shortly, and can be obtained from

Wm. C. Fawcett, Secretary, Festival Office, Morecambe.

COMPOSITIONS BY A. R. GAUL.

CANTATAS.

	s.	d.
HOLY CITY, THE. (Op. 36.) A Sacred Cantata. (S.A.T. BAR. Soli.)		
Full Score and Orchestral Parts, MS.		
Vocal Score, New Edition, with Prologue	2	0
Ditto ... ... paper boards	3	0
Ditto ... ... cloth	4	0
Ditto. Tonic Sol-fa	1	0
Vocal Parts... ... ... each	1	0
Book of Words (per 100)	5	0
ISRAEL IN THE WILDERNESS. (Op. 43.) A Cantata. (S.T.BAR Soli.) Words by Jetta Vogel.		
Full Score and Orchestral Parts, MS.		
Vocal Score	2	6
Ditto ... ... paper boards	3	0
Ditto ... ... cloth	4	0
Ditto. Tonic Sol-fa	1	0
Book of Words (per 100)	5	0
JOAN OF ARC. (Op. 41.) A Cantata. (S.T.BAR.BAR. Soli.) Words by Frederick Enoch.		
Full Score and Orchestral Parts, MS.		
Vocal Score	2	6
Ditto ... ... paper boards	3	0
Ditto ... ... cloth	4	0
Ditto. Tonic Sol-fa	1	0
Vocal Parts... ... ... each	1	0
Book of Words (per 100)	7	6
The Accompaniments, arranged for Pianoforte and Harmonium (instead of Orchestra) by J. W. Elliott	7	6
PASSION SERVICE. (Op. 37.) (S.A.T BAR.B.Soli.)		
Full Score and Orchestral Parts, MS.		
Vocal Score	2	6
Ditto ... ... paper boards	3	0
Ditto ... ... cloth	4	0
Book of Words (per 100)	7	6
RUTH. (Op. 34.) A Sacred Cantata. (S.S.A.B. Soli.) Words by Edward Oxenford.		
Full Score and Orchestral Parts, MS.		
Vocal Score (New and Revised Edition)	2	0
Ditto ... ... paper boards	2	6
Ditto ... ... cloth	4	0
Ditto. Tonic Sol-fa	0	9
Ditto. Choruses only	1	0
Book of Words (per 100)	5	0

SCHOOL CANTATAS, Etc.

	s.	d.
AROUND THE WINTER FIRE. A Cantata for Female Voices. (S.S.A. Soli and S.S.A. Chorus.) Words by Shapcott Wensley.		
Vocal Score	2	0
Ditto. Tonic Sol-fa	0	9
Book of Words (per 100)	10	0
HARE AND THE TORTOISE, THE. A School Cantata. Choruses in One or Two Parts. Words by Shapcott Wensley.		
Vocal Score (Staff and Tonic Sol-fa combined)	1	0
Ditto. Tonic Sol-fa	0	6
Book of Words (per 100)	12	6
UNION JACK, THE. A Unison Song with Actions. Words by Shapcott Wensley.		
Full Score, MS.		
Vocal Score, Staff and Tonic Sol-fa combined	0	6
Vocal Part only ditto	0	2
Vocal Score, arranged for S.A.T.B.	0	4
String Parts (4)	2	0
Wind Parts	3	0

Flags can be hired at ½d. each per week.

PIANOFORTE.

	s.	d.
Presto Alla Tarantella (Op. 28)	2	0

ORGAN.

	s.	d.
Andante con Moto. (Village Organist, Book 1)...	1	0
Concluding Voluntary (,, ,, ,, 2)	1	0
Communion (,, ,, ,, 9)	1	0
Six Movements from "The Holy City." Arranged— 1. Contemplation 2. No Shadows yonder 3. Eye hath not seen 4. These are they 5. List! the Cherubic Host 6. Adoration	2	6

SEPARATE NUMBERS FROM THE CHORAL WORKS.

HOLY CITY.

	s.	d.
For thee, O dear, dear country	0	2
Great and marvellous	0	4
Let the Heavens rejoice	0	4
List! the Cherubic Host	0	3
No shadows yonder (Sol-fa, 1½d.)	0	2
They that sow in tears (Sol-fa, 2d.)...	0	3
Thine is the kingdom (Sol-fa, 2d.)	0	3

ISRAEL IN THE WILDERNESS.

	s.	d.
As the Manna falling	0	3
The guiding Pillar (March)	0	3

JOAN OF ARC.

	s.	d.
Ave Maria (In the Cathedral)	0	3
Hail to the beautiful morning of May	0	3
On to the battle, on! (Battle March)...	0	4
Who would not fight for freedom	0	2

PASSION SERVICE.

	s.	d.
The denial in the palace	0	4
The Holy Sepulchre	0	6
The Mockery on Calvary	0	6
The shadow of death	0	6
The traitor at the table	0	4
The unjust condemnation	0	4

RUTH.

	s.	d.
Daybreak (Intermezzo)— Hark! Hark! the cymbals clash (Wedding Chorus) ...	0	4
Look down, O Lord (Night-fall)	0	2
Rejoice! for blessings round us fall	0	4
See the golden rays of morning (Reapers' Chorus)	0	3

ANTHEMS, Etc.

	s.	d.
Behold the heaven of Heavens (T. Solo and Chorus)	0	3
Grant, we beseech Thee	0	3
Hark the glad sound (Advent)	0	3
Jesus Christ is risen to-day (Easter) (Sol-fa, 1½d.)	0	4
Let the people praise Thee (Harvest) (Sol-fa, 1½d.)	0	1½
Let Thy merciful ears (Sol-fa, 1½d.)	0	1½
O be joyful in the Lord (Harvest) (Sol-fa, 1½d.)	0	1½
O God, Who hast prepared	0	2
Rejoice in the Lord alway	0	3
Sing, O heavens (Christmas) (Sol-fa, 1½d.)	0	1½
The eyes of all wait upon Thee (Harvest) (Sol-fa, 1½d.).. ...	0	1½
There were shepherds (Sol-fa, 2d.)	0	3
This is the day (Easter) (Sol-fa, 1½d.).	0	1½
While the earth remaineth (Harvest) (Sol-fa, 1½d.)	0	4
Two Hymns— Lead, kindly Light / No shadows yonder	0	2

SONGS.

	s.	d.
Eye hath not seen ("The Holy City"). In G and B flat each	2	6
Ferry Maiden, The. A Barcarolle (Weatherley). Mezzo-Soprano	2	0
Ruth (Entreat me not to leave thee). Soprano	1	6
Song of the Brook (Souvenir Song Book)	3	0
Who would not fight for freedom (Patriotic Song ("Joan of Arc"). Baritone	0	2

PART-SONGS.

	s.	d.
Daybreak (Sol-fa, 1½d.)	0	3
Erl-King, The	0	3
Ferry Maiden, The (Sol-fa, 1d.)	0	1½
Footsteps of angels, The	0	3
Harvest Feast, The (Sol-fa, 1½d.)	0	3
I saw the moon rise clear	0	1½
Jack Frost (Sol-fa, 1½d.)	0	3
Lord Ullin's daughter (A.T.B.B.)	0	4
Oh, for the swords of former times	0	1½
Old Neptune (Sol-fa, 1½d.)	0	3
Silent land, The (Sol-fa, 1½d.)	0	3
Singers, The (Sol-fa, 1½d.)	0	2
Treasures of the deep, The (Sol-fa, 1½d.)...	0	1½
Union Jack, The	0	4

SCHOOL MUSIC.

	s.	d.
Around the winter fire. Cantata. (Sol-fa, 9d.)	2	0
*Britannia's Flag. (Unison Song)	0	1½
*Dickory Dock. (Unison and Three-part Chorus)	0	1½
*Hare and the Tortoise, The. Cantata. (Sol-fa, 6d.)	1	0
*Song of the Brook. (Unison)	0	1½
*Union Jack, The. (Unison)	0	6
*Ditto. (Vocal Part only)	0	2

(* Staff and Tonic Sol-fa combined.)

London: NOVELLO AND COMPANY, Limited.

MR. ERNEST NEWMAN

THE LEADING MUSICAL CRITIC OF THE DAY, HAS JOINED THE STAFF OF THE

SUNDAY TIMES

(Most Complete Sunday Newspaper)

and contributed his first Articles on Sunday, March 7th.

Mr. Newman's critical contributions to the Press have aroused the interest of the musical world by their brilliant insight and acumen and by their fine literary quality. He has also made valuable contributions to musical literature, notably by his "Study of Wagner" and "Wagner as Man and Artist," and he is at present engaged on a "History of Modern Music."

PLACE AN ORDER WITH YOUR NEWSAGENT TO-DAY

If any difficulty in securing the "Sunday Times," please write the Publisher:

"Sunday Times," Thanet House, 231, Strand, London, W.C. 2.

Copies of March and following issues, containing Mr. Ernest Newman's first articles, can be obtained from the Publisher at above address.

A WESTMINSTER PILGRIM

BY

Sir FREDERICK BRIDGE.

Three-hundred-and-sixty pages, Large Demy 8vo, with a Frontispiece in Colour by Sir Leslie Ward, numerous Illustrations, and a special Portrait of the Author by Sir William Richmond, K.C.B., R.A.

CLOTH, GILT, SIXTEEN SHILLINGS NET.

OPINIONS OF THE PRESS.

DAILY GRAPHIC.

Under the happy title of "A Westminster Pilgrim" Sir Frederick Bridge has narrated in a vivacious manner many of the most outstanding events of his distinguished career. The volume has qualities which make it an important contribution to the history of music in England.

EVENING STANDARD.

The book must be read to be appreciated. Stories wrenched from their context do less than justice to the personality which pervades the volume

WESTMINSTER GAZETTE.

Sir Frederick Bridge's retirement from the organ-loft at Westminster Abbey has enabled him to complete a delightful volume of reminiscences. Is a most readable book—a big one, too. Every page bristles with good things, and it would take much space to do justice to them even in a general survey.

EVENING NEWS.

Sir Frederick Bridge's own story of his long life in the service of the Church and its music is told at length; and a very beautiful spirit of devotion to his life's task runs through the pages.

ORGANIST AND CHOIRMASTER.

This is indeed a notable book, and one which stands—and probably will stand—somewhat by itself in the whole range of English autobiographical literature; . . . it is full of humour from cover to cover.

MUSICAL STANDARD.

Concerning the book itself, it ought in justice to be added that it is a very full record of an active musical life. It is admirably arranged, excellently printed, and copiously illustrated. The "get-up" generally is all that could be desired, and one handles it with infinite pleasure.

MUSIC TRADES REVIEW.

From first to last the book is of intense interest. It is of great historical value . . . and makes exceedingly pleasant reading . . Music-lovers must not consider their libraries complete until this new volume has been added.

London: NOVELLO AND COMPANY, Limited.

MUSIC for EASTER and WHITSUNTIDE

BY

EDWARD BUNNETT, Mus. D. Cantab.

SERVICES—EASTER DAY.

Te Deum in A	3d.
Benedictus in A	3d.
Jubilate in A	3d.
Magnificat and Nunc Dimittis in A	3d.
Ditto, Tonic Sol-fa	1½d.

ANTHEMS—WHITSUNDAY, MAY 23.

If we believe	4d.
Ditto, Tonic Sol-fa	1½d.
The Good Shepherd	3d.
O how amiable	4d.
Ave Maria, for Four Voices, and Two Solo Parts, Soprano and Tenor	6d.

London: Novello and Company, Limited.

Just Published.

ENGLAND

AN ODE

BY

ALGERNON CHARLES SWINBURNE.

Set to Music for

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

BY

ERNEST CAMPBELL MACMILLAN.

Price Two Shillings and Sixpence.

London: Novello and Company, Limited.

The American Organist

A monthly Magazine devoted to the Organ. Of special interest to British Organists because of its exceptional full-page Illustrations of all varieties of modern consoles and its original manner of presenting specifications of famous organs. Illustrated reviews of new organ and choir music of worth. All the usual organ subjects treated by specially selected writers representing the newer school of thought in the organ world. Printed more artistically and on better paper than any other music magazine. Subscription is 12 shillings in New York Exchange; or send 4 shillings, New York Exchange for a package of 5 representative issues.

Remit in New York Exchange.

THE AMERICAN ORGANIST,
The World Building,
New York, N.Y.

Just Published

THREE CHORALE PRELUDES

FOR THE ORGAN.

1. St. Peter.
2. Darwell's 148th.
3. Theme by Tallis.

Composed by

HAROLD E. DARKE

(Op. 20).

Price Two Shillings and Sixpence.

London: Novello and Company, Limited.

THREE CHORALE PRELUDES

FOR THE

ORGAN.

1. WINCHESTER NEW. 2. BURFORD.
3. ST. MICHAEL.

COMPOSED BY

JOHN E. WEST.

Price Two Shillings and Sixpence.

London: Novello and Company, Limited.

CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (New Series), No. 1.

Contents.

1. Chorale Prelude on "Dundee."
2. Chorale Prelude on "Rockingham."
3. Chorale Prelude on S. S. Wesley's "Hampton."
4. Chorale Prelude on the "Old 104th."
5. Chorale Prelude on "Melcombe."
6. Chorale Prelude on "Christe Redemptor omnium."
7. Chorale Prelude on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (New Series), No. 45.

Contents.

1. Chorale Prelude on "Croft's 136th."
2. Chorale Prelude on "Martyrdom."
3. Chorale Prelude on "St. Thomas."
4. Chorale Prelude on "St. Mary."
5. Chorale Prelude on "Eventide."
6. Chorale Prelude on "St. Cross."
7. Chorale Prelude on "Hanover."

Price Three Shillings and Sixpence each Set.

London: Novello and Company, Limited.

NEW CHAMBER MUSIC

BY

EDWARD ELGAR.

QUINTET

In A minor

FOR PIANOFORTE AND STRINGS

(Op. 84).

Price Sixteen Shillings.

QUARTET

FOR STRINGS

(Op. 83)

Score ... ... Price Five Shillings.
Parts ... ... ,, Eight Shillings.

SONATA

FOR VIOLIN AND PIANOFORTE

(Op. 82).

Price Six Shillings.

London: Novello and Company, Limited.

Just Published.

CONCERTO

In E minor

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

Price Six Shillings.

Full Score and Orchestral Parts on hire only.

London: Novello and Company, Limited.

Just Published.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

Price One Shilling and Sixpence.

London: Novello and Company, Limited.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings

London: Novello and Company, Limited.

THEME AND SIX DIVERSIONS

FOR FULL ORCHESTRA.

COMPOSED BY

EDWARD GERMAN.

Full Score, 21s.; String Parts, 9s.; Wind Parts, 23s.

Just Published.

Arrangement for Pianoforte Solo ... 3s. 6d.
,, ,, Pianoforte Duet ... 5s. 0d.

"A brilliant and genial new work—always very melodious, richly scored, and invariably distinguished by an atmosphere of romantic charm."—*Daily Chronicle.*

"The Diversions increase in interest. The Fourth and Sixth may be specially mentioned as being the perfection of musical light music."—*Morning Post.*

"Contrast is one of the leading features of the work, specially marked in the Third Diversion, which might illustrate a rural fête of bucolic frolic."—*Referee.*

"The delicate Second Diversion is a gem of joyous animation."—*Globe.*

"It is brilliant and cheerful, extremely clever, and has the spontaneity which can only be achieved by complete mastery of resource."—*Star.*

"It was full of grace, melodious, and, above all, lucidly expressed. The Fifth Diversion is a fine exposition of a valse theme."—*Weekly Dispatch.*

"The composer has lost none of his virility and joyousness—it is fresh open-air music."—*Observer.*

"Edward German's Theme and Six Diversions provide us with a whiff of sweet English briar-rose—very refreshing."—*World*

"It is a singularly smooth, and even delightful piece of work"—*Manchester Guardian.*

London: Novello and Company, Limited.

Just Published.

FOUR

SHAKESPEARE SONGS

1. Hark! Hark! the Lark.
2. Who is Sylvia.
3. Take, O take those lips away
4. Orpheus with his lute.

COMPOSED BY

REGINALD STEGGALL.

Op. 28.

Price, Two Shillings and Sixpence.

London: Novello and Company, Limited.

Just Published.

AN INTRODUCTION

TO THE

ENGLISH COUNTRY DANCE

Containing the Descriptions together with the Tunes

OF

TWELVE DANCES

BY

CECIL J. SHARP.

Price, Three Shillings.

London: Novello and Company, Limited.

Just Published.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

Price Two Shillings.

London: Novello and Company, Limited.

Says one of our Craftsmen:

"WHAT! ANOTHER TESTIMONIAL? IT'S FINE TO FIND OUR STRINGS SO MUCH APPRECIATED."

"Just listen to this letter—'I find all the D Strings most satisfactory.

'The tone is pure, and responds sympathetically. All the C Strings are good, but the medium Sterling Silver Burnished suits my instrument best.

'I may say that I have never had a String that gives me so much pleasure to play upon.

'Schumann's D minor Sonata taxes the strings to their utmost, and I find this answers in every way.

"K. R. Cullingford."

"Fine letter, isn't it? I'm going to quote from others later on. We get many such—all telling us what I am telling you—that 'Cathedral' and 'Summit' Strings are easily the finest on the market. Cheaper and far better than the foreign brands."

"Please do not forget that we make good our claims by sending a free 'Cathedral' or 'Summit' String to any one who cares to write us. Have we had your application? Why not write now?"

OF ALL MUSIC DEALERS.

Send for FREE Sample String.

This offer of a Sample String applies to Violin, Mandoline, and Banjo. State exact String required.

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N. 4.

Telegrams: "CELLO, FINSPARK, LONDON." *Telephone: NORTH 2594.*

JUST PUBLISHED.

EDITED BY SIR FREDERICK BRIDGE, C.V.O.

THE CRYES OF LONDON

HUMOROUS FANCY

THREE SETTINGS FOR S.A.T.B. BY

(1) RICHARD DEERING, (2) ORLANDO GIBBONS,

AND

(3) THOMAS WEELKES.

Nos. 1 and 2, Price 6d. each; No. 3, Price 4d.

String Parts may be had on hire.

The Daily Telegraph says:

". . . . What Sir Frederick Bridge doesn't know about the great madrigal period in English music is surely not worth knowing. . . . Once more he puts us all in his debt by the publication of 'The Cryes of London.' . . . Perhaps the most attractive of the three is Richard Deering's: 'Have ye any wood to cleave?' Sung by a bass voice to a beautiful tune, is one of the many delightful details that make up this patch-work composition. The variety of songs and cryes is bewildering."

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

TWO PASTORALS

COME YOU, MARY.

WHO WOULD SHEPHERD PIPES FORSAKE?

THE WORDS BY

NORMAN GALE.

THE MUSIC BY

ERNEST BRISTOW FARRAR

(Op. 21, Nos. 2 and 3)

TWO KEYS.

PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, Limited.

The

Foundations of Music

BY

H. J. WATT, D. PHIL.,

Lecturer on Psychology in the University of Glasgow.

Royal 8vo. 18s net.

"Dr. Watt has written a really fine analysis of the psychological data of music. His study is based on the observed reactions to musical sounds; he endeavours to ascertain the psychological and physical equivalents to æsthetic rules—to show the meaning and justification, in the scientific sense, of such rules. The current confusion about such matters makes such an analysis very welcome, and Dr. Watt is to be congratulated on the clear, patient, and thorough manner in which he has performed his task."—*The Athenæum.*

CAMBRIDGE UNIVERSITY PRESS

FETTER LANE, LONDON, E.C. 4

C. F. CLAY, MANAGER

"A CAROL OF BELLS."

Poem by LOUIS N. PARKER.

Music by CHARLES V. STANFORD.

ARRANGED FOR S.A.T.B. Octavo. Price 6d. net.

ENOCH & SONS, 58, Gt. Marlborough St., London, W. 1.

JUST PUBLISHED.

SHEPHERDS' DANCE

From "HENRY VIII."

THE WORDS WRITTEN BY

W. G. ROTHERY.

THE MUSIC BY

EDWARD GERMAN.

ARRANGED AS A TWO-PART SONG BY THE COMPOSER.

PRICE THREEPENCE.

Also Published with Staff Notation and Tonic Sol-fa combined.

London: NOVELLO AND COMPANY, Limited.

REQUIRED—SECOND-HAND VOCAL SCORES of "The Yeomen of the Guard." Apply, stating price, "Shadbolt," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

THE SINGER'S GUIDE. By MARIE WITT. Natural Voice-Training Method, with well-graded exercises. Novello & Co., Ltd., 2s. 6d. net. Mrs. Witt receives pupils, 5, Blomfield Road, Maida Vale, W. 9.

SUNSET.—Vesper Hymn for Choir and Congregation. For Festival or General Use By W. HODSON. Price 3d. London: Novello & Co., Ltd.

NEW FOREIGN PUBLICATIONS

PIANOFORTE MUSIC.

	NET. s.	d.
ALBENIZ, J.—L'Automne. Pianoforte Solo	1	6
—— Chant d'amour. Pianoforte Solo	2	0
BREVILLE.—Procession. Pianoforte Duet	2	0
CASTERA.—Jour de Fêté au pays basques. Two Pianofortes, four hands	6	0
DEBUSSY, C.—Fantaisie pour Piano et Orchestre. Reduction de l'Orchestre pour un second Piano par G. Samazieulh	12	0
FÉVRIER, H.—Gismonda, No. 9. Interlude. Pianoforte Solo	1	0
FRANCK, C.—Danse Lente. Edited by Blanche Selva... ...	2	0
HAYDN.—Sonatas, Vol. 3. Revised by G. Samazieulh ...	4	0
HUE.—Emotions. Pianoforte Duet	5	0
INGHELBRECHT, D.—Quintette en ut mineur. Transcribed for Pianoforte Duet	10	0
JACQUES-DALCROZE, E.—Rythmes de Danses. 24 Pièces brèves. In two Books ... ... each	6	0
KRYZANOWSKA. Toccata. Pianoforte Solo	2	0
LISTZ, F.—Années de Pelerinages (revised by S. Riéra):		
—— 1e Année. Suisse	4	0
—— 2e Année. Italie	3	6
—— 3e Année. Italie	3	6
—— Supplement. Venezie e Napoli	2	6
—— Sonata (revised by S. Riéra)	3	0
MAGNARD, A.—Chant Funèbre pour orchestre. Transcribed for Pianoforte Duet	4	0
MALHERBE, E.—Six Valses études à la maniere de Chopin. Op. 18	7	0
PHILIPP, I.—Le petit Pischna - études préparatoires aux exercices progressifs de J. Pischna	3	0
—— Étude de Concert No. 10, d'après Chopin	2	0
—— Anthologie pianistique. Collection d'études separées pour le travail technique et pour le Concert: (1) Czerny. Gammes, 1s. 6d. net; (2) Hiller. Velocité, 1s. net; (3) Matthias. Poignet, 6d. net; (4) Koelher. Gamme-chromatique, 1s. net; (7) Hiller. Octaves, 6d. net; (8) Mayer. Double notes, 1s. net; (9) Eschmann. Légèrete, 1s. net; (10) Seeling. Double notes, 6d. net; (11) Raff. Poignet, 6d. net; (12) Czerny. Deux mains, 1s. net.; (14) Hiller. Double notes; (15) Kullak. Octaves, 6d. net; (17) Heller. Velocité, 1s. net; (18) Hiller. Rythme, 1s. net; (19) Montgeroult. Double notes, 1s. net; (20) Koelher. Légèrete, 6d. net; (22) Eschmann. Staccato, 1s. net; (24) Hiller. Velocité, 1s net; (25) Henselt. Notes reptées, 6d. net.		
RAVEL, M.—Le Tombeau de Couperin. Transcribed for Pianoforte Duet	6	0
RIÉRA, S.—Nouvelle École du Trille. Études Techniques et Mélodiques	5	0
—— Intermezzo en double notes	2	0
ROGER-DUCASSE.—Arabesques No. 2. Pianoforte Solo ...	2	6
SATIE, E.—Rag-time Parade. Pianoforte Solo	2	0
—— La Diva de l'empire. Pianoforte Solo	2	0
—— Three Nocturnes. Pianoforte Solo ... ... each	2	0
SEVERAC.—Le Soldat de plomb. Pianoforte Duet	4	0
VUILLEMIN, L.—Soirs armoricains. Etudes d'après nature. En Rivière, 3s. net. Carillons dans la baie	3	0

CHAMBER MUSIC.

BOULANGER, N.—Trois pièces, No. 3, 'Cello and Pianoforte	2	6
CELLIER, A.—Quatuor en la mineur. 2 Violins, Viola, and 'Cello	10	0
CHARPENTIER, J. LOUISE.—Grand air du 3e Acte. Transcribed for 1st Violin (Solo), 2nd Violin, 'Cello, Contrabass and Pianoforte	3	0
CHAUSSON, E.—Pièce pour Violoncelle (en alto) et Piano. Op. 39	3	0
—— Op. 3, Trio en sol mineur. Pianoforte, Violin, and 'Cello	12	0
DÉLIBES,—Sylvia, No 10bis. Andante for Violin and Pianoforte...	2	6
DUBOIS, TH.—Pièces concertantes. No. 2. Andante cantabile. Violin and Pianoforte	2	0
FAURE.—Les Roses d'Ispahan. Pianoforte and Violin (or Flute)	2	0
GAUBERT, PH.—Deux esquisses. For Flute and Pianoforte. No. 2, Orientale	2	6
INGHELBRECHT, D.—Quintet en ut mineur. 2 Violins, Viola, 'Cello, and Harp. Score, 12s. net, Parts, 10s. net. Score and Parts together, 16s. net. Miniature Score	4	0
JAQUES-DALCROZE, E.—Rythmes de Danse. 12 pieces breves for Violin and Pianoforte. In two Books each	8	0
LE REY.—En Plein soleil. Pianoforte and 'Cello	3	0
MAGNARD, A.—Op. 18. Trio for Pianoforte, Violin, and 'Cello	15	0
MALARET.—Dans la Montagne. Suite for Violin and Pianoforte...	8	0
PARENT, A.—Exercices pour Violin d'Après les principaux taites de	5	0
Quatuor avec piano ... ... E. Chausson.		
Sonata for Violin and Pianoforte ... A. Roussel.		
Quatuor à cordes ... ... Guy Ropartz.		
Sonata for Violin and Pianoforte ... ...G. Lekeu.		
Quatuor avec piano ... ...G. Lekeu.		
WIDOR, CH. M.—Suite florentine. Pianoforte and Violin (or Flute)	7	0

All the above prices are subject to an increase of 50-60%

London: NOVELLO AND COMPANY, Limited.

CHAPPELL & CO.'S

LATEST SUCCESSFUL PUBLICATIONS.

GUY D'HARDELOT—
Midsummer Madness.
Mine, all mine.
In England now.

TERESA DEL RIEGO—
Homing.
Blessing.

THURLOW LIEURANCE—
By the Waters of Minnetonka.

GRAHAM PEEL—
The Challenge.
The Oxen.

R. CONINGSBY CLARKE—
A Venetian Lullaby.
You in a Gondola.
Golden Dancing Days.
Reaping.

MONTAGUE F. PHILLIPS—
The Silver Lamps.
Sing, joyous bird.
Sing, sing, Blackbird.

HERMANN LÖHR—
The Road of Looking-Forward.
Three little Spanish Songs.
Little House of Blessing.
This song of ours.

HAYDN WOOD—
There's a song down ev'ry roadway.
A Leafland Lullaby.
Fleurette, I shall never forget.
I love your eyes of grey.

EDRIC CUNDELL—
A Vagabond's Song.

FRANK BRIDGE—
When you are old.

GERALD CARNE—
Provence.

H. LYALL PHILLIPS—
A Devonshire Wedding.

ERIC COATES—
Pepita.
At Vesper Bell.
Through all the Ages.

CHAPPELL & CO., LTD., 50, New Bond Street, London, W. 1.

And may be had of all Music Sellers. NEW YORK, TORONTO, MELBOURNE, AND SYDNEY

NEW BRITISH MUSIC OF INTEREST

TWO PIANO PIECES BY ARNOLD BAX

NEREID WHIRLIGIG

Price 2s. net each.

WORKS FOR PIANO DUET BY LORD BERNERS

THREE ORCHESTRAL PIECES
1. CHINOISERIE
2. VALSE SENTIMENTALE.
3. KASATCHOK

(Cover, Illustrations, and Tail-piece by Michel Larionow.)

VALSES BOURGEOISES
1. VALSE BRILLANTE
2. VALSE CAPRICE
3. STRAUSS, STRAUSS ET STRAUS

(With Old English Cover.)

Price 6s net each.

TWO IRISH FOLK-SONGS FOR VIOLIN AND PIANO

BY

ARTHUR ALEXANDER

1. The Foggy Dew. 2. I'm the Boy for bewitching them.

Price 2s. net each

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W.1.

London: Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row, E.C. 4.—Thursday, April 1, 1920.

THE

ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE, MUS.D., LL.D., D.C.L., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly Lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors, Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M. The syllabus is issued annually at Easter.

A Special Teachers' Training Course, to meet the requirements of the Teachers' Registration Council, has been instituted, prospectus of which is now ready.

A JUNIOR DEPARTMENT is now open.

Prospectus, entry form, and all further information may be obtained on application.

J. A. CREIGHTON,
Secretary.

Marshall & Rose

SUPERB GRAND & UPRIGHT PIANOFORTES

THE PIANOS WHICH INSPIRE

THOSE who purchase the Superb Marshall and Rose Pianoforte can always be confident that their instrument will win the highest measure of praise on account of its superlatively sympathetic qualities. The Marshall and Rose Pianoforte in the making has been treated with the same care and tenderness as a rare violin; it is the supreme outcome of years of experience and steady striving after an ideal; every part of it has literally been *trained* towards perfection, and the result is an instrument which is almost human in its responsiveness.

The artist who avails himself of this wonderful instrument as a means of self-expression will find that his message never fails in its appeal when given to an audience in such an exceptional manner. Real connoisseurs of Music are convinced that the magic and beauty of the immortal works of the great Composers can only be adequately realised when interpreted on the Piano of Perfection—the instrument which bears the name of MARSHALL AND ROSE.

The Marshall and Rose Grand and Upright Pianofortes can also be obtained containing THE WORLD-FAMED ANGELUS PIANO-PLAYER, which gives you a Piano possessing every musical quality and the ability to play it.

Kindly call or write for Illustrated Catalogue No. 112 to the Manufacturers

SIR HERBERT MARSHALL & SONS, LTD.,
Angelus Hall, Regent House, 233, Regent St., London, W.

Chappell Pianos

GRAND & UPRIGHT

Not to be excelled for

TONE, TOUCH,
AND DURABILITY.

Acknowledged by a discriminating Public throughout the world as the FINEST ENGLISH MAKE.

Chappell Player-Pianos

GRAND AND UPRIGHT.

Agents in all the Principal Towns.

CHAPPELL PIANO CO.,
LIMITED.,
SHOW-ROOMS
50, NEW BOND STREET,
LONDON, W.-1.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4—Thursday, April 1, 1920.
MADE IN ENGLAND

THE POSTAGE OF THIS NUMBER IS TWOPENCE

m

No 927

Price 4d.

THE MUSICAL TIMES

FOUNDED 1844

MAY 1, 1920

SPENCER PIANOS
GRANDS · UPRIGHTS · PLAYERS
Sole Agents
MURDOCH·MURDOCH & CO
Piano & Player Piano Experts
461 & 463 OXFORD STREET W
And at BRIGHTON · PORTSMOUTH · SOUTHAMPTON
FOLKESTONE · DOVER · CHATHAM
BIRMINGHAM · CAMBRIDGE

Recd MAY 27 1920 E.P.L.

WIGMORE STREET,
LONDON.
"The World's Piano Centre."
ARCHIBALD RAMSDEN LTD.
PIANOS
CECILIAN HOUSE.
· 65 · Wigmore Street ·
· LONDON · W.1.
ALSO
12, Park Row,
LEEDS.
"NEW PATENT THREE COMPARTMENT TOP LID" FOR GRAND PIANOS.
We have already converted over 600 Grand Pianos with this New Device.
Kindly send for Booklet giving particulars.

FOUNDED 1837.

AGENTS THROUGHOUT THE WORLD.

GRANDS-UPRIGHTS.

AWARDS for Good Tone:

LONDON	1851
PARIS	1867
LIMA	1872
CHRISTCHURCH, N.Z.	1882
LONDON	1885

PLAYER-PIANOS.

SHOWROOMS:
ALLISON PIANO FACTORY, LEIGHTON ROAD, KENTISH TOWN, LONDON, N.W.5

ESTEY ORGANS
ESTEY PIANOS

ONLY ONE GRADE OF EACH.
THE HIGHEST POSSIBLE.

Largest Stock of Organs in the World.

DESCRIPTIVE CATALOGUE POST FREE. CORRESPONDENCE INVITED.

Telephone: Museum 1317. Telegrams: "ESTEY OX. LONDON."

Estey Organ Co.
- 12 -
RATHBONE PLACE,
OXFORD STREET,
LONDON, W. 1.

AN IMPORTANT NEW EDUCATIONAL WORK.

101
ORIGINAL STUDIES
FOR THE PIANOFORTE

COMPOSED BY

G. H. CLUTSAM

Book I. - Nos. 1 to 32	Book III. - Nos. 67 to 92
„ II. - „ 33 „ 66	„ IV. - „ 93 „ 101

PRICE 26 NET EACH BOOK.

ENGLISH OR CONTINENTAL FINGERING.

(ESTABLISHED 1788.)
METZLER & CO. (1909), LTD.,
42, GREAT MARLBOROUGH STREET, LONDON, W. 1.
Copyright 1920 by Metzler & Co. (1909), Ltd.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 927.—Vol. 61
Registered at the General Post Office for Canadian Postage

MAY 1 1920

Price 4d.; Postage 2d.
Annual Subscription, Post-free, 5s.

UNDER THE PATRONAGE OF

HIS MAJESTY THE KING.

THE ORCHESTRA

OF THE

SYMPHONY SOCIETY

OF

NEW YORK

(CONDUCTOR: MR. WALTER DAMROSCH)

WILL GIVE

FIVE CONCERTS

IN

LONDON

DURING THE MONTH OF JUNE.

AT THE

QUEEN'S HALL

ON

MONDAY, JUNE 14, at Eight o'clock.
TUESDAY, JUNE 15, at Eight o'clock.
WEDNESDAY, JUNE 16, at Eight o'clock.
SATURDAY, JUNE 19, at Three o'clock.

AND AT

THE ROYAL ALBERT HALL

ON

SUNDAY, JUNE 20, at Three o'clock.

Programmes and all particulars will be announced shortly in the public Press.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

LECTURES by Mr. Frederick Corder "On the Evolution of Music from Bach to the present day," will be given on Wednesdays, May 5, 12, 19, and June 2, at 4.30.

LECTURE-LESSONS in Pianoforte Teaching, by Mr. Oscar Beringer, on alternate Saturdays, at 2 p.m., commencing May 1, and by Mr. Tobias Matthay on alternate Wednesdays, at 7 p.m., commencing May 5.

FORTNIGHTLY CONCERTS, Saturdays, May 8 and 22, at 8 p.m.

CHAMBER CONCERT, Wednesday, May 26, at 3.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.
(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: PROFESSOR HUGH P. ALLEN, M.A., Mus. Doc.
Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

The MIDSUMMER HALF-TERM will commence on Monday, June 7, 1920.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC.

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

SUMMER TERM COMMENCED MONDAY, 26TH APRIL.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s. per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

There are two Orchestral Classes, viz.:—Mondays, Preparatory Orchestra at 11 a.m., for beginners who ultimately join the Principal's School Orchestra which meets on Friday mornings.

A GRAND ORCHESTRAL CONCERT will shortly be given at Queen's Hall. Full particulars will be announced.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c. may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

ADVANCE IN PRICES.

The prices of certain of the Novello publications were again advanced on April 1, 1919, but the charges are still unaltered in the advertisement columns.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.
Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.
Fee for the year, £36. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.
Systematic Course for the Training of Teachers included in the curriculum.
The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.
Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.
Principal: ALBERT J. CROSS, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.
All Branches of Music taught. Day and Evening Private Lessons.
Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.
"The Golden Web," Comedy Opera by GORING THOMAS, will be given by the Opera Class and Full Orchestra at the Midland Theatre on May 13, 14, and 15.
Single Subjects taught. Prospectus from 16, Albert Square.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

THE INCORPORATED

LONDON ACADEMY OF MUSIC,

22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3, and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.)

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ORCHESTRAL AND CHAMBER MUSIC CLASSES WEEKLY.

Frequent Students' Concerts. Examination in Music and Elocution, July and December. Spong Rhythmic Dancing. For Prospectus and Examination Syllabus apply to the

CENTRAL ACADEMY, 22, PRINCES STREET, CAVENDISH SQUARE, W. 1.

LONDON SOCIETY OF ORGANISTS.

President, 1920: SYDNEY H. NICHOLSON, M.A., Mus. B.
Hon. Treas.: J. Percy Baker, Mus.B. Hon. Sec.: J. Warriner, Mus.D.
All particulars as to membership from Hon. Sec., on application.
de Crespigny House, Denmark Hill, S.E. 5.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W. 2.

Founder: Mr. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., ARTHUR G. BATES.

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION.

Dr. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
Dr. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
Staff of Fifty-five Examiners. For full list *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in Scotland and Ireland in JUNE, and at all other Local Centres in JULY. Last days of entry, May 15th, and June 15th respectively.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date.

For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

COLLEGE OF VIOLINISTS,

LTD.

91, ST. MARTIN'S LANE, LONDON, W.C. 2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC

held in JUNE and DECEMBER

Syllabus on application to E. E. JACKSON, Hon. Secretary.

VICTORIA COLLEGE OF MUSIC.

LONDON.

Governors: Directors of the Victoria College Corporation, Ltd.

INCORPORATED 1891.

158, HOLLAND PARK AVENUE, KENSINGTON, W. 11.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O., A.R.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.

Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.

SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.

ORCHESTRAL CLASS for Ensemble Playing, Thursdays, at 12 (noon). Terms, £1 11s. 6d. per course.

All communications to be addressed to The Secretary.

THE TECHNIQUER

Invented and Patented by R. J. PITCHER, Mus. Bac.

For all Instrumentalists.

A wonderful boon to all with little time for practising. No one with small hands should be without it.

Used and recommended by the following distinguished musicians:

VICTOR BENHAM, Esq.; OSCAR BERINGER, Esq.;
AMBROSE COVIELLO, Esq.; SPENCER DYKE, Esq.;
HERBERT FRYER, Esq.; FREDERIC LAMOND, Esq.;
CHARLES REDDIE, Esq.; KALMAN RONAY, Esq., and many others.

Send for particulars and list of testimonials.
"Hand Development," 7d.
Secretary, Miss COOPER, 33, Orchard Street, W. 1.

How to play difficult music with ease. . . .

Pianists who wish to play the music which affords the greatest enjoyment and relaxation—the compositions of the world's greatest musicians—and who are averse to the drudgery of wearisome keyboard practising in order to obtain the necessary technical proficiency, will find the "Brain to Keyboard" method of the greatest possible help.

Practice on this system, much of it away from the keyboard, is never wearisome, and after some weeks of it, spending quite a short time every day, a degree of technical proficiency is obtained which would be otherwise impossible, even after years of keyboard practising for several hours daily.

Sir FREDERICK BRIDGE, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C.1.

The Three T's of the Successful Pianist

(Technique—Touch—Tone)

A SERIES OF

CORRESPONDENCE LESSONS

in Modern Pianoforte Playing

for the Serious Student who can appreciate Modern Principles.

Each lesson is personally conducted by Mr. Gillett. Technique is rapidly developed by interesting methods. Practice reduced to a minimum; individual difficulties speedily overcome; and in many cases the results are quite remarkable.

Many professional musicians with high musical honours—MUS. DOC., L.R.A.M., A.R.C.M., F.R.C.O., A.R.C.O., A.T.C.L., &c.—are taking this Course.

Write for full particulars, stating whether Beginner, Moderate or Advanced player, to:—

THE CHARLES A. GILLETT CORRESPONDENCE SCHOOL.

Studios:

11, SOUTH MOLTON ST., NEW BOND ST., LONDON, W. 1.

CHARLES TREE.

RECITAL-LECTURES ON VOCAL EASE.

The vocalist who is singing with *undue* effort, with a feeling of "use-of-throat," is wrong. Frontal position, *as in speech*, and correct breath-use to maintain that frontal position—this is what is usually termed "Italian production." It is as much English as Italian. An English soprano and a foreign baritone were the only two artists whose words came over the footlights at Covent Garden one particular night recently. Their voices rang clear and true. Why? Because they used them in a natural, easy, manner, *as in speech*. The soprano has been singing twenty-five years and her voice is still pure and fresh. She was trained in England.

Nottingham Guardian, March 23, 1920. "A delightful demonstration of vocal art, supplemented by sound advice to musical aspirants. Mr. Tree sang a series of songs to reveal his breadth of style and power of voice control. The ease and naturalness of his work were quite as instructive as his verbal counsel, and there must have been many in the audience who learned a good deal by force of example alone. Such vital points as correct enunciation and the avoidance of any tendency to "throatiness" were explained, and the correct methods clearly defined."

Nottingham Journal: The great secret of prolonging life of the voice was ease in singing. He demonstrated his theory by magnificent renderings of songs by Moussorgsky, Walford Davies, Herman, Stanford, &c.

Mr. Tree's book on "How to acquire ease of voice" (5/-).
If difficult to obtain, write direct to author.
Concerts, Lectures, &c.: Address, 29, King's Road, Chelsea, S.W 3.

BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 18TH TO 23RD, 1920.

SYLLABUS OF COMPETITIONS, 4½d.

Stamps, post free:

L. H. FRANCEYS, Hon. Sec., 91, Church Street, Blackpool.

ROYAL ACADEMY OF MUSIC.

MR. JAMES BATES will resume Lecture-Lessons on Voice-Culture and Class-Singing on Saturday, May 8, at 10 o'clock. The Class is open to School Teachers and Choir Trainers. For Syllabus, &c., apply Royal Academy of Music, Marylebone Road, N.W. 1.

DALCROZE EURHYTHMICS.

The SUMMER SCHOOL will be held at Oxford, August 16 to 28 inclusive.

CLASSES in RHYTHMIC MOVEMENT, SOLFEGE and IMPROVISATION.

Prospectus on application to—
THE DALCROZE SCHOOL OF EURHYTHMICS, LTD.
23, Store Street, London, W.C. 1.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.
Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF DURHAM.

Vice-Presidents:
THE VENERABLE ARCHDEACON OF MIDDLESEX.
THE REV. CANON W. DOUGLAS SPRINGETT, D.D. Oxon.
THE REV. SIR GEORGE RALPH FETHERSTON, BART., J.P

Warden:
DR. J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.

Chairman (Board of Examination):
DR. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.

BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

MUSICAL COMPOSITIONS REVISED.

LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND. ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS, ETC. MANY TESTIMONIALS RECEIVED.
Write, A. CARRINGTON BRIGGS,
Glenholme, The Common, Hessle, E. Yorks.

THE IDEAL METHOD
OF
MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,

SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

MR. W. H. BREARE
VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

THE BRITISH MUSIC SOCIETY
For BRITISH Music and Music in BRITAIN.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: DR. A. EAGLEFIELD HULL

MEMBERS (Full national, international, and local benefits, with full voting powers)—One Guinea a year, professionals and amateurs alike.

JUNIOR MEMBERS (up to the age of 21), (Full benefits but no voting powers. Monthly Bulletins, but no Year-Book)—Five Shillings a year.

SCHOOL MEMBERS—Five Shillings a year. One free lecture with grant of music, books on music, and Bulletins for School Library. Schools may even adopt Half-a-Crown or smaller subscription, but the total *minimum* subscription from a School Branch must be Seven Guineas a year.

In certain Branches there are:—

ASSOCIATES (Local benefits only, but no voting powers, and no Bulletins)—Five Shillings a year.

BULLETIN ASSOCIATES—Half-a-Guinea a year. Same advantages as Associates, with addition of Monthly Bulletins.

For further particulars regarding formation of Centres, Branches, &c., write to the Local Representative or Local Secretary, or to

THE GENERAL SECRETARY,
19, BERNERS STREET, LONDON, W. 1.

TO COMPOSERS AND MUSIC PUBLISHERS.
WANTED—SONGS AND BALLADS, humorous and sentimental, for publication in newspapers; composer or publisher to retain copyright; liberal fees paid. Send songs and state amount of fee required to "Grandidge" (Dept. T), 41, Corporation Street, Manchester.

PROFESSIONAL NOTICES.

G. B. GRANT (ALTO).
York Minster. Lay Clerk.

MOUNTFORD SCOTT (TENOR).
Assistant Vicar-Choral, St. Paul's Cathedral.
44, Cranbrook Park, Wood Green, N. 22.

MR. ERNEST A. FLAMBE (BASS).
Concerts, Oratorios, Receptions, &c.
"Judas Maccabæus," "Messiah," "Elijah," &c.
67, Ashbourne Avenue, Mitcham, Surrey.

OSWALD PEPPERCORN (VOICE SPECIALIST).
Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W.1.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

MISS LYDIA JOHN
A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

MR. MAURICE VICCARS
BARITONE.
41, Arvon Road, Highbury, N. 5.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

DIPLOMA POSTAL COURSES.
DR. NORMAN SPRANKLING
Mus. Doc. (Lond.).

NUMEROUS SUCCESSES AT FIRST ATTEMPT IN

MUS. DOC.
MUS. BAC.
F. R. C. O.
A. R. C. M.
L. R. A. M.
A. MUS. T. C. L.

48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

MUS. BAC. DEGREE
POSTAL COURSES FOR
"FIRST" AND "FINAL" MUS. BAC.

Latest Successes: 5 FIRST MUS. BAC
5 FINAL MUS. BAC.
2 FINAL MUS. DOC.

THESE STUDENTS PASSED AT FIRST ATTEMPT.
DR. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

A. R. C. M.
AND
L. R. A. M.
COMPLETE
POSTAL PREPARATION IN ALL PAPER WORK.
(Including the new A.R.C.M. requirements).
DR. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

MR. TRAVERS ADAMS returns thanks for letters. Vocal Classes shortly resumed. Intending pupils will receive copy, gratis, of latest work, "Physical Development in Relation to Perfect Voice-Production." Apply, 158, Holland Park Avenue, W.11.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.

*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted.—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

G. HUBI-NEWCOMBE

(LYRIC AUTHOR).

"Whisper and I shall hear" (Piccolomini), "Within your heart" (Trotère), "Love's Devotion" (A. F. Tate), "Heart's Delight" (Tosti), "A Summer Song" (Guy d'Hardelot), "I heard a Sweet Song," (Dorothy Foster), "Song of Gladness" (£100 Prize).

Adaptations and Translations. 1,200 Songs sold. 350 Adaptations.

Libretti for Cantatas, Operettas, Cycles, &c.

Of 350 Adaptations, not one failure to give great pleasure.

"OVERBURY," FURZE LANE, PURLEY, SURREY.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

SPECIAL CORRESPONDENCE COURSES:—

(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 33 " " "

MR. E. H. BIBBY, Mus.Bac., L.R.A.M., A.R.C.M., c/o FORSYTH BROS., Deansgate, Manchester.

In response to many requests, MR. BIBBY begs to announce that he has prepared the following *additional* CORRESPONDENCE COURSES:

(1.) The "Mus. Bac." Degree.
(2.) A.R.C.O. and F.R.C.O. Paper Work
(3.) A.T.C.L. and L.T.C.L. Paper Work.
(4.) The Associated Board Examinations in Rudiments, Harmony, and Counterpoint.

(Address as above.)

MR. G. W. BIRD, M.I.G.C.M., GIVES LESSONS on PIANO and ORGAN, at private residence. For terms, &c., apply The Stores, Evershot, Dorset.

DR. CROSSLEY.—SINGING, PIANO, COMPOSITION. Special Coach for Degrees, &c. Lessons at Forsyth Bros., Deansgate, Manchester; also by Correspondence. Terms, &c., Radcliffe, Manchester.

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 370 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.

Address: 106, Haverstock Hill, London, N.W. 3.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 32, Wigmore Street, W. 1.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net.
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.

The above, complete, will be forwarded (carriage paid) for £1 5s.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

L.R.A.M. and A.R.C.M.—TEACHING SINGING. Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.

RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.

"Tralee," Warwick Road, Cliftonville, Margate.

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher), Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler. Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

MEMORY.—MISS LILIAS MACKINNON, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

MUSIC MISTRESS (L.T.C.L.).—Experienced Teacher DESIRES POST. September. Non-resident. Associated Board Exams. Organist. School testimonials. "T. D.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ACCOMPLISHED MUSICIAN wishes to accompany a singer in practice. Coaching in interpretation of modern songs; hints on French, Italian and German diction. Terms, 5s. an hour. "S.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

WANTED, in SEPTEMBER NEXT, for Boys' Resident School, Canada, qualified MUSIC-MASTER, age 25 to 35, and single, to take organ in Chapel services, and to teach piano, and if possible violin. He will also be required to teach elementary subjects for part of the day—one who can teach Drawing will receive preference—and to take a certain amount of House duty. Salary, £280 to £300, with board and residence during school year. Passage out allowed. Apply, stating fully qualifications and experience to Rev. G. P. Woollcombe, Head-master, Ashbury College, Ottawa, Canada.

CELLIST (lady) desires SOLO ENGAGEMENTS, "At Homes, Concerts. "A.B.C.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W. 1.

POSTAL HARMONY. Terms, 15/- per twelve Lessons. Excellent results. Wickens, 3, Gordon Place, Newbury, Berks.

KING'S COLLEGE, CAMBRIDGE.—There is a VACANCY in the Choir for an ALTO CHORAL SCHOLAR. Choral Scholarships are tenable by those who intend to take a University Degree. The value of the Scholarship is £80 a year, with certain allowances. The Competition will be held on Tuesday, May 11. Applications to be sent in not later than May 4. For further information apply to The Dean, King's College, Cambridge.

ELY CATHEDRAL.—WANTED, TENOR LAY-CLERK. £110, with additional £50 if qualified to teach in Choir School. Apply, with testimonials and references, Precentor, Ely Cathedral.

TENOR REQUIRED.—(£12); also two lady CONTRALTOS (£10). For City Church. Good readers essential. Write Organist, St. Andrew Undershaft, Leadenhall Street, E.C.3.

ST. GEORGE'S CHAPEL, WINDSOR CASTLE.—There is a VACANCY for a TENOR LAY CLERK. Application for particulars should be made to H. Deane, Esq., Chapter Office, Windsor Castle, Windsor.

ARMAGH CATHEDRAL.—TENOR WANTED. Salary, £100. Light week-day duty. Leisure for additional employment. Apply, with testimonials and references, Chapter Clerk, Cathedral Close, Armagh.

PARISH CHURCH, Stoke Newington. TENOR WANTED immediately. Age under 35. Salary, £20. Apply by letter only, to Mr. Norman Collie, 9, Woodland Road, N. 16.

BASS and ALTO Singers REQUIRED. £15 per annum. Duties light. Good readers. Write Organist, St. Andrew Undershaft, Leadenhall Street, E.C.3.

DURHAM CATHEDRAL.

There is a VACANCY in the Choir of Durham Cathedral for ONE BARITONE SINGER. Applications, accompanied by testimonials and certificates of birth, must be sent on or before Saturday, 8th May, 1920, to the Chapter Clerk, The College, Durham, from whom further information may be obtained.

Notice of the Day of Trial will be sent only to selected candidates, and their travelling and other necessary expenses will be paid by the Dean and Chapter. The College, Durham, 7th April, 1920.

ARMAGH CATHEDRAL.—ORGANIST WANTED. Salary commencing at £200. Applications, with testimonials and qualifications, to be sent to Chapter Clerk, Cathedral Close, Armagh.

ORGANIST AND CHOIRMASTER WANTED, for Long rcw U.F. Church, Campbeltown. Salary £100. Good field for capable teacher (instrumental and vocal). Applications, with copies of testimonials, to D. Ralston, Stanley Place, Campbeltown, Argyllshire.

ORGANIST and CHOIRMASTER REQUIRED for Holy Trinity, Cheltenham. Salary, 50 guineas per annum. Applications to Vicar, Holy Trinity Vicarage, Cheltenham.

ORGANIST AND CHOIRMASTER WANTED for Weston-super-Mare Parish Church. Voice-production and care and control of Choir-boys essential. Musical Degree desirable. Salary, £100. Apply, Rector, Weston-super-Mare.

ASSISTANT-ORGANIST (voluntary) REQUIRED at a South London Church. Simple Services. Modern electric 3-manual organ. Write, Organist, 7, Martindale Road, S.W. 12.

EXPERIENCED ORGANIST and CHOIRMISTRESS DESIRES APPOINTMENT, or would exchange. Teaching connection essential. Highly recommended. Would deputise during August. 13 years present post. "L.T.C.L.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ORGANIST (young), or as ASSISTANT, requires POST at Church. N.W. London preferred. Apply, Craxford, 34, Westholm, Hampstead Garden Suburb, N.W. 4.

MUSIC-MASTER REQUIRES POSITION in Public or Private School. Thoroughly experienced in Teaching of Pianoforte, Organ, and Voice-Production. Write, Victor H. Burraston, Coniston, Hayward's Road, Cheltenham.

ACCOMPANIST desires NIGHTLY ENGAGEMENTS. Ex-Service man, and has previously Accompanied well-known Artists. Address, 216, Lewisham High Road, S.E. 4.

GOOD PRIVATE TEACHING CONNECTION FOR DISPOSAL. Established 15 years, Mitcham, Balham and Tooting districts. Subjects—Pianoforte, Singing, Harmony. Excellent chance for qualified young musician to make a good start. Reason for selling—going to Australia, July next, to join remainder of family. Purchaser can rely on every assistance being given to maintain a good percentage of pupils on hand by personal recommendation. First nearest offer to £100 accepted. Every investigation solicited. A sound, going concern, over fifty pupils. Purchaser will receive due consideration for unexpired period of terms.

EDWIN R. EVANS, A.Mus. T.C.L.,
"Trebarwith," Streatham Road, Mitcham, Surrey.

LYRICS.—COMIC—SENTIMENTAL—RELIGIOUS. Terms on application. Maurice, 46, Shaftesbury Road, W. 6.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

MASSIVE TWO-MANUAL PEDAL ORGAN, Dominion Orchestral Organ Co. 25 stops, couplers, hand and foot blowers. New. Would suit teacher, student, mission or chapel. Price. 150 guineas, or offer. Sacrifice. Full specification, 180, South bank Road, Southport.

FOR SALE.—CHAMBER ORGAN by Parsons. Ewart, 99, Fairfield Street, Wandsworth, S.W. 18.

ORGAN (Æolian Pipe) FOR SALE; 2 Manuals, 22 Stops. Oak case. Now stored in London, ready for immediate erection. Write Box 4766, Scripps Advertisement Agency, South Molton Street, W. 1.

FOR SALE.—Two-Manual and Pedal Pipe ORGAN, by Bishop. Ten Stops. Electrically blown. Apply, "B.," 84, Oxford Gardens, W. 10.

SALE.—Steinway Concert Grand. Excellent condition. Price £165. Apply, Douglas, Post Office, Riccall, Yorks.

FOR SALE.—Double-Manual Alexandré HARMONIUM. Eight half-sets of reeds. Suit fair-sized Church or all. Further particulars, apply, Miles, 55, Morel St., Barry, S. Wales.

PIANO PEDALS and ORGAN STOOL complete. Perfect condition. £14. 1, Damer Terrace, Chelsea, S.W. 10.

MUSIC COPIED, 4d. per page. Transposition. Compositions revised. Picollet, 24, Hampton Rd., Twickenham, Middlesex.

WANTED.—'CELLO STUDIES (40), by Dotzauer, Augener 7771. Byng Johnson, 4, Camden Crescent, Bath.

WANTED, "MUSICAL TIMES," February, 1920. Manager, Boots' Book Department, Lincoln.

"MUSICAL TIMES," with music complete, 1872-1893 inclusive. Offers requested. Reply, Mrs. Murphy, 39, Wellington Park, Belfast.

TENORS should BUY SET of TWO SONGS: "I think on Thee" and "Absence" (Oakley). Compass: E flat to G. Price 2/- the Set. Weekes & Co., 14, Hanover St., W. 1.

BARITONES AND BASSES should buy Song, "THE SILENT LAND" (Oakley). Compass: A to D. Price 2/-. Weekes & Co., 14, Hanover Street, W. 1.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.

DEAR SIRS,—I have opened many organs by various builders, but I wish to say this. That I have never played on a finer Pedal Board than the one which you make.

ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: Cash, or instalments of 20s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to

THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.
London Address: 11, Ashlake Road, Streatham, S.W. 16.

LEAMINGTON AND COUNTY

Open Competitive Musical Festival.

EXTENSION OF CLOSING DATE FOR ENTRIES TO MAY 10TH.

LATE ENTRIES (2s. 6d. extra each class) ACCEPTED UP TO MAY 17th.

Write: The Secretary, Town Hall, Leamington Spa.

UNIVERSITY COLLEGE, READING.

HALLS OF RESIDENCE:

WANTAGE HALL (Men). WESSEX HALL (Women).
ST. PATRICK'S HALL (Men). ST. GEORGE'S HALL (Women).
ST. ANDREW'S HALL (Women). CINTRA LODGE (Women).

SCHOLARSHIPS IN MUSIC.

An EXAMINATION for one or more SCHOLARSHIPS in Music, each of about £26 per annum, open to men and women, and tenable at the College for not more than three years, will be held at the College on July 14, 1920. Candidates must offer Singing, Pianoforte, Violin, Viola, Violoncello, or Organ as a principal subject. Entries must be sent in by June 30, 1920. Further particulars of these and other Scholarships, and prospectuses of the College, may be obtained from the Registrar, University College, Reading.

FRANCIS H. WRIGHT, Registrar.

COMPOSITIONS BY A. R. GAUL.

CANTATAS.

s. d.

HOLY CITY, THE. (Op. 36.) A SACRED CANTATA. (S.A.T. BAR. SOLI.)

Full Score and Orchestral Parts, MS.
Vocal Score, New Edition, with Prologue ... 2 6
Ditto ... paper boards 3 6
Ditto ... cloth 4 0
Ditto. Tonic Sol-fa ... 1 0
Vocal Parts... each 1 0
Book of Words (per 100) ... 5 0

ISRAEL IN THE WILDERNESS. (Op. 43.) A CANTATA. (S.T.BAR. SOLI.) Words by JETTA VOGEL.

Full Score and Orchestral Parts, MS.
Vocal Score ... 2 6
Ditto ... paper boards 3 6
Ditto ... cloth 4 0
Ditto. Tonic Sol-fa ... 1 0
Book of Words (per 100) ... 5 0

JOAN OF ARC. (Op. 41.) A CANTATA. (S.T.BAR.BAR. SOLI.) Words by FREDERICK ENOCH.

Full Score and Orchestral Parts, MS.
Vocal Score ... 2 6
Ditto ... paper boards 3 6
Ditto ... cloth 4 0
Ditto. Tonic Sol-fa ... 1 0
Vocal Parts... each 1 0
Book of Words (per 100) ... 7 6
The Accompaniments, arranged for Pianoforte and Harmonium (instead of Orchestra) by J. W. ELLIOTT ... 7 6

PASSION SERVICE. (Op. 37.) (S.A.T.BAR.B.SOLI.)

Full Score and Orchestral Parts, MS.
Vocal Score ... 2 6
Ditto ... paper boards 3 6
Ditto ... cloth 4 0
Book of Words (per 100) ... 7 6

RUTH. (Op. 34.) A SACRED CANTATA. (S.S.A.B. SOLI.) Words by EDWARD OXENFORD.

Full Score and Orchestral Parts, MS.
Vocal Score (New and Revised Edition) ... 2 0
Ditto ... paper boards 3 0
Ditto ... cloth 4 0
Ditto. Tonic Sol-fa ... 0 9
Ditto. Choruses only ... 1 0
Book of Words (per 100) ... 5 0

SCHOOL CANTATAS, ETC.

AROUND THE WINTER FIRE. A CANTATA FOR FEMALE VOICES. (S.S.A. SOLI and S.S.A. CHORUS.) Words by SHAPCOTT WENSLEY.

Vocal Score ... 2 0
Ditto. Tonic Sol-fa ... 0 9
Book of Words (per 100) ... 10 0

HARE AND THE TORTOISE, THE. A SCHOOL CANTATA. CHORUSES IN ONE OR TWO PARTS. Words by SHAPCOTT WENSLEY.

Vocal Score (Staff and Tonic Sol-fa combined) ... 1 0
Ditto. Tonic Sol-fa ... 0 6
Book of Words (per 100) ... 12 6

UNION JACK, THE. A UNISON SONG WITH ACTIONS. Words by SHAPCOTT WENSLEY.

Full Score, MS.
Vocal Score, Staff and Tonic Sol-fa combined ... 0 6
Vocal Part only ditto ... 0 2
Vocal Score, arranged for S.A.T.B. ... 0 4
String Parts (4) ... 2 0
Wind Parts ... 3 0
Flags can be hired at ½d. each per week.

PIANOFORTE.

Presto Alla Tarantella (Op. 28) ... 2 0

ORGAN.

Andante con Moto. (Village Organist, Book 1)... 1 0
Concluding Voluntary (,, ,, ,, 2) ... 1 0
Communion (,, ,, ,, 9) ... 1 0
Six Movements from "The Holy City." Arranged—
1. Contemplation
2. No Shadows yonder
3. Eye hath not seen
4. These are they
5. List! the Cherubic Host
6. Adoration
} 2 6

SEPARATE NUMBERS FROM THE CHORAL WORKS.

HOLY CITY.

s. d.

For thee, O dear, dear country ... 0 2
Great and marvellous ... 0 4
Let the Heavens rejoice ... 0 4
List! the Cherubic Host ... 0 3
No shadows yonder (Sol-fa, 1½d.) ... 0 2
They that sow in tears (Sol-fa, 2d.)... 0 3
Thine is the kingdom (Sol-fa, 2d.) ... 0 3

ISRAEL IN THE WILDERNESS.

As the Manna falling ... 0 3
The guiding Pillar (March) ... 0 3

JOAN OF ARC.

Ave Maria (In the Cathedral) ... 0 3
Hail to the beautiful morning of May ... 0 3
On to the battle, on! (Battle March)... 0 4
Who would not fight for freedom ... 0 2

PASSION SERVICE.

The denial in the palace ... 0 4
The Holy Sepulchre ... 0 6
The Mockery on Calvary ... 0 6
The shadow of death ... 0 6
The traitor at the table ... 0 4
The unjust condemnation ... 0 4

RUTH.

Daybreak (Intermezzo)—
Hark! Hark! the cymbals clash (Wedding Chorus) ... 0 4
Look down, O Lord (Night-fall) ... 0 2
Rejoice! for blessings round us fall ... 0 4
See the golden rays of morning (Reapers' Chorus) ... 0 3

ANTHEMS, ETC.

Behold the heaven of Heavens (T. Solo and Chorus) ... 0 3
Grant, we beseech Thee ... 0 3
Hark the glad sound (Advent) ... 0 3
Jesus Christ is risen to-day (Easter) (Sol-fa, 1½d.) ... 0 4
Let the people praise Thee (Harvest) (Sol-fa, 1½d.) ... 0 1½
Let Thy merciful ears (Sol-fa, 1½d.) ... 0 1½
O be joyful in the Lord (Harvest) (Sol-fa, 1½d.) ... 0 1½
O God, Who hast prepared ... 0 2
Rejoice in the Lord alway ... 0 3
Sing, O heavens (Christmas) (Sol-fa, 1½d.) ... 0 1½
The eyes of all wait upon Thee (Harvest) (Sol-fa, 1½d.)... 0 1½
There were shepherds (Sol-fa, 2d.) ... 0 3
This is the day (Easter) (Sol-fa, 1½d.) ... 0 1½
While the earth remaineth (Harvest) (Sol-fa, 1½d.) ... 0 4
Two Hymns—
Lead, kindly Light
No shadows yonder
} ... 0 2

SONGS.

Eye hath not seen ("The Holy City"). In G and B flat each 2 0
Ferry Maiden, The. A Barcarolle (Weatherley). Mezzo-Soprano ... 2 0
Ruth (Entreat me not to leave thee). Soprano ... 1 6
Song of the Brook (Souvenir Song Book) ... 3 0
Who would not fight for freedom (Patriotic Song, "Joan of Arc"). Baritone ... 0 2

PART-SONGS.

Daybreak (Sol-fa, 1½d.) ... 0 3
Erl-King, The ... 0 3
Ferry Maiden, The (Sol-fa, 1d.) ... 0 1½
Footsteps of angels, The ... 0 3
Harvest Feast, The (Sol-fa, 1½d.) ... 0 3
I saw the moon rise clear ... 0 1½
Jack Frost (Sol-fa, 1½d.) ... 0 3
Lord Ullin's daughter (A.T.B.B.) ... 0 4
Oh, for the swords of former times ... 0 1½
Old Neptune (Sol-fa, 1½d.) ... 0 3
Silent land, The (Sol-fa, 1½d.) ... 0 3
Ditto. Two-part ... 0 3
Singers, The (Sol-fa, 1½d.) ... 0 2
Treasures of the deep, The (Sol-fa, 1½d.)... 0 1½
Union Jack, The ... 0 4

SCHOOL MUSIC.

Around the winter fire. Cantata. (Sol-fa, 9d.) ... 2 0
*Britannia's Flag. (Unison Song) ... 0 1½
*Dickory Dock. (Unison and Three-part Chorus) ... 0 1½
*Hare and the Tortoise, The. Cantata. (Sol-fa, 6d.) ... 1 0
*Song of the Brook. (Unison) ... 0 1½
*Union Jack, The. (Unison) ... 0 6
*Ditto. (Vocal Part only) ... 0 2
(* Staff and Tonic Sol-fa combined.)

March, 1920.

LONDON: NOVELLO AND COMPANY, LIMITED.

TRINITY COLLEGE OF MUSIC.

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.
Director of Studies: C. W. PEARCE, Mus. D.
Director of Examinations: E. F. HORNER, Mus. D.

May 5th and 19th, at 3 p.m.—Students' Concerts.

May 12th, at 3 p.m.—Organ and Pianoforte Recital by Mr. Edward d'Evry, F.T.C.L., F.R.C.O.

May 13th, at 4 p.m.—Dr. C. W. Pearce lectures on "The Polyphonic Period."

May 26th, at 3 p.m.—Lecture-Recital by Mr. Dawson Freer. Subject: "Songs—good and bad."

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of Subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

An Approved Special Course for the Training of Music Teachers has been instituted to meet the requirements of the Teachers' Registration Council.

The Orchestral, Choral, the Operatic, and Chamber Music Classes are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned. C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

ALBERT COATES

FOUR OLD ENGLISH DANCES

FOR THE PIANOFORTE.

1. THE MAYPOLE DANCE
2. GOLDEN WEDDING
3. YOUTHS AND MAIDENS
4. THE WEDDING DANCE

Complete, 3s. net.

"Many people will be curious to make acquaintance with Mr. Coates's music. . . . These four dance-movements are simplicity itself—a thoroughly graceful and healthy simplicity."—*Daily Mail.*

ELKIN & CO., LTD.,

8 & 10, Beak Street, Regent Street,
London, W. 1.

BROADWOOD PIANOS

BOSWORTH & Co., Limited.

THE PIANOFORTE COMPOSITIONS OF
THE AMERICAN TONE-POET

ALBERT KÜSSNER

are now our property. They have up to now achieved a sale of *over* 500,000 copies. They have been most favourably received for their poetic refinement, and are technically within the reach of all. *The fame of the following is world-wide:*

At Parting	A Story in Tone...	2/-
Moon Moths	Three Gems of Thought ...	3/-
The Evening Hour	Full of Melodic Beauty	2/-
Entreaty	Melody in the left hand	2/-

Hesitation, 2/-. Memories, 2/-. Dawn, 2/.
By Candle Light, Melody for little fingers, 1/-.
When Daisies Sleep, Song without words, 1/6.
Dance of the Wood Nymphs, 2/-.
Etc., Etc., Etc.
At any Music Sellers'.

BOSWORTH & Co., Ltd.,
8, Heddon Street, Regent Street, London, W. 1.

Publishers of the Five Great Piano Methods: 'Beringer's Tutor,' 'Ward's Progressive Tutor,' 'Hemy's Tutor,' 'Wickins' Rapid Tutor,' Graham P. Moore's 'First Principles.'
Publishers of 'Sevcik's Violin Method.' 'Beringer's Daily Technical Studies,' Macfarren's 'The Child's First Music Lessons,' 'Sepping's Tiny Tunes Method,' Etc.

This adaptation has been made by Sir Edward Elgar, O.M., at the request of the LEAGUE OF ARTS, to whom it is dedicated. It is specially intended for the performance at the Dedication of the Cenotaph and similar ceremonies throughout the country.

WITH PROUD THANKSGIVING

CHORUS

BY

LAURENCE BINYON

AND

EDWARD ELGAR

Arranged from "For the Fallen" for S.A.T.B. with accompaniment for Military or Brass Band, or Organ or Pianoforte.

Price Sixpence.

London: Novello and Company, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR

MAY 1 1920

THE VISIT OF THE NEW YORK SYMPHONY ORCHESTRA

Arrangements for this important event are now proceeding. We have first to announce that His Majesty The King has graciously consented to honour the series of concerts by his patronage. The prestige thus conferred on the visit will give great satisfaction to musicians on both sides of the Atlantic.

Another development is the formation of a large and influential General Committee, of which the following is a list of members:

His Excellency The American Ambassador.
Her Grace The Duchess of Manchester.
The Rt. Hon. The Earl Curzon of Kedleston, K.G.
The Rt. Hon. The Earl of Donoughmore, K.P.
The Rt. Hon. The Earl of Plymouth, C.B.
The Rt. Hon. The Earl of Reading, G.C.B.
The Rt. Hon. Helen Countess of Radnor.
The Rt. Hon. Cora Countess of Strafford.
The Rt. Hon. The Viscount Bryce, O.M.
The Rt. Hon. The Viscountess Astor, M.P.
The Rt. Hon. The Viscountess Helmsley.
The Rt. Hon. The Lady Northcote.
The Rt. Hon. Lord Stuart of Wortley.
The Rt. Hon. Lord Arthur Hill.
The Lady Arthur Hill.
The Hon. Sir Alexander Nelson Hood (Duke of Bronte.)
Sir G. Anderson Critchett, Bt., K.C.V.O.
The Rt. Hon. Sir Gilbert Parker, Bt.
Lady Parker.
The Rt. Hon. The Lady Mayoress.
Lady Randolph Churchill, C.I.
Brig.-Gen. Sir A. G. Balfour, K.B.E., C.B.
Sir James Boyton.
Sir Vincent Caillard.
Sir Ernest Clarke.
Prof. Sir James Dewar.
Vice-Chancellor Sir Henry Hadow.
Sir Alexander B. W. Kennedy.
Sir William Lancaster.
Sir John McClure.
Lady Stanford.

Dame Nellie Melba.
Dame Butt-Rumford.
Philip Agnew, Esq.
Dr. W. G. Alcock, M.V.O.
W. H. Ash, Esq.
Dr. E. C. Bairstow.
John Barker, Esq.
Dr. R. H. Bellairs.
Dr. G. J. Bennett.
Lt.-Col. Lionel Benson, J.P.
Dr. J. C. Bridge.
Adrian C. Boult, Esq.
Prof. P. C. Buck.
Miss Nellie Chaplin.
The Hon. Mrs. Spender-Clay.
John Coates, Esq.
Ben Davies, Esq.
Prof. H. Walford Davies.
E. J. Dent, Esq.
T. F. Dunhill, Esq.
Dr. Eaton Faning.
Col. Alexander Finlay.
Myles B. Foster, Esq.
L. G. Foster, Esq.
Mrs. L. G. Foster.
Rev. Canon F. W. Galpin.
Dan Godfrey, Esq.
Dr. Alan Gray.
A. C. Hunter, Esq.
Dr. J. W. Ivimey.
Joseph Ivimey, Esq.
Ernest Jacobs, Esq.
Dr. N. Kilburn.
W. J. Kipps, Esq.
H. C. Lafontaine, Esq.
W. H. Leslie, Esq.
Harry R. Lewis, Esq.
G. A. Macmillan, Esq.
Dr. Charles Macpherson.
Stewart Macpherson, Esq.
J. A. Fuller-Maitland, Esq.
Charles Manners, Esq.
Tobias Matthay, Esq.
Madame Fanny Moody.
Edward W. Nicholls, Esq.
Sydney H. Nicholson, Esq.
Louis N. Parker, Esq.
Dr. C. W. Pearce.
W. Ambrose P. Porter, Esq.
Miss Prendergast.
Mrs. Stansfield Prior.
E. Stanley Roper, Esq.
Kennerley Rumford, Esq.
Charles Kennedy Scott, Esq.
Walter M. Scott, Esq.
Dr. F. G. Shinn.
Robert P. Skinner, Esq.
Col. Cameron F. Somerville.
Col. John C. Somerville.
Charlton Speer, Esq.
Dr. W. H. Speer.
W. Barclay Squire, Esq.
Oscar W. Street, Esq.
Herbert Sullivan, Esq.
Prof. C. Sanford Terry, J.P., Litt.D.
Henry D. Truscott, Esq.
Albert Visetti, Esq.
William Wallace, Esq.
Dr. J. Warriner.
C. F. Abdy Williams, Esq.
Capt. Albert Williams, M.V.O., Mus. Doc.
Dr. R. Vaughan Williams.
J. S. Wood, Esq.

Further particulars of the concerts will be found in the announcement on our first page.

THE SYMPHONIC WORKS OF W. H. BELL

By M. van SOMEREN-GODFERY

In the period 1916-19, W. H. Bell has contributed three compositions of big calibre in symphonic literature—a set of Symphonic Variations in G, and two Symphonies, No. 2 in A, and No. 3 in F. The usual charge of neglecting their countrymen's work cannot be brought against British conductors in this case, as the works are still in MS., and have not yet been introduced into England. This, however, will shortly be remedied, and at least one of the scores will be available in print, which is fortunate, as there can be little doubt as to the real value of all three works.

The production of symphonies of outstanding worth is all too rare; yet the writer, while wishing to avoid comparisons, cannot help recording his firm conviction that these works may be classed with the best of their kind, whether amongst old or new. This statement will perhaps be regarded as unduly optimistic. It is made, however, with due deliberation, after a careful study of the scores, and after hearing the compositions in question performed in juxtaposition with symphonies of Beethoven, Brahms, César Franck, and Glazounov. Reasons for such a decision may be briefly summarised in the composer's

(*a*) Power of invention of beautiful subject-matter, having at once individuality and possibilities of development along with sufficient strength to bear the weight of the work that is to be built upon it;

(*b*) Ability to handle this material, and to mould it into one of the large forms of orchestral composition in which music reaches its highest expression as a mode of logical thought. This implies a mastery of form, economy of means, and, above all, sincerity.

Each work is absolute music as apart from programme music. Although complex in structure,

there is complete absence of eccentricity or mannerism, and the present writer feels that their sanity and general dignity of atmosphere (though humour is by no means absent) must soon win for them a lasting place, if they are once given a chance of becoming well known.

So far performances have been limited to Cape Town, where the Symphonies were written. Fine renderings have been achieved notwithstanding the fact that the Municipal Orchestra is far too small effectively to cope with such fully scored compositions.

The modernity of these works lies in their texture, and it is from this point of view that first performances may seem baffling to those who have not heard much new music. Their style is very contrapuntal, and the instrumental grouping unconventional. Thus, though no special harmonic trait is noticeable, as in Scriabin's later orchestral poems, the web of sound is often quite new to the ear, in spite of the material being largely diatonic. Much light has been thrown on the subject in the chapters on 'Texture' in Sir Hubert Parry's 'Style in Musical Art.' No better introduction to the study of modern orchestration could be imagined.

From these general considerations we may pass to the individual works. Some indulgence must be craved for the music examples. These have mostly been confined to thematic material, owing to the impossibility of presenting any adequate idea of the actual instrumentation in the space available. The works will be taken in the chronological order of their composition.

SYMPHONIC VARIATIONS.

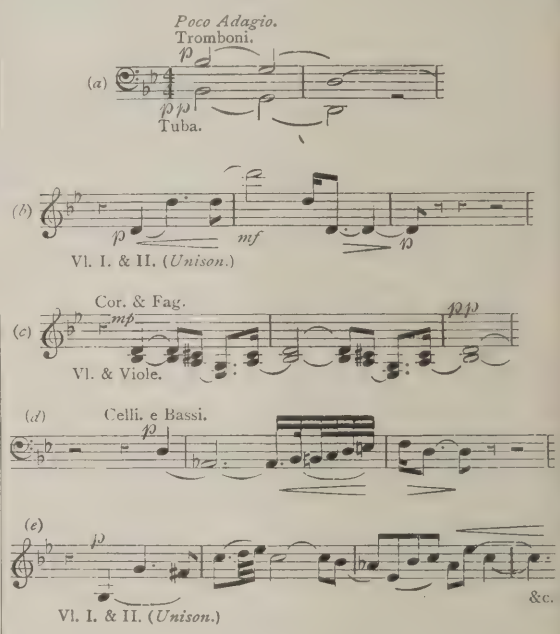
This work was first produced in August, 1917, by the Cape Town Municipal Orchestra, under Theo. Wendt. There have been two subsequent performances, and there would doubtless have been others—for one cannot imagine that a man of Wendt's enterprise would let such a fine thing rest—but for the fact that war exigencies sadly reduced the orchestral personnel. Reconstruction will however take place here, as elsewhere.

The Variations now to be described are a second version, which is to be their final form. After one performance of the original, the composer entirely recast them, retaining little but the theme—surely an example of real doggedness.

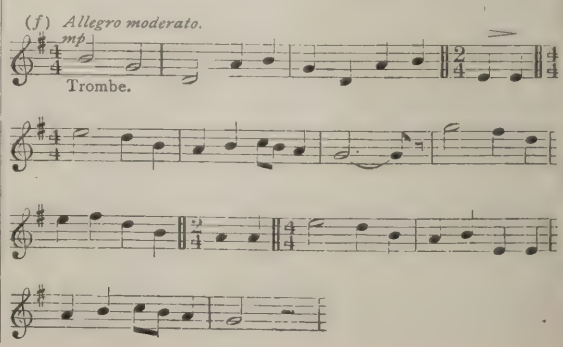
The score, bearing the date 1916-17, is the longest and most intricate of the three under consideration. Of about the same length, and of as sincere intention, it accomplishes in absolute music much that Strauss has done in his 'Don Quixote,' with the notable difference that the grotesque element is relegated.

Adapting the variation form to his own needs the composer has set an excellent model for the future. The traditional form of orchestral variations leaves much to be desired. The break between each variation is a serious defect from the listener's point of view, and is not in accordance with the spirit of the times. Bell has avoided any such stilted form. His work falls into three sections; an *Introduction*, the *Variations* themselves, eighteen in number, and a *Finale*. Throughout there is no break, each section and each variation leading naturally into the next, though there are many changes of time-signature and of pace, the latter being mostly gradual. The orchestra employed is large, comprising three flutes (piccolo), two oboes, cor anglais, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, glockenspiel, triangle, xylophone, Indian drum, timpani, bass-drum, cymbals, celesta, harp, and strings.

The *Introduction*, opening solemnly in G minor, *Poco adagio* 4-4, consists of an exposition of the thematic material employed, other than the main theme. This is made up of a number of short *motifs*, (*a*) to (*e*), given in the order of their appearance:



These all occur within the first few bars, both singly and in combination, and continually appear throughout the work in various forms. They are worked up with increasing pace to a big *fortissimo* for the whole orchestra, which calms down for the announcement of the main theme (*f*):



which has already been foreshadowed in (*a*) and (*e*). This is given out by a solo trumpet under a high tremolo of *divisi* strings. Purely diatonic harmonies are used, but a delightful colour is obtained by *pizzicato* strings in unison with the trumpet, and a short figure on the celesta, imitated by the flutes. The beautiful theme deserves special study, as the whole genius of the work is centred in it. Attention may be drawn to:

(*a*) Its simple diatonic nature and obvious suitability for development;

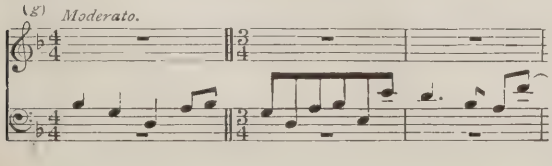
(*b*) Its perfect balance, combined with an absence of squareness of rhythm;

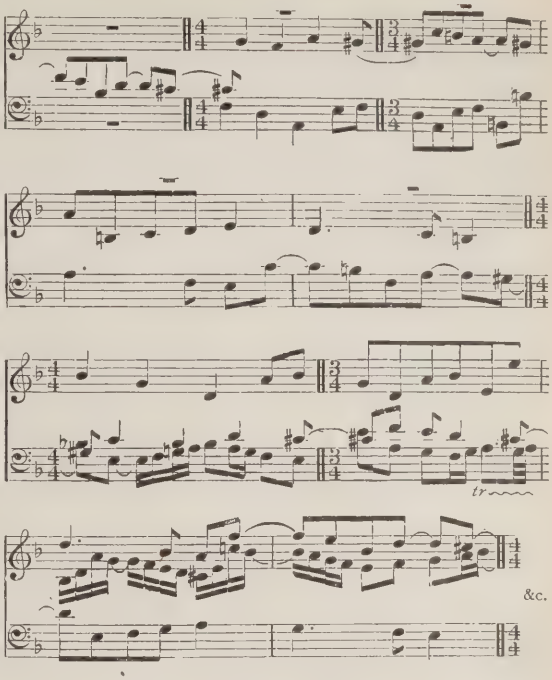
(*c*) Its characteristic octave leaps.

The three following variations consist of a repetition of the theme without change of key or rhythm, but with contrasted orchestration. In each case the first bar of the new variation overlaps the cadence of the previous one. The tonality and theme having been well established, the remaining variations proceed to throw new light on the latter from many points of view, and it is developed through continuous changes of rhythm, tempo, and tonality. It would be idle to attempt to follow this in detail within the limitations of this article. The work must be heard. Its outstanding feature is continuity of evolution, a quality that can hardly be conveyed in a written description, and one to which the Variations owe much of their greatness.

Attention may be directed to a few outstanding points. Variations Nos. 6 and 7 are in free rhythm, the time-signatures employing 3-4, 4-4, 5-4 and 2-4 tempi, and changing in nearly every bar. A variant of the theme from this section is used in the Fugue in the *Finale*. Part of the exposition of this is given in (*g*). Nos. 8 and 9, in waltz rhythms, are comparatively lightly scored, and take the place of a *Scherzo* in a Symphony. No. 10 is built on a ground bass of the first three notes of the theme, repeated by the trombones. Nos. 16 and 17 are of an Oriental atmosphere, with a repeated figure on the Indian drum and effective short solos for violin and 'cello.

In No. 18 much is heard of the harp, celesta, glockenspiel, and triangle in combination. This leads into the *Finale*. Here a new colour is introduced by the xylophone—a rare visitor in serious scores—and further extended use is made of all the percussion instruments playing *piano*. A *reprise* of *motifs* from the various sections works up to the biggest climax of the work, *molto appassionato*. This is followed by a fugal treatment of the variant of the theme to which reference has already been made:





After some further working out, a long *diminuendo* leads to a *pianissimo* restatement of the theme on the flute, with the lightest possible accompaniment. With this, so to speak, tender farewell to the theme, a masterly work ends.

(To be continued.)

EXPRESSION AND DICTION

By Agnes J. Larkcom

The art of expression rests entirely upon sympathy and understanding. It should be studied from first principles, and not from isolated examples of poetry and music. Words and musical signs are inadequate to convey all the meaning which lies behind the concrete signs and symbols. Only by insight and imagination can we ever hope to interpret the real meaning of great poets and musicians. Our ambition ought to be to train and develop our resources until we are able in some degree to enter into their state of mind, to see from their point of view, share their emotions, and rise to their ideals. If we accept this conclusion, it will be seen at once that no one can adequately express the ideas of the great unless he has the germs of their ideas in himself. It is hopeless for the mean, limited, and coarse to think they can ever put before us the measure of the refined and lofty soul. The mirror only reflects perfectly when it is true—the string only responds to its own period of vibration.

A fine artist interpreter, then, may be considered to contain in himself the same kind of capacities for feeling and expression as those which animate the creative genius whose works he seeks to interpret. The latter is probably more specially gifted in power of observation, concentration,

constructive ability, and skill in statement; but the differences cannot be great in kind, though they may be considerable in degree. It is pitiful to see the frivolous, petty, uneducated singer or performer struggling with the masterpieces of Art. He can never reach their heights. Imagination, character, and education are the first necessities for the student of really fine art, and we need not concern ourselves with the wants of those whose ambitions are satisfied with lower levels of achievement.

It is somewhat difficult to define 'beauty' or explain what is meant by a work of fine art. People often say: 'Beauty is only a convention—one person thinks a thing beautiful which another considers hideous.' Yet beauty is very real indeed. The much-quoted line of Keats: 'A thing of beauty is a joy for ever,' may perhaps give us the solution of the problem. Those things are beautiful which stimulate the higher emotions and give us that ineffable uplifted sensation of which we are all conscious at times. It is the kind of rapture we experience when in the presence of some of the marvels of nature, or when we are impressed by the wonderful majesty of noble architecture, fine music, or inspired poetry. For a brief space something exquisite seems to be added to life which no amount of physical pleasure can ever give. It is the momentary union of the spirit with the ideal and the infinite, towards which it blindly and feebly gropes through the greater part of existence.

When this stimulation and exaltation are caused by seeing or hearing or understanding something produced by human agency, we can consider that production to be a work of fine art.

I have spoken of education as being necessary to the interpretative artist, and side by side with education of the mind must go the training of the physical organs employed in voice-production. After the lungs and throat have been developed and strengthened, the articulatory organs need very definite attention from the singer. Good and beautiful diction is interpretation's skilled handmaiden. By diction I mean the correct pronunciation and clear enunciation of words, added to a way of expressing them which conveys their full spiritual value clearly and truly to the mind of the listener. Words may be sung distinctly but not beautifully, beautifully but not distinctly, or both beautifully and distinctly but not expressively. Occasionally when listening to some of the shining lights of the music-hall stage I have been amazed and perhaps envious of the sharp clearness with which every word fell on the ear, while at the same time the effect was often ugly and unpleasant. Clarity alone does not satisfy us. Words seem to have a life of their own. Every inflection of the voice affects their importance.

Mood is suggested by the colour of the vowels, but consonants are the real means of expression. Every emotion affects the physical condition more or less, and the results of that affection are apparent in the way we enunciate our words.

The vocal artist must study the effects of emotion on the articulatory organs, and by careful observation and practice become capable of reproducing at will the same conditions as those which are the spontaneous outcome of real feeling.

The letters of the English alphabet can be roughly divided into three groups. These overlap a little, but are good enough to work from. The first group contains all the vowels or sound carriers. A vowel technically is a vocal sound that passes through a tube which varies in shape but is always open and unobstructed. The second group includes all the voiced consonants, *i.e.*, the consonants which need vocal tone to form them, but which are always heard through an obstruction such as the lips in *m*, the tongue and teeth in *th*, the teeth and lower lip in *v*, &c., &c.

The third group includes the aspirates, hisses, and nearly all the explosives, such as *s*, *sh*, *f*, *t*, *p*, *k*, *ch*. It will be noticed that these are little noises which interrupt the flow of vocal continuity. The few consonants which do not quite fall into these groups are *b*, *d*, *g*, and *j*. These are explosives, but have a faint vocal quality. They are not sustainable. The student ought to practise these instruments of expression separately, assiduously, and carefully. The colour of vowels should be varied, and different degrees of length and energy should be given to the consonants until they become his perfect and obedient servants.

A good deal of beautiful vocal expression is the result of intuitive feeling and sympathy, but I think the teacher ought to study the expression of the emotions scientifically. Such things as love, joy, fear, anger, and indignation have signs with which we are all familiar. Language is full of such expressions as: 'Her face relaxed into a smile'; 'His face contracted into a frown'; 'He set his teeth and clenched his hands with rage,' &c. Rage and anger are accompanied by the contraction which precedes a spring or violent movement. Fear is shown by shrinking, joy by a kind of expansion, while all the soft and sympathetic emotions are accompanied by a state of relaxation and flexibility. One or two examples may be useful. Watch a mother fondling a little child. Each movement is tender and gentle so as not to cause the least discomfort. Every muscle seems to become a soft pillow for the darling little head or limbs. Then the voice—the vowels take on an added roundness and sweetness; the voiced consonants are dwelt on and prolonged, while the explosives are softened down or completely suppressed. How familiar are we with the lisping baby-talk of a fond mother, and how instinctively in our turn we all resort to it!

We can also see the soothing effects of rocking, rhythmic movements. Sudden noises, harsh sounds, and stiff positions are all foreign to the expression of love and protective tenderness.

How different is the expression of anger! When we are indignant, whether for good or evil reasons, we want to do something. There is first a drawing together rigidly, a momentary pause,

then the sound bursts forth. The explosive consonants shake, and arouse, and excite. Everything tends to disturb tranquillity and inspire to action. Then fear: This emotion is accompanied by an instinctive desire not to be seen or heard. We shrink physically, and if obliged to speak, resort to the use of such words as do not need or involve the use of much vocal power. Soft hisses and aspirates are used—every sound that does not travel far. Round, rich vowels need broad, open resonators. The sensation of fear makes contraction inevitable, so every vowel will reflect a weakened resonance, and consonants which need energetic movements will be kept in the background.

The sentiment of awe is allied to that of fear, but is not quite the same—it includes reverence. In 'Elijah' the words of the Angel: 'Thy face must be veiled, for He draweth near,' always seem to me to suggest the complex feeling of awe very beautifully. How the idea of the nearness of God can be made to envelop us by the sensitive appreciation of a reverent artist—how thrilling are the words when they drop from the lips of a great singer!

The technical study of letters and words reminds us that it is customary to speak of some languages as being 'vocal' or easy to sing, and some as being unvocal or tiring. Modern languages are generally classified as to their 'vocal' position in this order: Italian, French, English, German. This is fairly correct, but I am inclined to say that English is very little, if at all, less vocal than Italian or French, provided it is properly practised and its possibilities understood. The language which is easiest to sing will be found to be one in which vowel sounds predominate; that which is most difficult, the one which possesses most of those consonants which involve a break of vocal continuity. It is not the continuous effort that tires so much as the starting and stopping of a move ment. We know this is the case in everything—even a simple walk will be fatiguing if we constantly stop and go on again. When this happens in singing there is a little jerk of the larynx which, if frequently repeated, will tire the throat and make us uncomfortable.

The reason I have for advocating the necessity for practising the voiced consonants is that, not only are they most effective and useful means of expression, but when properly sung they do not interfere with the continuity of vocal effort, and they render English easy and agreeable to sing. English is rich in vowels (it possesses six more than Italian and only three less than French). Most of the faults met with in English singers' diction arise from a want of interest in and appreciation of the beauties of their own tongue which is characteristically British. Hence the common idea that English is difficult to sing. It is not; it becomes so only from ignorance and inattention. The wise singer will study vowels with loving care, voiced consonants with tender regard, and the other consonants with due appreciation of their possibilities. He will avoid fatigue by making the most of the vowels and voiced consonants, and so never break off the sound unnecessarily. If these directions are followed, it will be found that English is one of the best languages for the singer. It is clear, strong, varied, and musical, and there is no reason why it should be mouthed and distorted as it so frequently is. English possesses the unique advantage of being a blend of two widely differing types of speech—Latin and Teutonic. It can express the sweetness and subtlety of the south as easily as the strength and vitality of the north. The people of a country make the idiom, and the idiom in turn helps to mould the people. The English language reflects the morals, emotions, and intellectual activities of a highly imaginative, tenacious, and vigorous people, and we ought to be proud of it. If we live up to the level of the language of Shakespeare, Tennyson, Alice Meynell, and Rupert Brooke, we ought to be able to express in speech and in song every noble thought and beautiful emotion of which humanity is capable.

To those students who wish to become real artist-interpreters, I must once more say that they should not only understand and sympathise with the thought and aims of great poets and musicians, but they must study the technique of the art of diction, or their attempts at expression will probably sound affected and artificial. They must learn that true expression rests on fundamental laws. They must associate certain states of mind with particular physical conditions, and remember that the voice faithfully reflects those conditions, and ought to be able to express through the words the emotion which causes them. The student must also cultivate the power of passing rapidly and completely from one state of feeling to another, and he should remember the French proverb, *Tout comprendre, c'est tout pardonner.* If he really understands perfectly, he may allow himself to sympathise temporarily even with a Nero or a Jezebel, and still call his soul his own.

By this will appear quite clearly what I consider to be the most important thing in the art of teaching singing. It is training. The mind, the will, the emotions, the physical organs, are all susceptible of training. We may not be able to evolve new powers in the sojourners of the classroom, but with skill and patience we can so develop their resources that success becomes possible to many who at first seemed unpromising or destined to failure. Imagination, patience, and sympathy are useful to everyone; they are essential to the teacher. He should realise that in order to understand emotion properly and interpret it intelligently, the artist needs a cultivated mind, a vivid imagination, and wide and varied sympathies, as well as a finely trained voice. The attention of the pupil should therefore be turned towards all that is good, beautiful, and interesting in life, art, and science. His energies should not be entirely absorbed in his own special study. The good teacher should not seek to impose his own

individuality on that of the student, but should strive to awaken interest, stimulate activity, and point the way towards the path of self-development, or as Maria Montessori beautifully puts it, 'He should show a light and pass on his way.'

MODERN BRITISH COMPOSERS

By Edwin Evans

X.—Ralph Vaughan Williams (*contd.*)

It is impossible to pass in review the works of Vaughan Williams in the chronological order which furnishes so useful a plan with other composers. In the first place, whereas their development has been consistent in the sense that their various musical ideas have marched as it were abreast, Vaughan Williams's progress has been less ordered. In some aspects his work at a very early date shows an astonishing finality, whilst in others it still lacks to-day the finish that we expect to find in a composer at his stage of maturity. Moreover, his passion for revision leaves us constantly in doubt concerning the date of certain of his most characteristic works. Should they be assigned to the year in which they originated, or to that in which they reached their present form? Even when they have been standardised by publication, it does not always follow that their evolution is terminated. No order in which we could place them would present his compositions in such a sequence as would constitute in itself a biography of his musical life, and the variety of his musical experience defies systematic classification. It is one of those rare instances in which the apparently fortuitous selection of more or less cognate suggestions offers the prospect of a result at least as illuminating as any logical process.

In the preceding article we arrived at a group of his early songs, which furnishes as good a starting-point as any other. Generally speaking his songs reached print more rapidly than any of his other works, and this arrested the process of revision. But on examining them carefully, we realise that it is precisely his songs which furnished the least occasion for afterthought. Though not each one of them is perfect in itself, all of them convey a convincing impression that they are an adequate presentment of the musical thought as it came to him. This is an impression that we do not always derive even from his most deliberate work in other spheres, where we are constantly assailed by doubts whether he could not have given fuller expression to what was in his mind—doubts, by the way, which the composer himself constantly shares. Two other songs of early date deserve mention, 'Orpheus with his lute,' for its old-world charm, and 'Boy Johnny,' for its simple directness. Then followed the 'Songs of Travel,' of which the first book contains the most popular, which are 'The Vagabond,' 'Bright is the Ring of Words' and 'The Roadside Fire.' About the same time he arranged two old French songs, one of which has a melody which places its anonymous author among the elect of musical history. It is the song 'L'Amour de Moy,' which is sometimes, but quite erroneously, described as a folk-tune. Its essentially aristocratic character should have sufficed to show that its origin could not be the popular Muse. But there is a general tendency to regard all the songs of old France, not excluding even those which can be traced to the Troubadours, as folk-songs, equally with those whose rustic character is obvious. No peasant, or other untutored man of the people, has ever sung such a song as 'L'Amour de Moy.'

Not long afterwards, Vaughan Williams harmonized two volumes belonging to the series 'Folk-Songs of England' issued by Messrs. Novello. Here I find myself on somewhat dangerous ground, for the mode of accompaniment is very different from that which appeals to my personal taste. But while frankly saying so, I am not blind to the sterling quality of the method which the composer has applied, viewing these songs from another angle. It is only the fanatics of the folk-song world who arrogate to themselves the right of declaring how these old melodies should be set, and the example they give of exclusiveness is one to be avoided. Vaughan Williams gives the songs a becoming sturdiness, and preserves their original character, some of which would have had to be sacrificed had he considered it necessary to accommodate them to the purposes of ordinary song. That he has been uncompromising with the songs themselves is a circumstance that I bow to, but I wish that he could have compromised more in favour of the instrument for which the accompaniments are written. They are good intrinsically, but few of them make an effective use of pianistic resource, such as for instance Moullé has employed in his 'Songs of Normandy,' which are a classic in the genre.

The next important work in song form was the cycle 'On Wenlock Edge,' to which I devoted an article in these columns in June, 1918. It consists of six poems selected from Housman's 'A Shropshire Lad,' and set for voice with string quartet and pianoforte. This remarkable composition dates from the composer's association with Ravel, of which there are subtle traces in most of the songs, and a more obvious one in 'Bredon Hill.' Yet this extraneous influence is so completely confined to what one may term the scenic accessories of the music that, even were it most apparent, it carries with it no feeling of intrusion. One of the mysteries of our English musical life of ten years ago was, however, that a composer might model himself upon certain approved German classics and not incur reproach for following what was then considered to be the right and proper course, but if he had the audacity to profit by experience of another source, it was considered a lapse from virtue. Happily we are forgetting those prejudices, and they are only worth mentioning as historical curiosities. For that matter, 'On Wenlock Edge,' like any other music, has its genealogy, with a collateral branch extending even into Germany, but in a more intimate sense it is almost as English

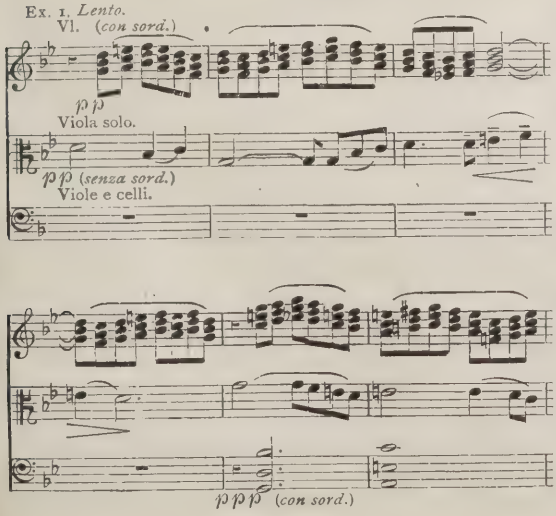
as the poems themselves. Had it been written ten years later, even that 'almost' might have been unjustified, but Vaughan Williams was a pioneer, and therefore subject to the criticism of those who have become wise after the event. The essential fact is that this song-cycle is a thing of great beauty, a beauty that is almost universally acknowledged, and a beauty that its trifling defects cannot mar if indeed they do not help to bring out its better features. The voice-part is so characteristic that we are prepared to condone one or two declamatory weaknesses, and even the obviousness of the antithesis in 'Is my team ploughing?' In short, this is one of the outstanding works in modern British music, in a form in which English music happened to have more leeway to catch up than in any other. Whilst our orchestral and chamber music was rapidly making up for lost time, the problem of writing English song made very slow progress towards a solution which even now is not yet attained to the satisfaction of the more fastidious critic. But when a point is reached whence we can look back with satisfaction over the stages of the journey, it will be surprising indeed if 'On Wenlock Edge' ceases to appear a prominent landmark. In comparison, the 'Five Mystical Songs' which followed may have a harder task to maintain themselves in the répertoire, partly because their ascetic treatment does not appeal to popular instincts, and partly because their setting with chorus and orchestra stands in the way of frequent performance. But though planned on the larger scale, corresponding to that of the Fantasia on Christmas Carols, their place is among the composer's songs rather than among his larger works.

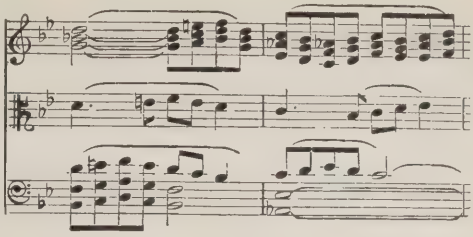
The latest addition to this section of Vaughan Williams's works consists of four hymns for tenor solo and string orchestra, or alternatively with pianoforte and viola, which are not yet published, but from which the following, though taken from the instrumental background, may be given as a characteristic example:

No. 3, 'COME LOVE, COME LORD.'

(Part of Introduction).

Ex. 1. *Lento.*

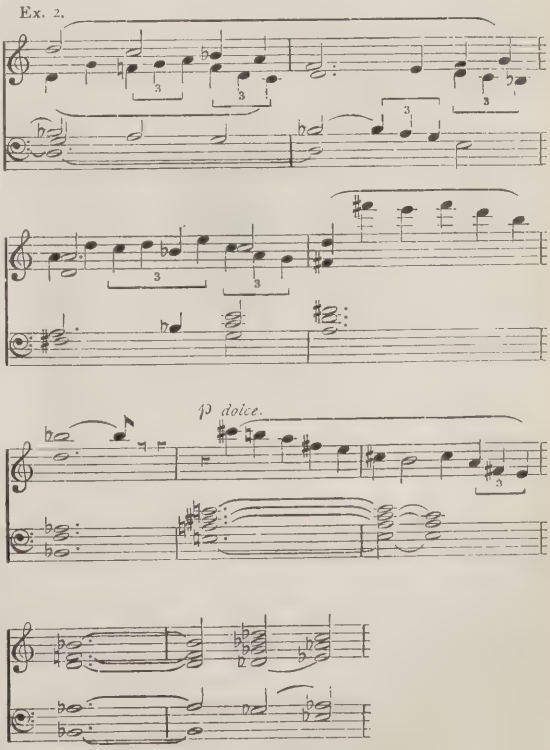




Turning to Vaughan Williams's choral works, we have first of all to decide as to which category belong certain very important compositions. The 'Sea Symphony,' for instance, is essentially what its title indicates, a symphony of the sea. That it should employ voices, and be based upon a poem, in no way alters its symphonic character. Moreover, it is often in the purely orchestral passages that the music gives forth its most characteristic flavour. The greater part of the choral writing is by no means so distinctly personal. Although its idiom, and especially its disregard for certain rigid conventions of the past, give it an aspect of novelty, its innermost feeling does not differentiate itself from previous music to the same degree as the orchestral writing. In many respects 'Towards the Unknown Region,' which preceded the 'Sea Symphony,' has a stronger claim to be considered a representative choral work, although the latter is in all else a more notable achievement. The following examples, culled from two different sections of the 'Sea Symphony,' may be regarded as typical:

"THE EXPLORERS."

Ex. 2.



'On the Beach at Night Alone.'

Ex. 3.

misterioso.

As might be expected, it is in unaccompanied part-writing that Vaughan Williams shows most plainly the harmonic austerity to which reference was made in the preceding article as being the only feature that could be singled out for technical discussion. The following two examples from a Latin Motet, though not selected for that particular purpose, afford an illustration of it:

Ex. 4a. 'O Vos Omnes'

Andantino.

Soprano.

O vos om - nes . . qui tran - sit - is per

Alto.

Vi - - am at - ten - di - te et vi -

- de - te . . . Si est dol - or . . si - cut

dol - - - or me - us

End of same Motet

Ex. 4b. Soprano

Je - ru - sa - lem. Je - ru - sa - lem, . .

Alto.

Tenor.

Je - ru - sa - lem, . .

Bass.

. con - ver - ter - e ad Dom - i - num De -

. . Ad

. . con - ver - ter - e ad Dom - i - num De -

- - - um tu - - - um.

Dom - i - num De - um tu - - - um.

- - - um tu - - - um.

They are Vaughan Williams in his most ascetic mood—that is to say, in a mood which, though not always so freely displayed, is at all times the background of his harmony. If we can imagine

a form of asceticism which involves no self-denial, and is congenial not only to the man who practises it but to those who enter into communion with him through his music, we shall not be far from a complete understanding of the essence of Vaughan Williams's compositions, and not least of those which have at various times been regarded as somewhat forbidding because of the absence of concession to the more florid amenities of music.

The composer's preoccupation with folk-song found its fullest expression in the 'Norfolk Rhapsodies.' These are three in number, and were originally planned to form a kind of folk-song symphony, but the composer has decided to discard the third and is doubtful about the second, which may be overtaken by the same fate unless its friends intervene. The first Rhapsody is based upon five tunes which Vaughan Williams collected whilst staying at King's Lynn in January, 1905. It was composed the same year, and performed for the first time during the Promenade Concert season of 1906. The five tunes are all of a type that is more or less common to our seafaring folk, regardless of county. Some of them could be matched from the West Country. The titles are: 'The Captain's Apprentice,' 'The Bold Young Sailor,' 'A Basket of Eggs,' 'On Board a Ninety-eight,' and 'Ward, the Pirate.' In the original plan this Rhapsody corresponded to the introduction and first movement of the symphony, the former being derived from the first two, and the *Allegro* from the last three of these songs. Though the form is fanciful enough to justify the designation 'Rhapsody,' it is logical and even concise, the material being ingeniously combined and developed. The second and third Rhapsodies were composed in 1906, and first performed at the Cardiff Festival of 1907. The second telescopes the slow movement and *Scherzo* of the projected symphony, the latter being treated as an episode of the former. The third, in the form of a quick march and *Trio*, was the *Finale*, but since it no longer has the composer's approval, the symphony must remain truncated. In these two later Rhapsodies the composer employs respectively three and four tunes from the same source.

Of somewhat similar character is the 'Fantasia on English Folk-Song' which bears the sub-title 'Studies for an English Ballad Opera,' though whether this refers to the work given in the list of Vaughan Williams's compositions as 'Hugh, the Drover,' has not been disclosed. The Fantasia is in three sections—a resolute *Allegro*, an extended slow movement, and a lively *Finale*, towards the end of which the earlier material reappears. Though not based upon folk-song, the fantasias on a theme by Tallis for string orchestra, and on Christmas carols for baritone solo, chorus and orchestra, belong to a related order of ideas in their treatment of given themes. The method naturally derives from variations, but instead of the more formal exploitation the composer constantly fuses his material into an organic whole. Except that his polyphony is radically different, and his invention more spontaneous, his works of this class bear a faint resemblance to those which Russian composers have based upon their country's rich store of folk-tune. But though the impulse may have this resemblance, nothing could have induced Vaughan Williams to emulate the machine-made overtures and symphonies of that movement which time has already dated.

Among Vaughan Williams's other orchestral works are three Impressions which, though not indebted to folk-song, are so intimately associated with the English soil that this is the right place to mention them. The first two, 'Harnham Down' and 'Boldrewood,' date from 1904. They are overshadowed in importance by the symphonic Impression 'In the Fen Country,' composed in 1904, revised in 1905 and 1907, and first performed at a Beecham concert in 1909. Unfortunately the score of this characteristic work has been lost, perhaps irretrievably. It is a quietly poetic composition in the style of a landscape, without incident, whether musical or anecdotal, save such as is provided by a gradual succession, not of moods, but of shades of the same mood. The melodic lines are such as one associates with a pastoral scene, but Vaughan Williams has endowed them with a rare personal quality. 'In the Fen Country' is a treasured memory with those who had the good fortune to hear it. Its loss is one more reminder that much of the best English music remains unpublished, and therefore exposed to all the risk that can beset a single manuscript score on its many journeys.

(To be continued.)

Interludes

By 'FESTE'

Mr. Thomas Quinlan's article in a recent issue of the *Daily Telegraph* under the heading 'Wake up, England!' has apparently attracted less attention than it deserved. Mr. Quinlan expressed a fear that we shall be inundated by American artists and managers with 'more up-to-date methods than our own,' with more interesting programmes, and with 'keener and more intelligent commercial insight from the point of view of the artist's own advancement.'

'In America,' he said, 'it is impossible to find an artist who is not prepared to deluge a manager with newspaper blocks, press cuttings, photographs, and all the driving force of American advertising methods.'

No one can dispute our backwardness in these respects. Far too many of our artists seem to be under the impression that engagements will come without their moving heaven and earth—especially earth. They are encouraged in this attitude by our musical press, which seems curiously deficient in the 'driving force' which is so characteristic of American journals.

Perhaps the first thing that strikes us is our want of system. When I take up an American musical journal (which I do as often as my eyes light on

one), and read an account of Rex M. Spielmann's successful recital (headed 'Rex M. Spielmann Reaps New Honors at Savannah, Ga.'), I know I shall hear some more about Rex before the journal is laid aside. Sure thing, as Rex would say, for a few pages on he smiles at me from the middle of an advertisement that left him very little change out of twenty dollars. On the opposite page, also smiling, is 'Cicely van Peake, Coloratura Soprano,' surrounded by brief rhapsodies extracted from press notices of her performances. Overleaf, my eye is caught by

'PEAKE ENTHRALS WICHITA, KAN.,'

and I take off my hat to the excellent system which ensures that the activities of advertisers shall not be passed over in the scandalous way common in England. In the journal for which I am now writing, for example, there is a deplorable failure to realise the close connection that should exist between the pages devoted to news and those containing advertisements. There is perhaps some excuse in the case of an organ so old established that it finds some difficulty in adapting itself to modern methods, but those of more recent origin have no defence. I do not know a single musical journal in this country that guarantees to those advertising in its columns a handsome or even fair return in the shape of favourable notice.

Of our attempts in the direction of interviewing it is difficult to speak with restraint. We discourage frankness in the interviewee, and generally manage to serve up the matter in as dull a style as possible. And yet we have no lack of good models. I open the *New York Musical Courier* of March 18 almost at random, and light upon an interview full of the kind of thing that we never see in our native journals. We have much to learn even in regard to headlines and titles. If the *Musical Times* interviewed Miss Mary Garden the result would be curtly headed 'Mary Garden.' When a representative of the *Courier* calls on her, we hear all about it in no uncertain way.

'"NEW YORK CRITICS ARE ALL DRIED UP OLD MEN" SAYS MARY GARDEN'

Thus the *Courier* headline, in half-inch capitals. Nor is it the only one. There are three more batches of them, in letters of diminishing size, the last lot giving us a *précis* of the interview. These *hors d'œuvres* occupy space equal to about a page of the *Musical Times*, and never was space put to more telling purpose.

Our interviewers fail, too, in rarely beginning at the beginning. This *Courier* man knows the importance of putting first things first. He tells us his object in calling on 'the brilliant artist . . . . and also her no less fascinating sister in their apartment at the Copley-Plaza in Boston,' and then proceeds:

'Two o'clock had just struck when the reporter rang and was immediately admitted. His entrance was perhaps too abrupt, as the ladies made a quick exit and left him somewhat surprised on the threshold of their beautiful parlor. So while waiting he noticed on the table two classic books, and a pack of cards half dealt out revealed that one of the ladies had been busily engaged in a game of solitaire. On the piano was the score of "Carmen," opened at the card scene. There were no pictures on the wall, and only a small bouquet of baby roses and four water lilies gave to the hotel room a homelike air.

'Returning to the room, Miss Garden excused herself, and the astute reporter noticed a change of gown and a little powder on her lovely nose. She began laughingly: "You see I had to make a quick change, as after a rehearsal one returns home rather grimy. So you want an interview? What about?"'

Few English editors appreciate detail of this kind, especially of the nose-powder variety.

They shy, too, at the colloquial. Thus we may be sure that the following racy passage would have been frowned on. Miss Garden had been telling the interviewer how she would 'run Chicago Opera,' and it was suggested that some artists would work against her, whereupon she says:

'A FIGHTER

'"I am a fighter. I am an Anglo-Saxon, and we love, by gosh, nothing better than a fight. And count me as a fighter, I am right there in the fray; but the Latin races must be treated with kindness and consideration, and I would pat their cheeks."'

Tut! This would never do for a musical journal in effete old England. It would be either deleted or paraphrased. We should be given something like this:

'I suggested to Miss Garden that her policy might conceivably meet with some opposition from the artists, especially those of French or Italian extraction.'

'Possibly,' she replied; 'but I have, I think, a fair share of that combativeness with which we Anglo-Saxons are so liberally endowed. Nevertheless, though not wanting in firmness, I should not be unmindful of the fact that the Latin temperament needs tactful management, and I trust I should remember the importance of softening the iron hand by wearing the velvet glove. This of course is a figure of speech.'

Here is another passage that would have called for the blue pencil:

'"New York critics are all dried up old men," she hurried to answer. "They have no 'modern sap' in their veins, and the only man for whom I'd give a d—— is Huneker. The balance bore me to death."'

The interview ends—as it began—with a handsome tribute to the singer:

'Thus the writer took leave of a most charming woman in the artistic world, to-day an angel, to-morrow a tigress, but on Friday, March 12, an adorable, simple, and true American girl.'

A full-length portrait shows us this simple girl clad in a sheath-like sequin gown with a long train, a bracelet large and simple (but probably made of some quite expensive material), and with her only visible hand covered with plain rings, each containing an austerely simple precious stone of the size of a hazel-nut.

The old-fashioned folk who thought Tetrazzini was sufficiently boomed when in England don't know what booming is. Madame was much better looked after in America. In the *Courier* of March 25 she fills over a page (equal to about three pages of the *Musical Times*) headed:

'LUISA TETRAZZINI CALLS PROHIBITION RIDICULOUS'

and helped out by a trifle of seven illustrations. I wish space allowed me to quote liberally from the interview. As it does not, I must be content with noting that her Press agent advised the journalist to talk about 'movies' or prohibition—anything but art, as Madame hated talking about herself; that she was 'simply gowned' (how simple the really great are!); that at one stage of the proceedings she 'nodded her copper-coloured head'; that she soon managed to overcome her repugnance to talk of herself; and that she ended the ordeal with: 'Next season I will come back to my dear United States and all my nice friends. Ah!' she sighed happily, with a gentle shrug of her shoulders, 'It makes me happy just to say those words!' (When Madame next pays us a visit we shall hear 'those words' again, with 'England' substituted for 'United States.')

The illustrations show us Madame on board the *Mauretania;* with her manager and accompanist; with her dog 'Joy'; starting off on an aeroplane trip; trying a hydroplane in Seattle, Washington; and in a Los Angeles studio after being filmed. The seventh picture is of a bear christened by Madame at Denver, Colorado. Even then the pictorial possibilities have not been exhausted, for in another part of the same journal we find an illustration almost as large as a page of the *Musical Times*, showing the diva—singing? Studying a new song? Playing the pianoforte? Nothing so ordinary! She is photographed paying her income-tax. She holds one end of a batch of notes, as if loth to part (*you* know the feeling); the collector holds the other end, the 'Chief Tax Expert' looks on, and a huge profile, presumably that of her Press agent, edges itself in at the top left-hand corner of the picture. On all four faces is a wide and satisfying smile. Below appears:

'PAYS INCOME TAX IN $1,000 BILLS'

'One of the last to pay her income-tax, Luisa Tetrazzini, the world-famous singer, created a sensation in the New York Customs House when she paid her tax in crisp bills of $1,000 denomination. The above photograph shows Madame Tetrazzini handing to Collector "Big Bill" Edwards the $1,000 bills, while Chief Tax Expert S. B. Thomas looks on.'

There is no accounting for taste. I have frequently been a bit late paying my income-tax; I have even been 'one of the last.' In fact on one or two occasions—but let the dead past bury its dead. The point is that when the much overdue transaction has at last been managed, there was the minimum of publicity, and nobody smiled, least of all 'Feste.'

This income-tax business is evidently a favourite stunt with great simple-souled artists across the water. In another journal I find a picture of Caruso handing over a few thousand of the best. Again 'Big Bill' Edwards shares the lime-light; again both parties tightly hold on to the ends of the 'check,' and Big Bill is still smiling, though Caruso's amusement is a good deal less pronounced, as is perhaps natural. It appears, too, that artists who are not sufficiently simple to be photographed yet manage to obtain some publicity when they go a-taxpaying. They put it off till the entries close, so to speak, and then form a queue at Big Bill's door. Thus a paragraph on the subject tells a palpitating public that 'Noticed in line on the final day were Galli-Curci, Tetrazzini, and a host of other notables.'

Clearly Mr. Quinlan's warning must be heeded if our native artists are to be able to hold their own when their American rivals come on the scene.

But there will be no publicity worth mentioning until our musical journals show themselves ready to generate some of the 'driving force' of which I have given a few samples. At present if one of our *prime donne* wanted a copy of the *Musical Times* containing a set of pictures showing her (1.) Boarding a Bus at the Bank; (2.) Currycombing her Chow 'Siegfried'; (3.) Shopping at Terry & Doms; (4.) Registering her Vote at Balls Pond Bye-Election; (5.) Paying her Water-Rate; and (6.) Foozling her Niblick at Sandy Lodge—could she get such a copy? Nope! Very well then; I guess that right here is where we gotta get a move on.

We take this opportunity of reminding our readers of the Congress of the British Music Society, which takes place in London on May 3, 4, 5, and 6. Never was it more important for musicians to 'get together' than at the present time, and we hope that members and friends will back up the energetic executive of the Society by filling the halls not only at the attractive concerts, but at the even more important meetings.

THE ORGAN WORKS OF BACH

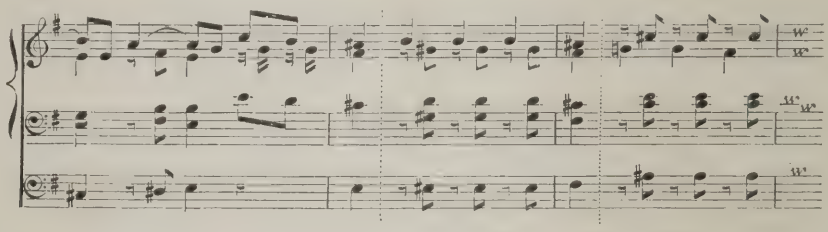
(Continued from April number, page 277.)

By Harvey Grace

II.—The Weimar Period *(continued)*

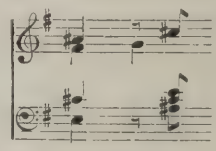
Almost as popular as the short G minor, and a far more significant piece of music, is the Prelude and Fugue in E minor (ii., 44), known as 'the little E minor,' to distinguish it from its mighty companion in the same key, 'the Wedge.' It evidently dates from this period, for there are traces of Northern influence in both movements, and no sign that Bach had yet been affected by his growing acquaintance with the Italian string composers. The opening of the Prelude, all the florid passages, and especially the double shakes and the pedal solo, are as Buxtehudian as can be. There is, however, far more feeling present than is usually the case in material of the kind. The emotional climax of the Prelude is reached in the passage in which a little four-note motive appears in an inner part, accompanied by detached chords. It is perhaps one of the earliest examples of a liberal use of the dominant minor ninth as an emotional factor. Bach gives us seven bars of it—or are there only six? For bar 18 in the edition before us is not universally accepted. Griepenkerl says it was 'formerly wanting,' and inserted it in his edition on the authority of manuscript copies belonging to Forkel and Kittel. Here is the passage, the doubtful bar being enclosed in dotted lines:

Ex. 1.



As is so often the case in matters of textual accuracy, the difference is not very important from a playing point of view. Probably not one listener in a hundred would feel able to say which of the two versions was preferable. The interest lies rather in the little glimmer of light it sheds on the methods of the composer—and perhaps on those of his editors. When an interpolation is by way of making a passage smooth and conventional, as happens here, we are on the whole inclined to look at it with suspicion. We know Bach's fondness for the unexpected, even in his youth, and we know that the Kittels and Forkels invariably liked the other thing. It is easy to imagine them shaking their learned heads over this passage, pointing out that the E in the bass ought not to rise an augmented fourth. Knowing that one of the tribe inserted a bar of 6-4 harmony after bar 22 of the First Prelude of the '48,' in order to avoid Bach's consecutive diminished sevenths, we naturally credit them with any passage that looks like a conscientious teacher's correction of a clever pupil's exercise. It was their way of making the world safe for pedagogy. The doubtful bar is not only conventional; it is weak in that it moves to a half-close already reached more effectively in the preceding bar, and so gives us consecutive bars with the same harmony on the first beat. Although, as was said above, very few listeners would be conscious of the stagnation thus caused, I believe that most players who give both versions a good trial will end with a strong preference for

Ex. 2.



with its bold transference of the seventh.

The Prelude is often spoilt by too quick a pace. Playing it with plenty of diapasons in a big building, we may even regard the quaver as the unit. Moreover only a slow pace can give the pedal passages the right ponderous effect—especially the final one, with its naive increase of emphasis by extension of the thirds into tenths.

The repeated cadence is curious, and should be emphasised. If we are giving the Prelude loud treatment, we should reserve something for the final bar; if soft, there should still be a stop to put in.

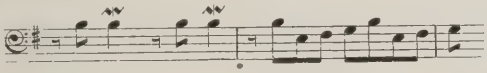
The melancholy of the Prelude is more than maintained in the Fugue. Indeed, the chief significance of the work lies in the fact of its being the first expression—at all events so far as organ music is concerned—of the deep feeling which was to find such noble utterance later, especially in the great B minor Prelude and Fugue, and the D minor (Doric) Fugue. It has another link with so much

of the ripest of Bach's music in that it is capable of several widely different methods of performance. Hearing it played with delicate and expressive registration, we feel that just so, and in no other way, should it be allowed to deliver its message—until we hear it invested with all the pomp of a huge organ. We then see that it has more than one mood. The two pairs of repeated notes with which it opens are no longer a timid question, but a ringing challenge. We do not exaggerate when we say that it ceases to be a lyric, and becomes a miniature epic.

A third interpretation is no less effective if our organ allows us to carry it out. We may begin very softly, and gradually work up to a triumphant conclusion. In this case the major ending given in some editions will be in the picture. Otherwise we shall do well to close with a minor chord.

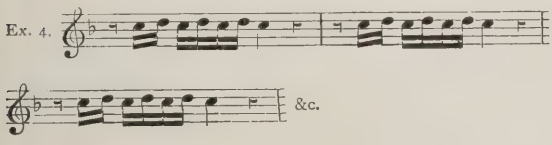
Like the 'short' G minor fugue, this striking work contains a few technical blemishes. The second pedal entry does nothing more than provide harmonic support—a weakness which we shall meet with hardly again—and the writing at this point suddenly changes from two-part counterpoint to five-part harmony, the subject walking between a series of dominant and tonic chords, interspersed with rests. The subject itself is much more striking then such a simple—even bald—progression ought to be. Look at it:

Ex. 3.



Short as it is, one half is mere repetition. It is a double-barrelled germ rather than a subject. Pirro suggests that the repeated two-note opening on the dominant is due to Buxtehude's

Ex. 4.



in the well-known fugue in F, 'but there the repetition has all the effect of a joyous affirmation.'*

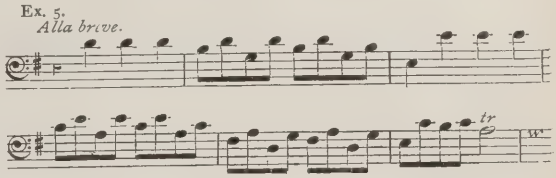
The pace of the fugue, like that of the prelude, should be decidedly slow. It may be well to add that the *mordente* of the subject should be diatonic, *i.e.*, B, A natural, B, in accordance with Bach's own practice.† Spitta is rightly emphatic as to the weakening effect of the semitone.

The interest of these early works depends very little on mere bulk, as the reader will already have seen. Thus the next essay to be considered calls for brief notice, despite the fact of its being more than double the length of that just dealt with. It is a Prelude and Fugue in G major (vii., 80), and shows us Bach beginning to cater for himself as an organ virtuoso.

* L'Orgue de Jean-Sébastian Bach. p. 64.
† Dannreuther, 'Musical Ornamentation.' i., 174.

The prelude is brilliant, but unfortunately has little merit otherwise. After the strangely attractive 'little' E minor work it strikes one as being very superficial, with thematic material of no originality, and an entire absence of feeling. There is, however, a marked advance in technique. Thus, the writing for the pedals throughout both movements shows a great advance on anything we have so far met with. (The Weimar organ had a fine pedal department, including a 32-ft. and a 4-ft. reed, and we may imagine young Bach revelling in it.) It is interesting to see Bach for the first time showing himself fully appreciative of the upper part of the pedal board. The pedal solo is a fair specimen of a bad type, calculated to show off both organist and organ-builder, but without a spark of musical interest. Spitta says in its favour that 'it is legitimately built upon the fundamental theme.' This is true, but as the fundamental theme itself happens to be one of the commonplaces of music the solo can hardly fail to follow suit. These gambols over, the movement improves considerably, though still remaining poor. A *Grave* of three bars leads to a fugue very much like the prelude in style. The subject is decidedly Buxtehudian:

Ex. 5.
Alla breve.



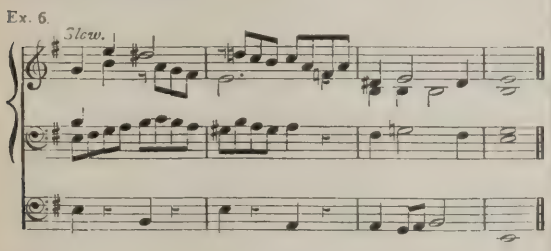
Bach sticks closely to his text, and gives us a fugue at which no stones can be thrown on technical grounds. The pedal part is first-rate. Its entries are preceded by lengthy rests, and it sails in with the subject in telling style. When it has finished with the theme, and the conversation becomes general, it lends a hand with pithy ejaculations. Again we see the upper reaches of the board well used. We may reckon that in this fugue Bach found himself so far as this important part of organ composition is concerned. In the matter of consistency, too, the fugue is entirely successful. The quaver movement is unbroken, and, despite its length, the movement neither sticks nor gets loose. These merits, however, cannot save a work in which the actual musical interest is slight. A glance at the subject will show that a lengthy movement developed from it is likely to be spoilt by a kind of chattering volubility. Bach has not escaped this danger, and so the fugue makes little appeal to-day, despite its animation and the really splendid vigour of its close. Even Spitta (who uses the adjectives 'rich,' 'beautiful,' and 'splendid,' in connection with the prelude!) admits that the fugue is too long, and that its animation is of a 'more purely external kind.'

A few words should be said here as to the Eight Short Preludes and Fugues (i.).

They are sometimes regarded as very early works, but there can be no doubt about their

having been written after Bach had been settled at Weimar for a considerable time—long enough to have gathered round him a few pupils. We may well understand that good teaching material—brief, employing two manuals, and with a definite and moderately difficult pedal-part—must have been scarce at that date. Bach's endeavour to supply the deficiency was so successful that the collection—at all events the fugal part—has taken a high place in the curriculum, and is hardly likely to be superseded. The general level of excellence in the writing proves them to belong to a period when the composer was approaching maturity. Only once—at the end of No. 6—do we find a weak use of the pedal; the subjects are tuneful and good, the episodes generally natural and interesting, and the counterpoint usually quite first-rate. Even their simplicity and brevity indicate a fairly late date, for, as Spitta shrewdly points out, youthful genius is not usually inclined to be simple and unpretentious, and Bach was no exception to the rule. A further hint as to the date of these works is to be found in the preludes, which remind us that Bach was much attracted in his early Weimar days with the Concertos of Vivaldi. The movements in which this influence is most apparent are the first (especially in bars 5-8) fifth, seventh, and eighth. The result is not happy, the preludes being a long way below the fugues in interest. Only one is really worth playing to-day, —that in E minor, a thoughtful little piece with the real Bach spirit, especially in its gravely expressive close:

Ex. 6.



The remaining preludes being so inferior, it is a matter for regret that so many pupils are made to waste time over them. Such technical material as they contain can easily be provided by the shorter and easier of the choral preludes. Many of these are for manuals alone, and so provide valuable studies in three- and four-part playing, besides being so delightful as pure music that a player finds pleasure in them long after his pupil days are over, whereas he gives the Eight Preludes a wide berth save when teaching. When these articles come to deal with the choral preludes, I shall endeavour to provide a graded list of those suitable for the use of elementary and fairly advanced players.

(To be continued.)

A concert in aid of the Lord Roberts Memorial Workshops for disabled soldiers and sailors will be given at the Royal Albert Hall on June 10 by the massed bands of the Household Cavalry.

SEDLEY TAYLOR

1834-1920

By Edward J. Dent

On any fine afternoon during the last five and twenty years before the war one might easily chance to meet out for a walk on the outskirts of Cambridge a couple of old friends oddly contrasting in appearance—the one of moderate height, and immaculate with white mutton-chop whiskers, frock coat, and silk hat of rather old-fashioned shape, the other shorter in stature, with hair rather long and curling behind, a full beard just beginning to turn grey, wearing a soft brown hat and clothes of antique cut, generally brandishing an umbrella in one hand and a red silk handkerchief in the other, as he talked excitably and energetically to his impassive and stately companion. The two were Aldis Wright, who died a few years ago, and Sedley Taylor, whose death took place on March 14.

Sedley Taylor had spent practically all his life in Trinity. He was born at Norwich and educated partly in Germany; he spoke German with remarkable fluency and had many friends in that country. Except for a few years when he was in holy orders, he hardly ever left the sheltered life of Cambridge. He very soon gave up his clerical profession in the stress of religious doubt which agitated the 'sixties of the last century, but he never gave up his acute interest in theological controversy; it was second only to the ruling passion of his life —music. In middle life he devoted himself largely to the study of acoustics, and his book 'Sound and Music' had considerable importance in its day as introducing the theories of Helmholtz to English readers. He was also a keen enthusiast for Tonic Sol-fa, having been in youth a close friend of Miss Glover. But at Cambridge he will be remembered not so much for his literary productions as for his singular and singularly lovable personality. He had belonged to that small band of musical enthusiasts whom Sterndale Bennett in the early years of his professorship inspired with devotion to Bach. It was to him in his undergraduate days that a kindly old Vice-Provost of King's, on hearing that he was a lover of music, had made the classic observation, 'Music, Sir, is a very agreeable diversion for a man who cannot afford to hunt.' The last twenty or thirty years saw a great change in the attitude of this country, and so of Cambridge too, towards music, a change to which Sedley Taylor's power of making friends with younger men and inspiring them with his enthusiasm contributed its share. He was never happier than when expounding Bach at the pianoforte to a circle of undergraduates. He understood Bach in all his moods, and his performance of the comic bass air from the 'Coffee Cantata' was a thing never to be forgotten. His endless fund of amusing stories, accompanied by the oddest gestures of appreciation, delighted all, musical or unmusical, who knew him. But behind the raconteur and the Bach enthusiast there stood

another character, scrupulous almost to agony on the smallest question of right and wrong, endlessly and quietly generous of his private means to those who stood in need of help. He received the freedom of the Borough of Cambridge for his liberality in founding a dental clinic for school children. The shock of the war, and still more the death of his old friend Aldis Wright, clouded his last years with a painful nervous trouble, but although he did not long survive the changed conditions, his friends were at least happy to note that with the restoration of Cambridge, and especially the University Musical Club to normal life, he reverted, if only for a short time, to something like his former cheerfulness and gaiety of spirit.

A FRENCH VIEW OF BRAHMS

Nice problem for a greatly gifted young composer: What to do when all your friends insist that you are another Beethoven and oughtn't to stoop beneath Heroic and Choral symphonies, whereas your own inner impulse is to dally with tender and melancholy little things?

There are two answers, (1.) Do your best to live up to your friends' ideas of you, and even a generation after your death there may still be, with luck (especially in Great Britain and Ireland) people taking you at that valuation; (2.) Do what instinct prompts and no more, and it will be better for you that day when some analytical, dispassionate Frenchman like M. Landormy turns piercing eyes to your work. If incense-burning is once started to your honour in Britain, the thurifers will carry on for ages—so be happy. But in France apotheosis is followed almost at once by autopsy, so beware.

There is a good deal to be said for the manners of the new Athens. It is pleasant to hear a quiet and disenchanted voice in the 'Ακαδήμεια, a voice that would be horrified to vie in pitch with the zealots and thurifers. The English books on Brahms are like a sort of little theological pamphlet, too gushing and dogmatic to be readable outside a particular sect. The author of this book*—which is one of an excellent series just resumed after a lapse of six years—is French, and knows that he must persuade, not preach. He will do his best for his subject, but it is no good (he well sees) offering Brahms whole, like the roast ox of a medieval Christmas. He has to tempt delicate appetites, and though it be butchery he must cut down to the essential Brahms and offer no more. The operator decides that the Symphonies, the 'Requiem,' and the Pianoforte Quintet can be cut clean away.

In Brahms our author sees a romantic who didn't know it or was fighting against his nature—not a romantic in the grand manner of Berlioz or Wagner, but a more middle-class sort, who was content with a little dreaming by moonlight and pessimism without paroxysms:

> 'There is no salient character in Brahms's music, nothing that at once arouses attention, nor anything amusing or seductive by its sensual appeal. In his best moments Brahms remains pale, effaced; he delights in neutral hues, "Autumn gold in melancholy parks, and the sad greys of winter walks." But that precisely is what may be found lovable in him, and therein certainly lies his most assured originality. The pity is that Brahms too rarely wrote as Brahms. Hence the result that so often he is only honest and dull.'

M. Landormy finds the real Brahms in the first two Violin Sonatas (in the third, Brahms 'talks a language which is not his own, he falls into grandiloquence and emptiness'); then in the B major Trio (far superior in the youthful version), and the D minor Pianoforte Concerto. This last 'may fatigue by its monotony, but has a beauty that should not be ignored.' It is far preferable to the 'merely estimable' Violin Concerto. He has a few kind words for the three String Quartets, and esteems the second String Quintet much above the first, the second above the first Sextet. He cherishes some of the songs, 'Love Everlasting,' and the 'Alto Rhapsody,' and among pianoforte pieces Op. 118, 'of which every page is worth quoting.' He also praises the Double Concerto.

But Brahms's friends (he opines) shouldn't have urged him to write symphonies, encouraging him in believing he had the variety and richness of passion in him to sustain inspiration comparable with Beethoven's. By thus doing

> 'Brahms forsakes the narrow domain where he is truly original. He has really nothing of the hero or of the martyr in him. His soul is no whit in torment. Sublimity fails him. The sentiments he would express in his symphonies he feels but shallowly; he may understand them by sympathy but they are not natural or familiar to him. If the symphonies of Brahms—the least interesting part of his work—do contain certain pages worth attention it is because the author manages for an instant to escape the obligations prescribed when he conceived the gigantic design of writing Beethovenian symphonies—an inordinate ambition imposed on him by his circle.'

Thus M. Landormy describes the C minor:

> 'A first movement which struggles in vain to be pathetic. An *Andante* which draws on all the resources of hollow rhetoric. A *Finale* with a principal theme proclaiming with such effrontery its relationship with that of the "Ode to Joy" that one ends by feeling quite uncomfortable and somehow ashamed. One movement is worthy of Brahms — the *Allegretto*.'

* 'Brahms.' Par Paul Landormy. (Paris, Alcan, 1920.) 'Les Maitres de la Musique' series.)

He prefers the D major because here Brahms 'has not tried to swell his voice beyond its strength.' The F major would fain be high-spirited, generous, exuberant, and this impulse carries it through the first fifteen bars. What after analysis remains of the E minor in sincere and original emotion as apart from cleverness in counterpoint and development?

> 'One phrase, one single phrase, the phrase which opens the first movement—disenchanted, sad without violence, all in neutral tints, a Novemberish effect. Why did Brahms think himself bound to leave the realm of chamber music where he was so perfectly suited, to enter that of the symphony? He thereby did himself great harm. The majority of the public, going only to orchestral concerts, knows Brahms only by the most negligible part of his work.'

M. Landormy places the 'Requiem' among Brahms's less characteristic productions:

> 'The success of this cantata is easily explained, like that of Mendelssohn's oratorios. It is the severe and archaic art of Handel and Bach brought to the reach of the big public by a clever modernisation which leaves the illusion of an antique style. It is Bach and Handel popularised.'

Brahms makes here an unnatural effort to speak a dead language, and 'you will seek in the "Requiem" in vain for one of those progressions, one of those melodic or rhythmical formulæ which are Brahms's property, as it were, his author's mark, which make the originality of his best compositions and date them.'

The best story in all the mass of Brahms literature is that of the cook in the house of a Roman friend. By way of a joke she was told that Brahms was contemplating an offer of marriage; on which she proudly answered, 'Sono Romana, nata al Ponte Rotto, dove sta il tempio da Vesta, non sposero mai un barbaro!' ('I am a woman of Rome, born at the Ponte Rotto, yonder by Vesta's temple, and never will I marry a barbarian'). Similarly the French mind cannot bring itself to be wholly won by the German's art, and Brahms's very apologist is found disconcerted by the quality of his emotion:

> 'In his expression of feeling we descry now too much relaxation, and again too much restraint. If Brahms sometimes seems given to a loose sentimentality, there is also the North German in him which repulses us. We find him in places dry and cold, with a needless austerity too obviously put on, then elsewhere he annoys by his blubbering tone and the show of his heart on his sleeve.'

M. Landormy finds a counterpart of the emotional content of Brahms's music in the nature of certain of his little affairs of the heart—with Clara and Julia Schumann and Agatha von Siebold. There was here a certain spilling of sentimental affection. To Clara he wrote in the tone (judged by English notions) of the pledged lover. There was not a pennyworth of passion in it.

'Despite,' says M. Landormy, 'the apparent definiteness of his declarations, I am not convinced that Brahms loved Clara Schumann with actual love, though no doubt she inspired the deepest affection of his life.' Their exact relations remain a mystery (p. 19), but one is inclined to believe them platonic by the very nature of Brahms's music if with M. Landormy one sees the essence of it a mild melancholy and sadly tender little meditations about nothing in particular, the effusions of a man for whom no such thing as passion existed. This French apologist's claims may in England be thought to be pitched low, but for what he does claim he makes a firm stand:

> 'The sonata is no longer with Brahms a drama, but becomes a mirroring of motives which echo each to each, are superimposed, reflect each other, then grow dim, fade away and vanish like the forms of an inconsistent revery, harmonious in its very indecision and impeccably logical in its apparent liberty. Therein lies what is most precious in his work.'

And the first two Violin Sonatas he has previously praised as

> 'intimate, tender, confidential music, without brilliance or strength but of a delicious freshness. This Brahms is simple, natural, quite original. In all his instrumental music nothing equals these two Sonatas; they are incomparable masterpieces.'

In England we are more used to Glorias and Magnificats from our Brahmsians, stridently uttered *ex cathedrâ*. It is at least curious to observe how much lower is the pitch in France—salutary, perhaps, when such an authority as Dr. Ernest Walker can amazingly declare Brahms to be (with Beethoven and Bach) one of the three 'chief landmarks' in two centuries of music.

C.

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. Grattan Flood

VIII.—Simon Burton

Considerable confusion has been caused, owing to the fact that two composers of the name of Burton flourished almost contemporaneously, with the result that most of our musical historians have regarded them as the one person and have so treated them, crediting all the musical activities of the two to a single individual, Davy Burton or Avery Burton, whose career has been set forth in my first article ('David Burton').* Yet it is certain that there were two musicians named Burton who flourished under Henry VIII., but while one was known as Davy or Avery, the other was called Simon. Moreover, David Burton was the earlier of the two, and reference

* *Musical Times*, November, 1919.

is made to him under Henry VII., in 1494, whereas Simon Burton does not come into prominence till 1530 or 1531. It is not at all unlikely that David Burton was styled 'Davy,' or 'Avery,' in order to distinguish him from Simon Burton, especially as both were attached to the Court.

Simon Burton was in some way attached to the Household of Henry VIII. in 1530, because in or about that year he enjoyed a corrody in the monastery of St. Augustine's, Bristol. This corrody he surrendered in January, 1533, and on February 4 it was given to William Ap Howell, one of the Marshals of the King's Hall.

In 1534 he entered the service of the Princess Mary, and taught her the Virginals*—an instrument on which she was already fairly proficient. From a letter written by the Bishop of Tarbes, one of the French Ambassadors, in the autumn of the year 1535, we learn that the Princess 'amused herself while the Ambassadors were with Elizabeth, by playing on the Virginals.'

After the death of Queen Katharine on January 8, 1536, and the execution of Anne Boleyn in May, the Princess Mary was allowed an establishment of her own, consisting of forty-two persons, and on August 30 was proclaimed heiress apparent to the English throne. The death of Jane Seymour, on October 24, 1537, naturally improved the position of Mary, and we are given many notices of Simon Burton during 1536-45 in the Privy Purse Expenses of the Princess Mary, edited by Sir Frederick Madden in 1831.

On December 10, 1536, Simon Burton received a douceur of twenty shillings from the Princess—followed at Christmas by a similar amount (almost equal to £20 of our present money), and we find that his actual salary was £4 a year, paid quarterly. In March, June, and September of 1537, Burton's payments are duly recorded, and in September, 1537, he received a bonus of 11*s.* 3*d.*, while the regular quarterly payments of 20*s.* are entered for the years 1538 and 1539, with several extra 'tips.'

An interesting entry under date July, 1538, reveals the fact that Simon Burton was a married man, as we read that Princess Mary gave five shillings to Burton himself and a similar sum to 'Symon Burton's wife.' The Princess must have derived considerable benefit from Burton's teaching, because in a letter from the Ambassador Chapuys to the Queen of Hungary in 1538 he describes 'her admirable playing on the lute and virginals.'

Burton received his accustomed salary quarterly during the years 1539-43, and in November of the latter year received twenty shillings 'payment in advance.' In January, 1544, he received a like sum 'for his New Year's gift,' and the diplomatic musician sent a present of 'Capons and pudding' to the Princess. In October, 1544, the Princess gave Charley Morley 13*s.* 4*d.* 'for Symon Burton,' and 6*s.* 8*d.* to Lady Kempe for him. He was also paid the usual Christmas quarterly present of 20*s.* in December, 1544.

The last reference I have met with concerning Simon Burton is on December 25, 1545, in the King's Book of Payments, from which it appears he had a quarterly salary of 50*s.* as 'player on the Virginals.' He probably died soon after, and his name does not appear in King Edward VI.'s establishment nor in that of Queen Mary.

* I suspect that Simon 'Burton' and not 'Paston' was the Princess's music master. Paston is probably a scribal error.

Occasional Notes

We are glad to hear that our 'Chamber Music for Amateurs' column has already brought a good many performers together, and we note with satisfaction that readers in the provinces are beginning to realise that the column is not for the benefit of London players alone. At the same time we take this opportunity of pointing out that the correspondent who wishes us to insert an announcement of his anxiety 'to correspond with a young lady, aged 18-20, a good pianist' is rather too liberal in his interpretation of our scheme. It is not a matrimonial agency. We are kept so busy attending to Apollo that we have no time to open a department for Cupid.

Many of us have speculated as to the hidden theme of the 'Enigma' Variations. Mr. Krehbiel, a New York critic, has speculated so actively that he claims to have solved the mystery. The hidden tune, he tells us, is the 'Pure Fool' motive from 'Parsifal.' We have referred the matter to Sir Edward Elgar, who authorises us to state that there is nothing in Mr. Krehbiel's theory.

'Music should be played in the fields, to inflame the workers to work harder.'—*Pravda* (Bolshevist paper):

When music—heavenly maid—was young,
Her power as balm was early noted.
(Congreve her soothing charms has sung—
The lines are usually misquoted.)
But soothing charms are out of date;
The ancient usage we improve on;
She's called on now to stimulate,
And help the worker get a move on.
But that's in Russia. Here the maid
Would very quickly be to rout put:
How dare she try to meddle with
Our practice of restricted output?
The Muscovite, perchance, might go it
When fired by trumpet or tymp*anni*;
When *we're* 'inflamed' we merely show it
By 'downing tools' and 'ca'ing canny.'

We are unfortunately obliged to hold over this month's instalment of M. Saint-Saëns's 'Ideas of Vincent d'Indy.'

We regret that the sketch of Mr. Hamilton Harty on page 228 of our April issue was inadvertently stated to be 'by a Hallé Bandsman,' whereas it should have been ascribed to Mr. James Dodgson ('Kester'), the caricaturist who enlivens the pages of the *Yorkshire Evening Post* and *Yorkshire Weekly Post*.

London Concerts

By Alfred Kalisch

By far the most important new orchestral work produced in London since my last article appeared, has been Mr. Gustav Holst's 'Hymn of Jesus,' which was heard at the Philharmonic Concert on March 25, and is a setting of an ancient Gnostic hymn from the Apocryphal Acts of St. John, elaborately laid out for two choruses, semi-chorus, orchestra, pianoforte, and organ.

It is a very remarkable work, the full importance of which it is difficult to estimate on first acquaintance,

the more so as the composer has sedulously striven to invent a new idiom, in which primitive simplicity and modern complexity shall go hand in hand. At one hearing, it can only be said that the whole result is impressive, and that it shows as clearly as does any other work by the same composer his easy mastery in handling large masses of sound. In some places he resorts to realism, as in the beginning, 'Divine Grace is dancing,' and in the section where we have a picturesque representation—the general outlook of which may be considered as analogous to that of Holbein or Dürer—of the conflict of the human soul with evil. It is a daring but convincing interpretation of the spiritual meaning of the hymn 'Vexilla Regis prodeunt.'

It would be interesting to compare the former in detail with the similar section of the dance of the Superman in Strauss's 'Zarathustra.'

The Amens, intoned by the semi-chorus in the organ-loft, which punctuate the end of each section—slightly varied each time—play an important part in producing the total other-worldly effect. In the climaxes the composer reaches a high level of massive power.

The new Philharmonic Choir sang very well, and its performance of Bach's Cantata, 'God goeth up with shouting,' was also very creditable. This was one of the test-pieces at the last National Eisteddfod, and one could not help wondering whether the Choir would have obtained one of the three prizes on that occasion. Probably not. None the less it is as good as any other London organization. The Choir also sang Balfour Gardiner's 'News from Whydah' with a good deal of full-blooded energy. The soloists were not up to Philharmonic standards.

An interesting feature of the concert was the performance of an Organ Concerto of Handel by Mr. H. Goss Custard, with fine cadenzas by W. T. Best. It is interesting to note that this concert took place a few days before the appearance of the April issue of the *Chesterian*, in which the inclusion of organ solos in our concert programmes was strenuously advocated. This concert was conducted by Mr. Kennedy Scott.

Another important orchestral event was the playing at the Queen's Hall Symphony Concert on March 20 of Sibelius's fourth Symphony, which was originally produced at the last Birmingham Festival before the war, and had not been heard since. It was not received with any favour then, and it hardly proved more acceptable on this occasion, in spite of the care obviously lavished upon it by Sir Henry Wood. The admirers of Sibelius are much impressed by what they call his 'terseness,' that is to say, his avoidance of all superfluous steps in his musical argument. It is a doctrine that looks very well on paper; but in this case, when translated into practice, it seems to mean the omission of everything agreeable and pleasant, which makes one doubt its value as a theory even in the eyes of those who are least disposed to owe allegiance to established rules of construction. How it would work out in a composition in which the themes in themselves were powerful or beautiful it is hard to say—in this instance they are neither. And the whole work seems to express a sullen and generally unpleasant view of life in general.

We were informed in the analytical programme that the *Scherzo* is merry and buoyant, which causes one to wonder what sort of music Sibelius would write if he were depicting melancholy discontent.

At the Queen's Hall Symphony Concert on April 17 Sir Henry Wood introduced two new French compositions—a pleasing Suite by Roger-Ducasse and a Symphony by Ernest Chausson. I can only speak by hearsay of the good impression created by these, as my presence was required elsewhere at the time.

CONGESTION

It is worth putting on record how many musical events were crowded into that afternoon. An instructive moral may be drawn from the list. Besides the Queen's Hall concert in question there was the production at the Surrey Theatre of Mr. Nicholas Gatty's Opera, 'The Tempest,' the second concert of the Bach Festival at Central Hall, Westminster, M. Rosing's recital at Æolian Hall, Miss Adela Verne's pianoforte recital at Wigmore Hall, and Miss Sterling Mackinlay's afternoon song recital at Steinway Hall. It is difficult to know who benefits by such congestion, and still more difficult to say how it can be avoided.

Mention should be made of Mr. Hamilton Harty's new Orchestral Suite based on Oriental stories which he conducted at Miss Murray Lambert's concert at Queen's Hall on March 23. It is notable for the variety of colour the composer has been able to obtain with the use of limited means. The Suite deserves mention for an extraneous reason, which is not without significance as a sign of the times. I believe this is the first occasion in the history of music that an orchestral piece has been recorded on the gramophone before its first public performance.

At this concert Miss Murray Lambert proved herself, by her performance of Max Bruch's Scottish Fantasia, to be a violinist worthy of attention.

Other violinists who have justified their claims in the last few weeks are M. Dornay, M. Dushkin (who confirmed the good impression made at his orchestral concert), and M. Bratzr Yovanovitch, a Serbian boy of undoubted promise.

There have been some interesting chamber concerts, among which prominence must be given to the Elgar concert of the London Chamber Concert Society, which proved once more how firm a hold the chamber works of Sir Edward Elgar have obtained on the affections of the public. A pathetic interest attaches to this concert, as it was probably the last that was attended by the late Lady Elgar.

At another concert of the same Society Miss Fanny Davies introduced some new compositions for the pianoforte by the Bohemian composer Joseph Suk. One was a brilliant Fantasia, 'La Joie de Vivre,' and the remainder comprised a Suite of pieces written by the composer, after the death of his wife, for his little boy. They are very charming numbers of intimate sentiment in the national idiom, which is, however, not insisted on too heavily, and they show keen appreciation of the possibilities of the pianoforte.

At her violoncello recital, Miss Adelina Leon showed that she has made very marked progress towards artistic maturity. Several vocal recitals were also especially interesting. The fresh voice and musical intelligence of Miss Ursula Greville were most welcome, and she combined interpretative power and skill in florid singing to an unusual degree. Madame Calvé's recital at Queen's Hall on March 31 was thoroughly enjoyable, but gives rise to no fresh critical comment.

The sonata recital given by Miss Isolde Menges and Mr. Hamilton Harty on April 10 was completely

artistic. Their performance of the Medtner Sonata was of outstanding interest. It is a work of considerable individuality and is very effectively written, its principal drawback however being that the composer seems to find it difficult to leave off. Thus each movement has perorations, with the result that the feeling of anti-climax is not always avoided.

An important event of the month was an Elgar concert at Queen's Hall, with Mr. Landon Ronald and the Albert Hall Orchestra giving fine performances of 'Polonia,' the second Symphony, and the 'Enigma' Variations. Mr. Gervase Elwes sang extracts from 'Gerontius' and two songs with orchestra, one of them—'The River'—being encored. The audience was not so large as it ought to have been, but it was obviously impressed and enthusiastic.

The Musician's Bookshelf

By 'Feste'

Despite the shortage of paper and the various difficulties of which we hear so much, the stream of books on musical subjects grows so rapidly that a monthly reviewer must either pass lightly over most of them or get hopelessly in arrear. As the usefulness of a column of this kind depends a good deal on its being up-to-date I must be content, in most cases, with putting readers on the track of new books.

Here to begin with is a volume over which I should like to pause—'The Bethlehem Bach Choir,' by Raymond Walters (Houghton Mifflin Co., Boston & New York, 12*s.* 6*d.*). I opened it under the impression that it would be of little interest to English readers. We all know about the Choir and the splendid work it has done, but a stout volume concerning its founding and subsequent history seemed to be a kind of domestic affair with which we have no concern. I cannot imagine the life-story of one of our choral societies making an appeal to American musicians. But one never knows, and I soon found myself reading Mr. Walters's book from cover to cover. There is something curiously arresting in the record of the musical activities of this little American town, from its earliest records of nearly a couple of centuries ago down to the appearance of its Bach Choir at a New York Philharmonic concert as recently as 1918. From the first it has been a wonderful example of what can be done by the community of even a small town when well led.

It is a pity that modern conditions have destroyed much of the old simplicity. With a millionaire—Mr. Charles M. Schwab—as backer, with trips to New York, and with imported soloists and orchestra, must come an atmosphere in which the Moravian settlers of a century ago would breathe with difficulty. Hence in reading the book, one passes with regret from the idyllic opening chapters, with their quaint extracts from old diaries, to the later ones, in which there are liberal—perhaps too liberal—press cuttings and a general handing round of bouquets. One finds oneself wondering if all this widespread fame has not been bought at the cost of some of the Choir's power as a social and spiritual factor; the more fierce the limelight so much the less native bloom. I add that there are some first-rate illustrations, including portraits of the conductor, Dr. J. Fred Wolle, and Mr. Schwab.

Students of singing with operatic aims will find much to interest them in Kathleen Howard's 'Confessions of an Opera Singer' (Kegan Paul, 7*s.* 6*d.* net), a gossipy record of struggle and hard work in various operatic centres on both sides of the Atlantic.

From the same publisher comes 'The Orchestra and How to Listen to It,' by M. Montagu-Nathan. It is one more sign that we are at last beginning to see that listeners no less than performers require to be trained. The average concert-goer misses more than half the pleasure of a fine orchestral concert simply because his ears are deaf to the finer shades of instrumental colour. Let him sit at Mr. Montagu-Nathan's feet, and he will then have ears to hear. The book is written in an attractive manner, and there are three appendices—(1) twenty-three pages of typical passages for the various instruments, (2) the full score of the final chords of nine orchestral works, from Mozart to Scriabin, and (3) illustrations of orchestral instruments.

The Report of the National Conference on the Leisure of the People has now been issued (The Conference Committee, 29, Princess Street, Albert Square, Manchester, 1*s.* 6*d.*). The booklet contains about a hundred pages, and is worth careful study by all interested in social and recreative work. Prof. Walford Davies's address on 'Music in the Life of the Nation,' and Miss Daking's account of the activities of the British Folk-Dance Society are the portions that appeal most directly to musicians, but it goes without saying that a conference on the use of leisure contains a good many casual references to the art.

The next three books to be noticed have to do with this aspect of music. 'The Music of Life,' by Charles T. Smith, created such a stir on its appearance last year, and was so widely discussed, that I need do no more than mention that the second edition has now been published (P. S. King & Son, 4*s.* net).

Another second edition is that of Part 2 of 'The Morris Book,' by Cecil J. Sharp and Herbert C. MacIlwaine (Novello, 2*s.*). As the original edition appeared ten years ago, when the revival of folk-dancing was in its first stages, Mr. Sharp has revised and entirely re-written the book.

The latest issue (No. 23) of the Journal of the Folk-Song Society (19, Berners Street) is of special interest to all lovers of Irish Folk-Song. It contains thirty-four songs from the valuable collection of Mr. A. M. Freeman, with exhaustive annotations, glossary, &c., and a delightful account by Mr. Freeman of an Irish harvest home concert.

'The Teaching of Music,' by Robert T. White, is one of a series of 'Handbooks in the Art of Teaching,' issued by Messrs. Constable (4*s.*). Dr. White is well known as an expert in school music, and we have here a book packed with common sense and practical suggestion. The chapters deal with class work from the kindergarten to the advanced grade. I am glad to see that Dr. White suggests that classes should be subdivided with a view to giving extra attention to the handful of children who show more than usual ability. At present it too often happens that the progress of such pupils is regulated by that of the least musical. There will of course be difficulties in adjusting the time-table, but these ought not to be insurmountable.

So much interest is now taken in the music of Spain that a book on the subject is sure of a welcome. Carl van Vechten's 'The Music of Spain' (Kegan Paul, 4*s.* 6*d.* net) covers a good deal of ground—

somewhat sketchily, perhaps, but the fault is almost inevitable when a big subject has to be treated in a book of 150 pages. Mr. van Vechten writes with an enthusiasm that sometimes prevents him from seeing things in their right proportion. As Mr. Pedro Morales points out in his admirable preface, the idea of the book is better expressed by the heading of the first chapter, 'Spain and Music,' than by the title of the work as a whole. The undue emphasis laid on 'Carmen' is perhaps the worst example of this want of perspective. As a rule the preface to a book may be skimmed through or disregarded, but in the volume before us this is not the case. Mr. Morales gently but firmly puts the author right on so many points that the reader will do well to read the preface very carefully first and consult it from time to time afterwards.

THE BACH FESTIVAL

By H. C. Colles

The Festival of J. S. Bach's music given by the Bach Choir at Central Hall, Westminster, on April 16, 17, 19, and 20, afforded the most comprehensive programme that this Society has provided in its career of over forty years. It may be recalled that Sir Charles Stanford conducted three-days' festivals in 1895 and 1897, and Dr. Walford Davies one of two days in 1906, in which the Mass in B minor and other of the greater choral works, notably the 'St. Matthew' Passion in 1897, were outstanding features. But while the recent Festival began with Church cantatas and ended with the Mass it contained between them examples of practically every side of Bach's compositions except his writing for solo violoncello. The solo violin was represented by the Chaconne which Miss May Harrison played at the third concert, the organ by the Prelude and Fugue in C minor and two Choral Preludes, 'Allein Gott' and 'Valet will ich dir geben' (Mr. G. Thalben Ball), the clavichord and the harpsichord (for both of which the pianoforte was however used) by two Preludes and Fugues from the '48,' Book 1, No. 21, in B flat and No. 3 in C sharp minor (Miss Myra Hess), and the Toccata in C minor (Mr. Harold Samuel). There were concertos for various groups of instruments. The well-known example for two violins in D minor (Mr. W. H. Reed and Mr. C. Woodhouse) came between the sacred and secular cantatas of the first programme; the rarely heard Concerto for flute, violin, and pianoforte in A minor (M. Louis Fleury, Miss May Harrison, and Miss Myra Hess); and that for three pianofortes in C major (Miss Myra Hess, Mr. Herbert Fryer, and Mr. Harold Samuel) were important features of the second programme, which was mainly instrumental, and included also two of the orchestral overtures—that in B minor for flute and strings, and that in D (No. 3) with trumpets and drums.

The third programme was chiefly unaccompanied choral work, and included three of the greatest of the Motets—'Come, Jesu, come' (double choir), 'Jesu, Priceless Treasure' (five voices), and 'Sing to the Lord' (double choir). The organ, violin, and Mr. Samuel's pianoforte solos were interspersed with these, and this concert also introduced a number of the solo hymns contributed by Bach to Schemelli's collection (1736), with the song 'Bist du bei mir,' from Anna Magdalena's book, sung by Miss Ethel McLelland.

As to the cantatas, the first programme on Friday night contained two complete Church cantatas, 'To this end Appeared the Son of God' ('Dazu ist erschienen,' No. 40 in the Bachgesellschaft edition), and 'Since Christ is all my being' ('Christus der ist mein Leben,' No. 95), with a large part of the secular cantata, 'The Appeasing of Æolus' ('Der zufriedengestellte Æolus'). There were also single movements from five other Church cantatas, three of which came in the first programme and two in the second. One of these, the chorale, 'Jesu, Joy of man's desiring' '(Herz und Mund und That und Leben,' No. 147), opened the proceedings, and was beautifully sung, the smooth tone of the choir combining well with the wreathed figures of the string accompaniment. 'To this end Appeared' starts with a fine chorus on the severely theological argument of the text. The choir showed remarkable force and energy in its treatment, but the chorales, of which there are three, summing up the points elaborated by the solo numbers, gave them a more sympathetic task subsequently. Miss Sibyl Cropper, Mr. John Adams, and Mr. Murray Davey were the soloists, and their performances might be described in the language of the weather reports as 'fair to changeable.' Miss Dorothy Silk, who followed the cantata with the song 'My heart ever faithful ('Also hat Gott,' No. 68), had to submit to Dr. Allen's view of the song as a rollicking dance measure, and it was all she could do to sing it at the pace he set her. Mr. Paterson Parker, who played the violoncello obbligato, shared her difficulties. But apart from this, Miss Silk was the only one of the solo singers in this concert who did anything to remove the impression that the general level of solo-singing is inadequate for the performance of Bach's greater works. In 'Since Christ is all my being' her singing of the soprano recitative and the chorale ('Valet will ich dir geben') was one of the most exquisite moments in a work surcharged with intimate expression for voices and for instruments. Miss Cropper sang the solo 'Rejoice, ye souls' ('O ewiges Feuer,' No. 34), with considerable appreciation of its beauties of phrase. This work led up to the concerto for two violins, which went well, and would have gone even better with a little more elasticity in the *tempi*.

'The Appeasing of Æolus' which ended the concert met with varying fortune. The choir began well in the vivid chorus of the winds, but showed signs of raggedness before the end. Mr. Murray Davey lost his place in Æolus's great song, and was not very quick in finding it again; Mr. John Adams came to grief in a recitative, and the omission of several of the arias detracted from the interest of the work as a whole.

In the second concert the songs were 'Sweet comfort my Jesus comes' ('Süsser Trost,' No. 151) and 'From my eyes the salt tears showering' ('Ich hatte viel Bekummerniss,' No. 24). Miss Silk and Mr. Gervase Elwes, the respective soloists in these numbers, helped by their performances to restore the credit of the art of singing Bach. The choir took no part in this programme, which began with an admirable performance of the Suite or Overture in B minor for flute and strings, given by M. Louis Fleury and the London Symphony Orchestra. The concertos and overtures already mentioned made up a well-planned and well-executed programme. Amongst them the Concerto for three pianofortes stood out as a performance of special excellence.

The Monday and Tuesday performances, the Motets and the Mass, were chiefly remarkable for the wonderful unanimity with which Dr. Allen has

inspired his choral singers. It would be easy to recall more brilliant performances of 'Sing to the Lord' by the picked choirs from the North, who have made a speciality of the work; but the choirs —whether of the North or South or of anywhere else—who could put this along with 'Come, Jesu, come' and 'Jesu, Priceless Treasure' into a single programme, and sing all three with intimate understanding of Bach's subtle differences of mood and treatment, must be very few. It is in such performances that the consistent work of years tells, and more than compensates for any incidental defects of tone or choral technique that may be noticeable here and there.

The Motet concert opened with a repetition of the chorale 'Jesu, Joy of man's desiring,' which was heard on the first night, but which on this occasion was accompanied by Dr. Harold Darke on the organ. The organ solos played by Mr. Thalben Ball, Miss May Harrison's performance of the Chaconne, Mr. Samuel's of the Pianoforte Cantata, and Miss Ethel McLelland's of the songs, were all worthy of their places in the programme, which however had the fault of being just a shade too long as a whole, though there was nothing to wish away.

In the performance of the Mass Miss Flora Mann, Miss Berger, Mr. Gervase Elwes, and Mr. Topliss Green were the solo singers, and their performances showed a higher level of efficiency than did those of the solo singers in the Cantata programme. The ladies suffered from the disadvantage of being two where Bach so clearly intended three. The 'Christe Eleison' is for two sopranos, and the 'Et in unum Dominum' for soprano and alto. Miss Mann sang the 'Laudamus Te,' generally considered the prerogative of the soprano, although it is marked '2nd soprano' and written entirely in the 'mezzo' range. She had not sufficient quality in the middle notes of her voice, and Mr. W. H. Reed, who played the violin obbligato, overweighted her; and Miss Berger, really a second soprano, had not the rich alto tone needed for the ending of the 'Et in unum Dominum' or the two alto arias. The result was that all the women's solo work sounded rather colourless and undistinguished, but this was not entirely the fault of the individuals concerned. Mr. Gervase Elwes sang with the conviction characteristic of him and the certainty of long experience. Mr. Topliss Green, without having the latter advantage, showed considerable promise, particularly in his intelligent treatment of the 'Et in Spiritum Sanctum.' But it was the choir and the orchestra which gave us the great wealth of experiences that make the Mass unique. The band, a contingent of the London Symphony Orchestra, seemed just the right size in the ensembles, and the various obbligati were beautifully played. It was sufficient to support the singers, while not large enough to force them to shrillness or harshness. From the long sweeping phrases of the first 'Kyrie' to the majestic climax of the 'Dona nobis pacem' (in which, by the way, the trombones assisted to fill out the score) the singers were generally well within their tonal range, and though there were some places—such as the 'Cum Sancto Spiritu' of the 'Gloria'—where individual voices just failed to hit their mark, the Choir succeeded in conveying the exuberant vitality of the music without missing its dignity and its depth.

It is thirteen years since Dr. Allen took up the baton of the Bach Choir which Dr. Walford Davies laid down. They have been years in which the Choir, like almost every other musical organization in this country, has passed through unexpected difficulties and vicissitudes. But he has held to his purpose with unflinching tenacity, and the long series of performances—some in concert-rooms, others in Westminster Abbey—culminating in this Festival have justified him. The door-keepers at the Central Hall shouting 'Ticket-holders only,' as the huge audience pressed up the stairs for the performance of the Mass, showed how fully the purpose had been fulfilled: it has been to fire the musical life of London with the mighty flame of J. S. Bach.

Opera in London

By Francis E. Barrett

CLOSE OF THE BEECHAM SEASON: THREE BRITISH WORKS

One stage of the striking operatic record came to an end on April 10, when the Beecham Opera Company brought its Covent Garden season to a close after the representations had been extended for a week. At the Surrey Theatre the performances were still going on at the time of writing, though it is understood that there will be a vacation shortly. At the 'Old Vic,' as the helpful Waterloo Road undertaking is affectionately styled, the work goes on for some time yet. London is not likely to be without opera in English for any considerable period, as a visit from the Carl Rosa organization is due this summer.

Before discussing the result of the unprecedented amount of opera-giving that has been going on in the Metropolis, my first business is to complete the record of achievement by reference to sundry productions which took place last month too late for mention.

'A VILLAGE ROMEO AND JULIET'

In Mr. Frederick Delius's 'A Village Romeo and Juliet,' which the Beecham Company gave at Covent Garden in March, is found the first British work the Company has mounted for some time. Mr. Delius's composition was originally produced by Sir Thomas Beecham ten years ago, at a date when he sought to attract the public with British operas, his programme for that purpose also including Sullivan's 'Ivanhoe.' At that time Mr. Delius was less well known than he is now. More examples of his genius have since had a hearing, so that to-day there is no difficulty in placing him. His 'Village Romeo and Juliet' makes it clear that he will not be placed as an operatic composer. The work, I believe, was well received on the Continent a decade back, as is perfectly understandable, but here the case is altered. British audiences have always been made familiar with examples of opera that were in every sense operatic on accepted lines. Alteration of those lines I am the last to oppose. There must always be progress, but I hold that progress should maintain the characteristics of the form. As music, Mr. Delius's score is one of the most beautiful examples I have ever heard; but it is not opera. Operatic music should be an illustration of mood. If there is but one mood in the plot, then there need be but one mood in the music. There are several moods in the story so awkwardly styled 'A Village Romeo and Juliet.' Yet the music depicts but one mood: a mood of complacent, unemotional beauty indifferent

alike to plot and passion and assuming but a slightly varied tinge at so obvious a moment as the Dream Wedding. Perhaps it will point my plaint better if I outline the story by the Swiss poet Zeller as adapted for the stage. The Romeo and Juliet are two children of neighbouring landowners who quarrel over the question of the ownership of a piece of land. The children and the quarrel are both shown in a Prologue. Grown up, the children remain attached to one another, but their union is forbidden by the parents. Meeting in secret they see themselves wedded in imagination, and the ceremony, with accompanying wedding bells, is shown—the one in a vision, the other in the score. They visit a fair, which is duly represented, 'with effects,' and finally embark on the river in a crazy punt which sinks with the weight of these heavy-hearted lovers, and both are drowned. This is, admittedly, not an exciting story for present-day people, who at the very least will ask why these twain did not follow the example of their Shakespearean namesakes and find a sympathetic Friar Lawrence, or essay the apparently easily accomplished Scottish method. But an opera may have 'nothing in the story' and yet be attractive. This, unfortunately, is not the case with 'A Village Romeo and Juliet.' The music reveals the couple as only very untemperamental people spending their time as Adam and Eve are reputed to have done in 'sitting and thinking and sometimes just sitting.' I do not consider that the cause of British opera was advanced at all by the revival of this example. It is not the kind of thing to attract the 'new' public, and does not give them a true idea of what the British operatic composer can accomplish. I should add that Mr. Walter Hyde appeared in his original part of the lover—the sole survivor of the 1910 production—and that Miss Licette was the Juliet. Sir Thomas Beecham conducted, and the score, which has so much originality of thought and method, to say nothing of tonality, was admirably given under his wholly sympathetic hand. But his endeavours to induce the public to accept this as an example of British opera were misplaced and indicate a faulty judgment. To establish British opera in the esteem of the public there must be a common factor. I do not assert that British work must be in the passion-tearing style of Continental opera, for that is the product largely of the Latin peoples, and we are still Anglo-Saxon. But I think I may claim that British operatic music should at least be faithful to the mood of the story it illustrates, and that there should be some light and shade, some high lights and deep shadows, and something more than the presentation of the obvious.

MR. DE LARA'S 'NAÏL'

There is more of the real operatic spirit in Mr. Isidore de Lara's 'Naïl,' which was the second and last British work to be given. In this instance Mr. de Lara reminds me of the man who when playing Othello blacked himself all over. Mr. de Lara has gone into Eastern idiom far too thoroughly. He never establishes the common factor; in other words, never gains the ear of his audience by phrase or passage they can grasp. His Eastern intervals are faithful enough, making allowance for the difference in scale and the absence of the characteristic quarter-tone; but this very fidelity tells against the comprehension of his music. To be acceptable to Western ears the Eastern idiom must be modified. Félicien David's 'Le Desert' remains a model of such translation, and Mr. Granville Bantock has in his 'Omar Khàyyam' succeeded in establishing atmosphere without straining his listeners' attention. Mr. de Lara, then, is just a little too thorough, with the unfortunate result that the public turn away from a work that is by no means without merit. I fancy too that the story tells against the opera, for it is very slight and badly needs a counter-theme. The prolonged duet style, though successfully adopted by such opposites as Wagner and Puccini, requires very forcible music to carry it through. The opera is beautifully mounted, with a wealth of picturesque detail and full representation of the gorgeousness of the East. Unfortunately similar brilliance of hue is not reflected in the music. Nevertheless the piece is more in accord with operatic style as understood in this country, and I should not be surprised if with a more inspiring and less restraining libretto Mr. de Lara did not some day give us a really good and effective opera. The cast was as before, with Miss Rosina Buckman, Mr. Frank Mullings, and Mr. Percy Heming on the stage, and Sir Thomas at the conductor's desk.

THE REST OF THE RÉPERTOIRE

Mozart's 'The Magic Flute,' which this Company has done so much to popularise, has been given again during the month, but with rather less effect than before. The appeal it made when first presented by this organization arose from the fact that there was a real bass to sing the bass music. Unfortunately, Mr. Robert Radford, the real bass in question, has left the Company—to its loss. Mr. Foster Richardson, who took the Sarastro, is a singer to whom I always feel grateful because he is one of the very few vocalists before the public who sing their words clearly. His low notes lack the sonority for the 'Magic Flute' music, and the effect was somewhat mechanical. The only character represented in the right spirit was Papageno, in which Mr. Frederick Ranalow excels and has now done so in two languages.

It should be recorded also that the operatic twins 'Cavalleria Rusticana' and 'Pagliacci' have made their appearance again under this management. At one time there was a laudable attempt to sever them by substituting Bizet's 'Djamileh' for 'Cavalleria,' but the operation was not successful. Still it should be worth trying again, for the Mascagni work after twenty-nine years of familiarity does not grow less tawdry. The performance in which Madame Stralia, M. D'Oisly, Miss Kathleen Moore, and Mr. W. Michael took part but emphasised the fact. 'Pagliacci,' a better though possibly less original work—a curious fact—was much more satisfactory. M. Dinh Gilly, the Tonio, gave the key-note at the beginning with a finely judged and sung version of the Prologue for which the audience very justly applauded him to the echo, in recognition of his temperamental display. Miss Desirée Ellinger was a pretty Nedda, Mr. F. Blamey a vigorous and telling Canio, and Mr. William Michael sang uncommonly well as Silvio, his efforts during the evening, first as Turiddu and then in the Leoncavallo, being of a notable order. Mr. Aylmer Buesst and Mr. Clarence Raybould were the conductors of the evening, and the work of the latter in 'Pagliacci' struck me as being particularly good. Mr. Raybould led the orchestra and was not led by it—as is the case with some of our gesticulatory baton wielders.

After an extra week, including a special matinée of 'Parsifal,' the season came to an end on April 10

with 'The Mastersingers,' given with a blaze of triumph as well as of orchestral sound, the latter drowning the singers completely for the greater part of the evening. At the end Sir Thomas Beecham made a speech promising the return of the Company to Covent Garden in six months' time and, somewhat rashly, prophesying that in a twelve-month we should have performances of opera in English equal to those of any Continental city. The wish is no doubt father to the thought, but there is a great deal to be done before our English representations will reach the foreign standard. There is no doubt that they can do so, for we have the material; but I have not seen it at Covent Garden yet. Sir Thomas would have been wiser to put the date at ten years hence, in order to give time for the cultivation of the necessary talent for making our English representations as good as those of the Continent.

THE SURREY PERFORMANCES

The undertaking at the Surrey Theatre is steadily gaining the approval of the public. It must not be forgotten that the ground has been well-prepared for a number of years by the work at the Old Vic, so that grand opera is not altogether unfamiliar in South London. It is just as well to realise that a scheme of this kind must make a distinctive appeal, and if it is not to be local then it must have something definite. It seems to me that the title 'Opera for the people' I have conferred on it suits it very well. There is no reason why this art form should not be at the disposal of the masses as well as of the classes. Certainly the masses have—as I have always maintained they would—taken most kindly to opera. I fancy the management at the Surrey have rather spoiled their public by accustoming them to a fresh addition to the répertoire each week. It must be a difficult thing to find something new that is within the Company's means. I am inclined to think also that in these days when wages rule higher than they have ever done before, the Company would be quite justisfied in charging a little more for seats. No one has advocated cheap opera more strongly than I, but times have changed. Everything is up, and opera prices may very well be up too. The plan of giving a fresh opera each week has however proved of advantage to the British composer, for he has been called upon to contribute. As a result two British works have been mounted.

THE SURREY 'ROMEO AND JULIET'

The 'Romeo and Juliet' produced at the Surrey Theatre by the Fairbairn-Miln Company is in every respect a notable work. The composer is Mr. J. E. Barkworth, an Oxford man at present a science professor at Cambridge; a pupil of Humperdinck and Mr. Cecil Forsyth. His opera has the distinction of illustrating at least two definite principles. The first is found in the libretto, which is pure Shakespeare —not in any sense adapted, but used verbatim with sundry omissions. The other is Mr. Barkworth's tonal creed. In his own words it:

> 'aims at simplicity. It will not satisfy the modernists; the discords are all resolved; key and time are nowhere doubtful . . . and some of the themes have not an accidental in them.'

This is a cue to Mr. Barkworth's musical belief—he clearly holds that the possibilities of the diatonic scale are not exhausted. His expression of belief carries a good deal of conviction, for his music is gloriously melodious, unfaltering in its eloquence, and charming in its effect. I might describe it as British in the best sense, according to a certain period. But the story of the Montagues and Capulets is not all smoothness, and I am inclined to quarrel with Mr. Barkworth for not recognising the fact. His aim, he says, is to express the text, and the text is not without its rugged lines; yet there is no suggestion of this in the music. One thing I must say in justice to Mr. Barkworth is that the representation was of such an ill-prepared kind that it is possible some of the music did not sound as he intended. But I do not think bad interpretation can eliminate climax if it exist, and it was this climax I could not discover. The orchestration struck me as particularly good. There is some charming writing for the wind, and the composer's use of string tone was as courageous as it was gratifying. But I longed for a *sforzando*. Those concerned with the performance did their best, though insufficiency of rehearsal handicapped them. Miss Sylvia van Dyck acted a good deal better than she sang as Juliet, yet with the assistance of an admirable Romeo in Mr. Frank Webster—an operatic tenor of whom we ought to hear something—contrived to make clear much of the beauty of the Balcony Scene for which Mr. Barkworth has composed some remarkably appropriate music. The work of Miss Myra Munsen as Lady Capulet was good, and there was excellent intention in Mr. Sumner Austin's Capulet and Mr. E. H. Ludlow's dual effort as Tybalt and the Friar (the latter a very unecclesiastical person). Mr. W. H. Kerridge conducted with keen alertness for keeping the ship together, the composer directing one of the entr'actes just to give us a taste of his quality. Concerning that quality I have no doubts, for Mr. Barkworth is a musician; but as to his ability to fulfil his self-constituted office—in succession to some two dozen other people—of musical illustrator of Shakespeare, I have still to be convinced.

To counter the somewhat hurried presentation of the new work the Company followed the admirable plan of giving several further performances, the first taking place a day or two later, the opera being also included in the following week's répertoire. This is excellent; for good or bad a single performance of a new opera can never suffice, and frequent repetition is but an act of common justice and worthy of emulation in other quarters. 'Repetition is the essence of good teaching' and 'Strike while the iron is hot' are maxims every operatic enterprise should observe.

The other addition to the répertoire has been Verdi's 'Aïda,' a bold venture received with a warmth of approval that justified the step. Miss Maryan Elmar, a soprano with a pure, steady, and telling voice made an excellent Aïda in spite of no great familiarity with the stage, Miss Antoinette Fairbairn was a thoroughly reliable Amneris, Mr. Andrew Shanks sang well as Amonasro, Mr. P. Vallentine was the High Priest, Mr. E. H. Ludlow the King, and Mr. Lissant Beardmore the Radames. Chorus and orchestra were good, and were always kept well in hand by Mr. Herbert Ferrers at the conductor's desk. The production, which evidently delighted the patrons, was certainly highly creditable.

MR. GATTY'S 'THE TEMPEST'

Any doubts that may have risen in my mind, as the result of hearing Delius and De Lara, concerning the ability of the British composer to write opera were effectively dispelled when Mr. Nicholas Gatty's 'The Tempest' was produced at

the Surrey Theatre on April 17 by the Fairbairn-Miln Company. Briefly, it is one of the best British operas as yet given to the world. Good as were the examples of the old days, they had not the modernity of a work like this. A special working version of Shakespeare's play has been prepared for musical treatment by Mr. Reginald Gatty. The play gives the composer plenty of scope. I have never heard music for the stage so faithful to mood as this. The composer falls in with the phases of the story as to the manner born. It is a most successful musical investment, as it should be, for if Englishmen cannot provide music to Shakespeare, then who can? From the fury of the storm, faithfully enough depicted, Mr. Gatty passes on to illustrate Prospero, and then Ariel, the latter with some of the happiest of phrases. The lovers, Miranda and Ferdinand, are given excellent matter, distinguished by its passionate style and well-worked climax. Each of the other characters has its own musical high light, and this very power of characterisation reveals the nature of Mr. Gatty's ability. Charm and power alternate all through the score. A felicitous example of the former is found in the Dance of the Reapers and Nymphs, and the latter is never absent from the utterances of Prospero. The representation of Ariel is particularly happy in its fancifulness and imagination, while a very complete measure of its effect was realised. In his instrumentation the composer reveals exceptional ability. He does not always forget his student days when the Wagner score was held up as the one model, but he thinks a good deal for himself and gives us some very delightful and wholly original passages. What I find of particular value in the greater part of Mr. Gatty's music is its thoroughly British idiom. He makes it clear that such a thing is not impossible, and shows practically that it can be expounded with complete success. Certainly the work is in every way a notable example of British effort. It is original in expression and consistent in its illustration of its theme. The performance was not particularly smooth, but this can be passed over in view of the gratification arising from the fact that the work has been given at all. Miss Gladys Moger distinguished herself greatly as Ariel, Miss Ida Cooper was the Miranda, Mr. Mackie Lyon sang the music of Fernando thoroughly well, and a notable success by means of richness of voice and distinction of style was won by Mr. Andrew Shanks, the Prospero. Mr. Gatty conducted, the orchestral playing being exceptionally good. The reception was marked by genuine enthusiasm.

PAVLOVA BALLET

DRURY LANE SEASON BY THE FAMOUS RUSSIAN DANCER

Devotees of Terpsichore are somewhat disinclined to be classed with musicians or to acknowledge that their art is in any sense ancillary to music. Yet it must not be forgotten that the two arts have a common parent whose name is Rhythm. From the common basis both take an expression that is individual—the dancer illustrates the rhythm by graceful movement of body, the musician, generally, by equally graceful movement of sound. One appeals to the eye, the other to the ear. Therefore I think that the *Musical Times* is right in juxtaposing its record of the dancer's and musician's art. The particular dance movement to be recorded is that of the clever Russian lady, Mlle. Anna Pavlova. Well remembered as one of the 'originals' of the Russian Ballet when first seen in England in 1911, she afterwards created a definite reputation by her appearances at the Palace Theatre with M. Mordkin. She has now returned to London after touring the world, and began a season at Drury Lane Theatre on April 12. Wonderful as Pavlova always was, she is still more wonderful now. Her art has developed beyond all knowledge, and its expressiveness is more complete than ever before. Skilled though the Russian ballet may be, there always seemed to me a limit to its means. Mannerisms prevailed, and there was a Russian accent in all its utterances. Mlle. Pavlova has lost her Russian accent, and now speaks the language of the dance with a purity that reveals it as an art pliant enough to stand alone save for the assistance of music. She covered a good deal of ground in her first programme, which comprised a charming if shivery number entitled 'Snow-flakes,' based on —but not, as one would wish, consisting entirely of— Tchaikovsky's 'Casse-Noisette' ballet; a good dramatic piece called 'Amarilla' (Glazounov and Drigo), in which she appears as a gipsy dancer in love with a count who discounts her; and finally in illustration of Saint-Saëns's 'Le Cygne.' The last is music written to a programme of course, but not a programme of dance. Thus the dancer had a special opportunity for the exercise of her art, and she used it well. I note that her whole being is brought to bear in her work. Pavlova is not content to use her feet and naught else—every part of her body is employed to express something, and to extraordinary technique of foot she adds movement of arms, hands, and eyes to convey her meaning, all the embodiment of delicacy and grace. No wonder then that the packed house 'rose' at her after her first number in 'Snow-flakes,' did its best to get her to repeat an ecstatic Valse in 'Amarilla,' and cheered itself hoarse after 'Le Cygne.'

She is supported by a notably good company, headed by M. Volinine—a male dancer of the genuine order, and not merely an acrobat—Mlle. Karalli, and others, who well preserve the high quality of the work of the corps of which M. Clustine is the moving spirit. M. Theodore Stier directs the orchestra. As a first variation on the programme, the Ballet from Massenet's 'Thaïs' was given, along with some illustrations of Chopin compositions, and a wondrous new solo number for Pavlova entitled 'The Dragon Fly.' Each programme contains a half-dozen or so divertissements in the shape of dances to more or less well-known compositions that serve very well to show the range of the art of the great dancer in particular and of her company in general.

On April 13 Dr. Haydn Keeton completed fifty years of service as organist and choirmaster of Peterborough Cathedral. We are glad to hear that it is proposed to celebrate such a notable tenure of office by establishing a scholarship for the benefit of choristers or past choristers of the Cathedral, to be known as 'The Keeton Scholarship.' The proposal has influential support, both ecclesiastical and lay. The committee feels that there must be many members of the public who have derived benefit and pleasure from Dr. Keeton's devoted work during his fifty years of office, and it has therefore issued an appeal which we trust will meet with a worthy response. Subscriptions should be sent to Messrs. Barclay, Ltd., Peterborough.

O loving Saviour

ANTHEM FOR FOUR VOICES

Words by JAMES WALTER BROWN.* Composed by F. W. WADELY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con moto. ♩ = 69.

ORGAN. *Sw.* *mp* *Ped.*

SOPRANO. *sost.* *p*

O lov - ing Sa - viour, Lord of all, Whose care hath kept us

p *Man.*

poco cres.

safe . . to - day, Pro - tect us now . . . at eve - ning's

poco cres.

fall, And ev - - er be . . our guard . . and

Ped.

* The original Latin hymn, of which these words are a paraphrase, was incorporated in the Statutes delivered by Henry VIII to the following Cathedrals of the New Foundation—Canterbury, Carlisle, Chester, Durham, Gloucester, Peterborough, Rochester, and Worcester—with the injunction that it should be used "by all in our Church before retiring to rest."

Copyright, 1920, *by Novello and Company, Limited.*

poco cres.

mp

stay. . . . And while . .

ALTO.

sost. *poco cres.*

mp

Draw near, . . And while . .

TENOR. *sost.*

mp

Draw near . . us through . . the gloom-y night, . .

BASS. *mp* *sost.* *poco cres.*

Draw near . . us through . . the gloom-y night, . . And while . . we

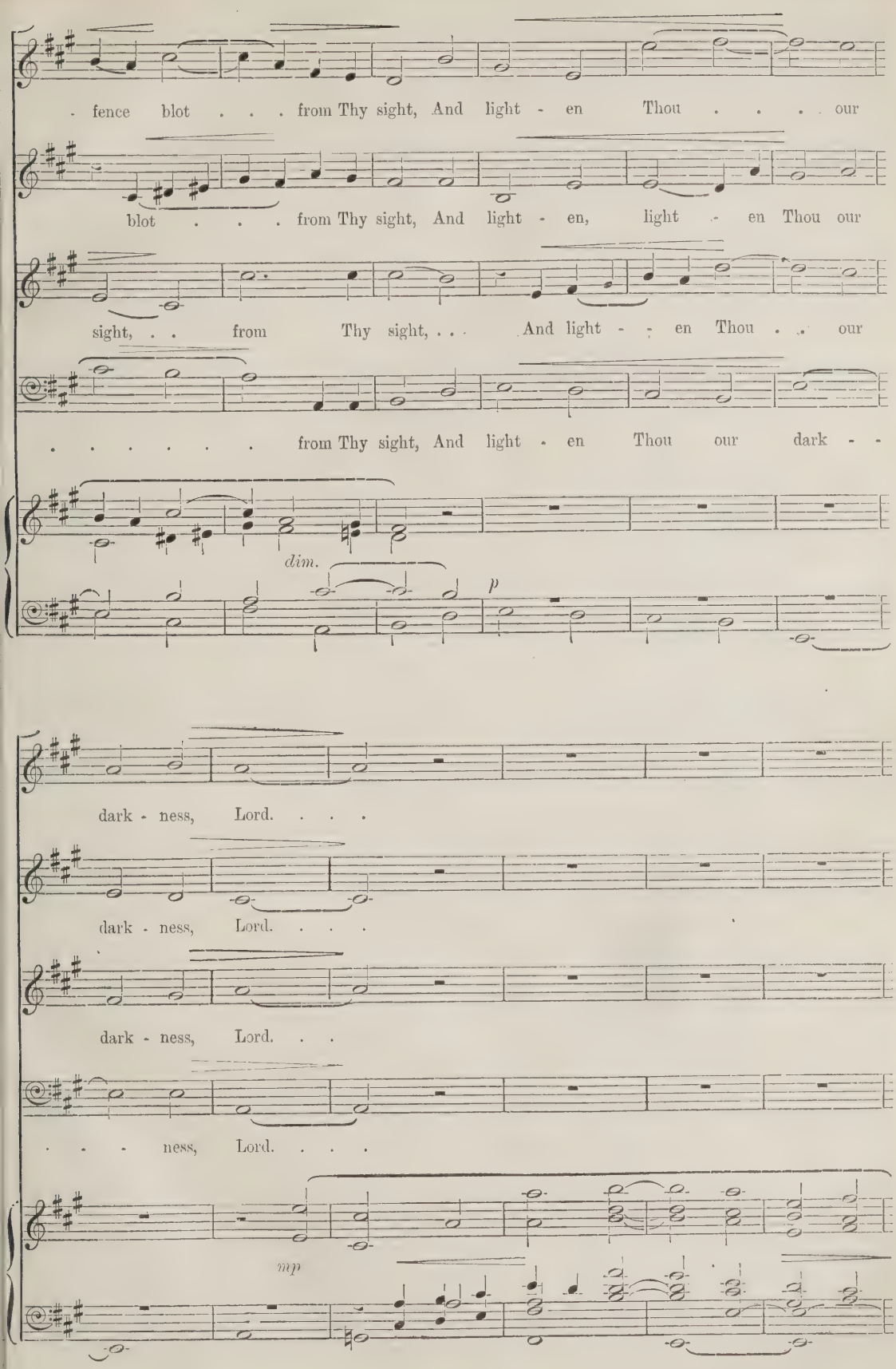
poco cres.

. . we pray . . Thy grace af - ford: . . Our past of -

. . we pray Thy grace . . af - ford: . .

Our past of - fence blot . . . from Thy

pray . . Thy grace . . af - ford: Our past of - fence blot . .


fence blot . . . from Thy sight, And light - en Thou . . . our
blot . . . from Thy sight, And light - en, light - en Thou our
sight, . . from Thy sight, . . . And light - - en Thou . . our
. . . . . from Thy sight, And light - en Thou our dark - -
dim.
p
dark - ness, Lord. . . .
dark - ness, Lord. . . .
dark - ness, Lord. . .
. . . ness, Lord. . . .
mp

mp

May no vile dream our mind as - sail, No craft - y foe our

mp

May no vile dream our mind as - sail, No craft - y foe our

mp

poco cres.

sleep . . in - vade, Nor e - vil thought . . o'er us pre - vail That

poco cres.

sleep . . in - vade, Nor e - vil thought . . o'er us pre - vail That

poco cres.

cres.

so our flesh im - pure . . . . be made. . . . .

cres.

so our flesh im - pure . . . . be made. . . . .

cres.

No. 1321. SIR EGLAMORE.—Arr. by H. Balfour Gardiner. *Price* ~~3d~~ 4d.

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

No.			
1	Our Native Land ...	Reichardt	2d.
2	Cricketers' Song (T.T.B.)	Macfarren	2d.
3	Boating Song	Monk	2d.
4	Song of the Railroads	Macfarren	3d.
5	Good-morrow, fair ladies	Morley	2d.
6	Home Fairy (T.T.B.B.) ...	Winter	2d.
7	The Wreath	Benedict	2d.
8	Countryman's Song ...	Rimbault	3d.
9	Student's Greeting (T.T.B.B.)	Berner	2d.
10	Magdalen College Song ...	Monk	2d.
11	Integer Vitæ (T.T.B.B.)	Flemming	4d.
12	Orpheus with his lute	Macfarren	
13	Harvest Song	Macfarren	2d.
14	Come, heavy sleep ...	Douland	2d.
15	Fisherman's Song ...	Rimbault	2d.
16	In all thy need	Douland	2d.
17	All among the barley ...	Stirling	2d.
18	When icicles hang ...	Macfarren	2d.
19	Jolly Cricket Ball	Monk	2d.
20	Emigrant's Song ...	Macfarren	2d.
21	Shepherd's Song	Brewer	3d.
22	Pedlar's Song	Douland	2d.
23	Fairies' Song (S.S.S.S.) ...	Bishop	6d.
24	June (S.S.A.)	F Dun	2d.
25	Awake! the starry	Mendelssohn	2d.
26	Fair Flower	Rimbault	2d.
27	O happy he who	Gastoldi	2d.
28	Green Leaves	Taylor	2d.
29	Dirge	S. Wesley	2d.
30	Angler's Trysting Tree ...	Corfe	3d.
31	The Dream	Stewart	2d.
32	God speed the Plough ...	Richter	2d.
33	There is a ladie sweete ...	Ford	
34	Football Song	Monk	3d.
35	Haymakers' Song	Stewart	3d.
36	Come away, Death ...	Macfarren	3d.
37	Old May-day, in A ...	Benedict	1½d.
38	Invocation to Sleep ...	,,	3d.
39	A Night Song	,,	3d.
40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
42	Sylvan pleasures ...	,,	4d.
43	Consolation	H. Smart	1½d.
44	Good-night, thou glorious Sun	,	1½d.
45	Hunting Song	,,	1½d.
46	Lady, rise, sweet Morn's	,,	1½d.
47	Summer Morning ...	,,	1½d.
48	The Sea King	,,	1½d.
49	Orpheus with his lute	Macfarren	1½d.
50	When Icicles hang ...	,,	1½d.
51	Come away, Death (S.A.T.T.B.),	,,	3d.
52	When Daisies pied ...	,,	3d.
53	Who is Sylvia	,,	1½d.
54	Fear no more the heat	,,	3d.
55	Blow, blow, thou winter wind	,,	1½d.
56	The Belfry Tower ...	J.L. Hatton	1½d.
57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d
60	The Indian Maid... ...	,,	1½d
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G.A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d.
64	Echoes (The Splendour falls)	,,	1½d
65	Song of the Railroads	,,	1½d
66	Christmas	,,	1½d
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d
69	The Wounded Cupid	,,	1½d
70	Woman's smile	,,	3d.
71	Autolycus' Song	,,	1½d
72	Footsteps of Angels ...	,,	3d.
73	The Sun shines fair ...	,,	1½d
74	The Pilgrims	H Leslie	1½d.
75	My soul to God	,,	3d
76	Awake, the flow'rs unfold	,,	1½d
77	How sweet the moonlight	,,	1½d
78	Land, Ho!	,,	1½d
79	Up, up, ye Dames ...	,,	1½d
80	Thine eyes so bright ...	,,	4d.
81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Labee	3d
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.),	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A Finland love song...	H. Hiles	1½d.
88	Evening	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	,,	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody	,,	1½d.
95	Now	,,	3d.
96	Sunset...	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.),	,,	4d.
102	Come, fill, my boys (A.T.T.B.)	,,	3d.
103	Echoes	,,	1½d.
104	Phœbus	J. Barnby	1½d.
105	Luna	,,	1½d.
106	A Wife's Song	,,	1½d.
107	Home they brought...	,,	1½d.
108	Annie Lee	,,	1½d.
109	Starry Crowns of Heaven	,,	1½d.
110	The Wind	,,	3d.
111	The Skylark	,,	1½d.
112	The Sands of Dee	G.A. Macfarren	1½d.
113	Alton Locke's Song ...	,,	1½d.
114	The Starlings	,,	1½d.
115	The Three Fishers ...	,,	1½d.
116	The World's Age ...	,,	1½d.
117	Sing heigh ho!	,,	1½d.
118	Fairy Song...	A. Zimmermann	1½d.
119	Good-Night	,,	1½d.
120	Gone for ever	,,	3d.
121	Flowers	,,	3d.
122	To Daffodils	,,	1½d.
123	Good Morrow	,,	3d.
124	Sigh no more, ladies	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day...	,,	3d.
147	Huntsman, rest ...	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day... ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams	,,	1½d.
155	Echoes	,,	1½d
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love...	,,	1½d.
162	Drops of Rain	J. Lemmens	1½d
163	The Fairy Ring... ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the	,,	3d.
167	The Corn Field... ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back	,,	1½d.
173	The Moon	H. Smart	3d.
174	A Spring Song	Ciro Pinsuti	3d
175	An Autumn Song ...	,,	3d.
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d.
178	The Caravan	,,	1½d.
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d.
181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good-Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	Bait, The (Come live with me),	,,	1½d.
194	Softly fall the shades of	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting	,,	2d.
203	Whether kissed by sunbeams,	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall	,,	3d.
209	Over hill, over dale...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady Moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices),	,,	1½d.
216	Warrior's Song ...	,,	3d.
217	Absence	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ...	,,	3d.
220	Beware, beware ...	,,	1½d.
221	The happiest land ...	,,	1½d.
222	The Sailor's Song ...	,,	3d.
223	Busy, curious fly ...	,,	2d.
224	Good-night, beloved,	,,	2d.
225	Bacchanalian Song ...	,,	3d.
226	Stars of the summer,	,,	1½d.
227	King Witlaf's Song ...	,,	3d.
228	Tars' Song	,,	3d
229	The hemlock-tree ...	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	Village Blacksmith ...	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in ...	,,	3d.
236	Way to build a boat ...	,,	4d.
237	I loved a lass	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning	,,	3d
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart	,,	2d.
250	Love and mirth... ...	,,	3d
251	Sweet Vesper hymn	,,	3d
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn... ...	,,	3d.
255	The land of wonders	,,	3d.
256	Ye little birds that sit and sing,	,,	2d.
257	How soft the shades of	,,	1½d.
258	How sweet is summer	,,	9d

MADE IN ENGLAND.

SIR EGLAMORE

WORDS FROM "THE MELANCHOLY KNIGHT" (1615)

TUNE FROM PLAYFORD'S "PLEASANT MUSICAL COMPANION," (1687)

ARRANGED FOR MIXED VOICES AND PIANOFORTE BY

H. BALFOUR GARDINER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Con moto.

f dim. *p*

TENORS. 1 *f*

Sir Eg - la - more, that val - iant knight,

BASSES. *f*

Sir Eg - la - more, that val - iant knight,

1 *f*

SOPRANOS. *p*

Fa la lank - y down dil - ly,

ALTOS. *p*

Fa la lank - y down dil - ly,

f

He took up his sword and he went for to fight,

f

He took up his sword and he went for to fight,

p *f*

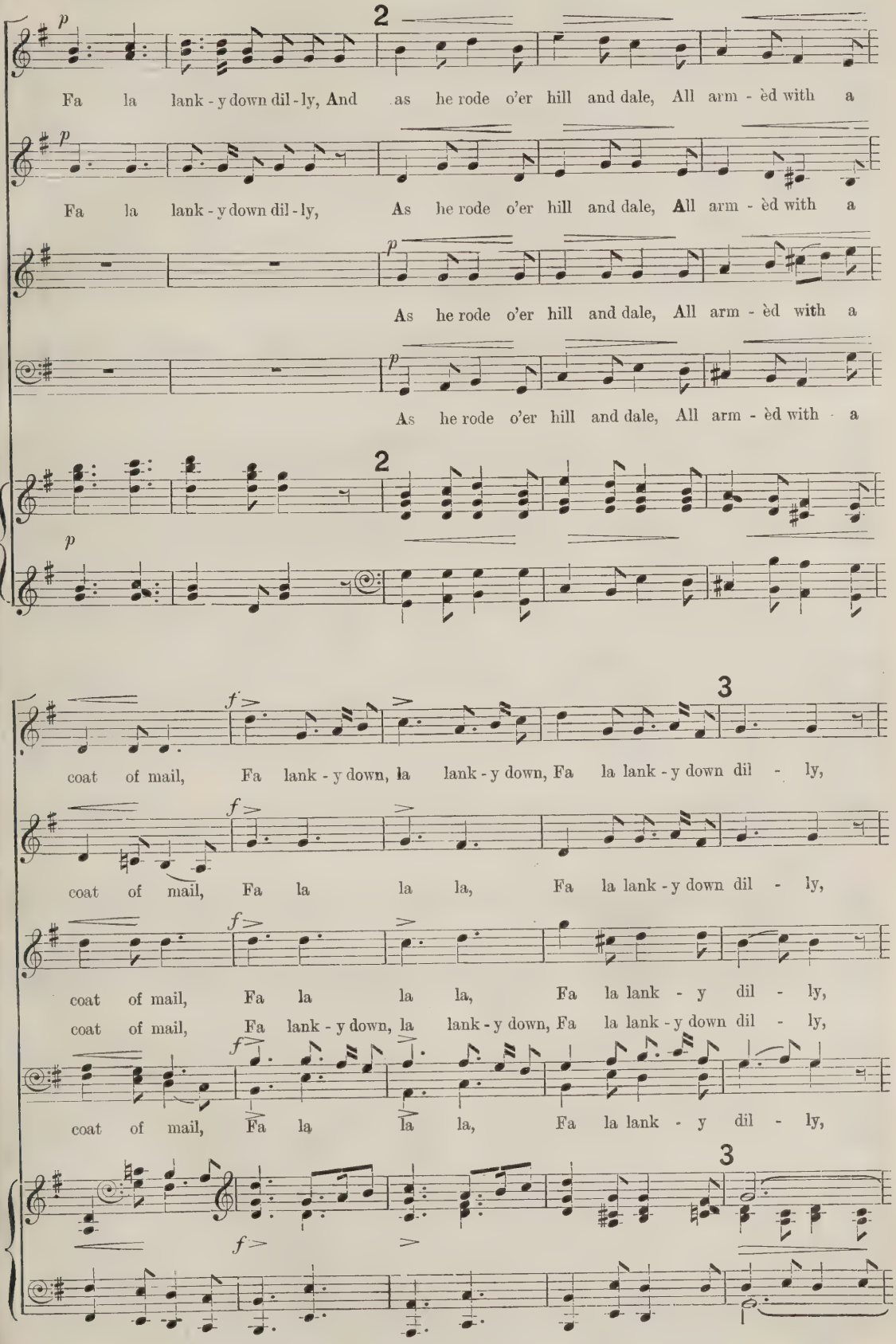
Also published for Treble Chorus in NOVELLO'S OCTAVO EDITION OF TRIOS, &c., FOR FEMALE VOICES, No. 454, price 4*d.*; and in NOVELLO'S SCHOOL SONGS, No. 1099*a*, price 4*d.*; Tonic Sol-fa Edition, No. 1099*b*, price 3*d.*

Also published for T.T.B.B. in THE ORPHEUS, No. 555, price 4*d.*

The Accompaniment to the Trio and Mixed Voice versions, arranged for String Orchestra, may be had from the Publishers.

Copyright, 1917, *by Novello and Company, Limited.*

SIR EGLAMORE.



p

Fa la lank-y down dil-ly,

p

Fa la lank-y down dil-ly,

f *f*

There starts a huge drag-on out of his den, Which had

f *f*

There starts a huge drag-on out of his den, Which had

f *p*

p 4

Fa la lank-y down dil-ly,

p

Fa la lank-y down dil-ly,

p *cres.*

killed I know not how ma-ny men, But when he see Sir

killed I know not how ma-ny men,

f *p* 4 *cres.*

col Pedale.

f

Fa lank-y down,

f

Fa la,

f

Eg-la-more, If you'd but heard how the drag-on did roar! Fa la,

mf *cres.* roar!

If you'd but heard how the drag-on did roar!.. Fa la,

f

SIR EGLAMORE.

Fa

la lank - y down, Fa . . la, . . fa la lank - y down dil - ly.

fa la, fa . . la, . . fa la lank - y dil - ly.

ff

fa la, fa lank - y down, la lank - y down, fa la lank - y dil - ly.

. . . Fa lank - y down, la lank - y down, fa la lank - y dil - ly.

ff

fa la, fa la, fa la, fa la lank - y dil - ly.

f dim. *p*

5

f

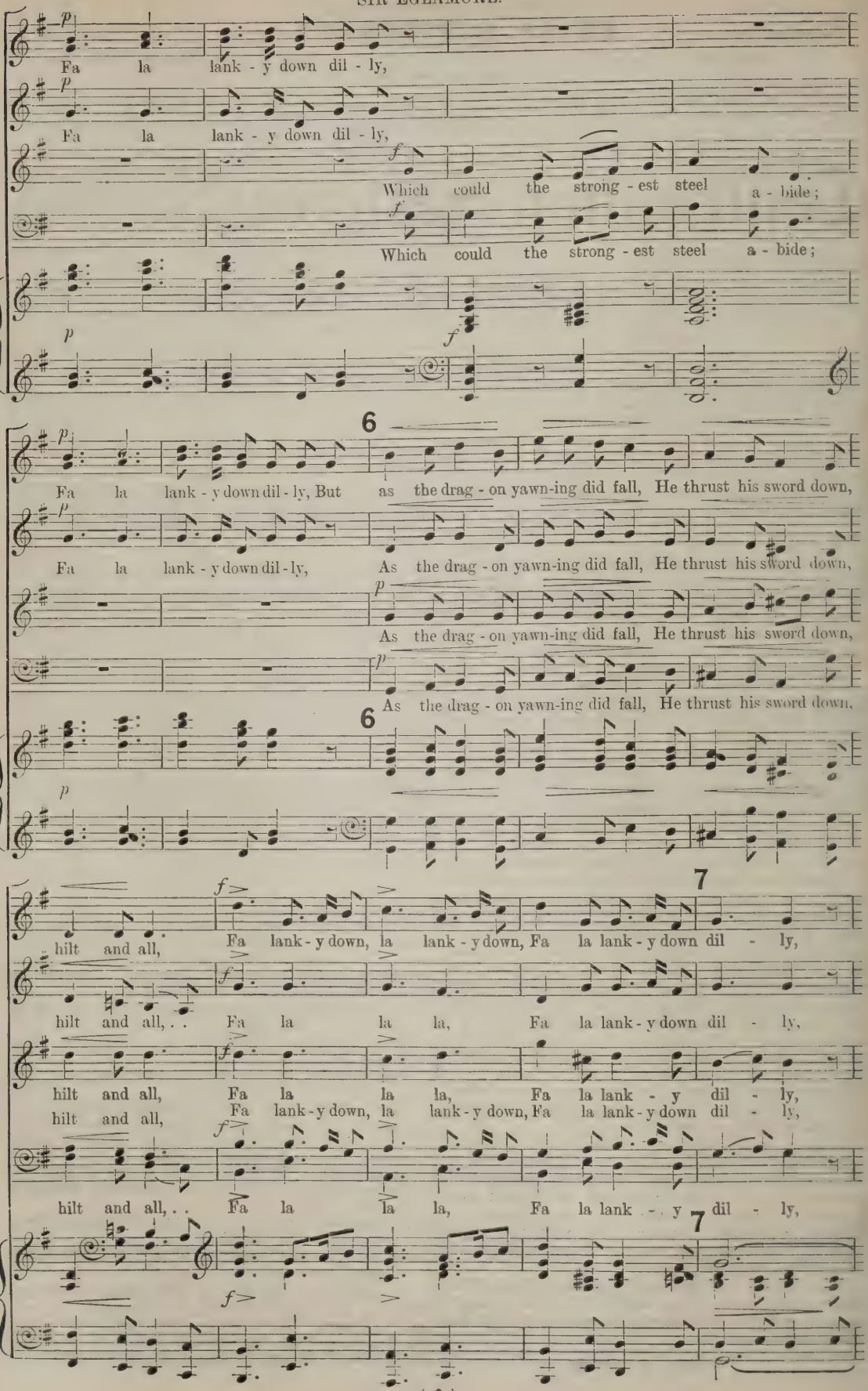
This drag - on had a plaguey hard hide,

f

This drag - on had a plaguey hard hide,

5

f


Fa la lank - y down dil - ly,
Fa la lank - y down dil - ly,
Which could the strong - est steel a - bide;
Which could the strong - est steel a - bide;
Fa la lank - y down dil - ly, But as the drag - on yawn-ing did fall, He thrust his sword down,
Fa la lank - y down dil - ly, As the drag - on yawn-ing did fall, He thrust his sword down,
As the drag - on yawn-ing did fall, He thrust his sword down,
As the drag - on yawn-ing did fall, He thrust his sword down,
hilt and all, Fa lank - y down, la lank - y down, Fa la lank - y down dil - ly,
hilt and all, . . Fa la la la, Fa la lank - y down dil - ly,
hilt and all, Fa la la la, Fa la lank - y dil - ly,
hilt and all, Fa lank - y down, la lank - y down, Fa la lank - y down dil - ly,
hilt and all, . . Fa la la la, Fa la lank - y dil - ly,

This Supplement is part also of the May issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 142.

THE ASSOCIATION OF MUSIC COMPETITION FESTIVALS.

Chairman: Lady Mary Trefusis.
Hon. Secretaries: Mrs. Argles and Dr. A. Somervell.
Secretary: Miss Maddock, 20, Berkeley Street, W.1.

It has been decided to revive the Annual Conference of this Association. By kind permission of the Lord Mayor, this year's meeting will be held at the Mansion House on Saturday, June 12, when the Rt.-Hon. H. A. L. Fisher, M.P., and Sir Henry Hadow have promised to speak. Suggestions for subjects to be discussed must reach the Secretary not later than May 26.

AN INTERNATIONAL COMPETITION AT CHARLEROI.—August-September, 1920.

The 'Union Chorale Carolorégienne' issues an invitation to choirs of the Allied Countries to compete in a Festival to be held at Charleroi during the holiday months. We give prominence to the announcement, for the prospect of combining a visit to Belgium with an opportunity of measuring their strength by Continental standards may possibly appeal to some choirs in England. We will therefore give a brief summary of a somewhat complicated syllabus.

The Festival will be held on the following dates:

Sunday, August 15*—Troisième Division et Division spéciale de Chorales Mixtes.
Monday, August 16—Deuxième Division.
Sunday, August 22—Première Division.
" " 29—Division d'excellence.
" September 5—Division d'honneur.

There is no indication whether the portioning of a special class for mixed-choirs implies that the other classes are *not* for mixed-choirs. These categories seem to refer to a perpetual and universal system of grading adopted by Belgian and French 'Concours' on a grand scale. Whether English choirs that competed at Paris in 1912 are affected by the system is not made clear. There is a rule that a choir which has won a first prize since 1910 can only enter in a higher division, and that a choir which has once competed cannot enter into a lower division than before. The divisions 'd'excellence' and 'd'honneur' in Belgium correspond to the divisions 'supérieures' and 'd'excellence' in France. The 'Troisième division' appears to rank lowest.

In each class there is a prescribed test, to be issued with French, Flemish, English, and Italian words 'if there is space,' and each choir must sing a piece of its own choice. Order of singing will be decided by a drawing of names to take place at Charleroi on May 30, which two delegates from each choir must attend. The prescribed tests can be purchased by the delegates on the same date.

The 'Jurys' will represent the nationalities of all choirs taking part. Prizes vary from 200 francs (fourth prize in the lowest division) to 5,000 francs (the first prize 'd'honneur').

* This date may be changed.

The secretary is M. O. Goebel, Grand Café du Théâtre, place du Sud, Charleroi, Belgium. Applications for entry must arrive not later than May 15, and must be accompanied by an entrance fee (25 to 100 francs, according to class), which is returnable when the choir competes.

This is short notice for a choir that now reads of the Charleroi competitions for the first time, and it may be difficult to solve some of the mysteries of the regulations by May 15. There are other conditions that wear a somewhat forbidding aspect to English eyes. For instance, the committee require names, addresses, occupations, and signatures of all the singers, these to be fully certified by the president, secretary, and conductor of the choir. For some reason, they are also curious as to the *social standing* of a choir. Moreover, the concealment of the prescribed test until after the closing of entries is unsatisfactory according to our notions.

However, it is to be hoped that British choirs will not be entirely unrepresented, both for the honour of our choral-singing and for the sake of international friendship. Certainly a British choir would be enthusiastically welcomed at Charleroi. A word of warning is due to any who should undertake the venture. With the best will in the world the organizers of the Paris Festival in 1912 were unable to cope with the business of finding suitable accommodation for all their visitors. Without presuming an equal incapacity on the part of the Charleroi authorities, it may be recommended that a British choir should undertake every detail of their arrangements for journey, housing, and feeding.

BLACKPOOL.

In our issue for March we gave a list of the choral tests chosen for this year's Festival. In the tests for the mixed-voice (Challenge Shield) class the work of Elgar is entitled 'Love's Tempest,' and not 'The Tempest.' The following songs have been chosen for the solo-singing:

Soprano (dramatic).—Senta's Ballad from 'The Flying Dutchman' (Wagner).
Soprano (operatic).—Recit. and Aria, 'Caro nome,' from 'Rigoletto' (Verdi).
Mezzo-Soprano (lyric).—'The Willow Song' and 'Ave Maria' from 'Othello' (Verdi).
Contralto (dramatic).—'The Swimmer' (Elgar).
Contralto (lyric).—'A Spring Night' (Schumann).
Tenor (dramatic).—'Walter before the Masters' Guild,' from 'The Mastersingers' (Wagner).
Tenor (lyric).—'Lift up your heads on high' (Bach).
Baritone (dramatic).—'If that angel of Shiraz' (Bantock).
Baritone (lyric).—'Life' (Austin).
Baritone (operatic).—Recit. and Aria, 'Race of Courtiers,' from 'Rigoletto' (Verdi).
Bass (lyric).—'La Vendetta,' from 'The Marriage of Figaro' (Mozart).

The adjudicators are Madame Edith Hands, Miss Agnes Nicholls, Mr. Frederic Austin, Prof. Granville Bantock, Mr. F. Bonavia, Mr. W. Granger, Mr. H. Plunket Greene, Mr. Hamilton Harty, Mr. Ernest Newman, Mr. Walter S. Nesbit, Mr. E. Bennett North, and Mr. G. Rathbone.

THE WESTMORLAND FESTIVAL.—April 14-16.

After a lapse of six years, for which the war has been responsible, the 'Mary Wakefield' Westmorland Festivals were resumed at Kendal last month. It was pleasant to note the general feeling of enthusiasm that prevailed, and particularly satisfactory to find little or no evidence of any breach in the tradition which has been slowly and painfully built up in the past thirty years or so. Conditions had so much altered that it was necessary to reduce the expenditure, but it was astonishing how slight a difference this made in the general result. The chief difference was in the orchestra of fifty-five that took part in the evening concerts, for it went back to the early days of the Festival, and consisted mainly of amateurs, stiffened by several members of the Hallé Orchestra. Mr. Hamilton Harty, who conducted with conspicuous ability, had no doubt a hard task in the work of preparation, but he succeeded in making the band more than respectably efficient. It may seriously be doubted whether such an orchestra does not really accomplish more for the music and musicianship of the neighbourhood than importing practised players from outside. Pains had evidently been taken to enlist as many as possible who had participated in former Festivals. The three vocalists—Miss Agnes Nicholls, Mr. A. W. Willink, and Mr. Heyner—were all there in 1914, so was that most helpful and genial of judges, Prof. Walford Davies, and Mr. Harty himself had appeared to conduct his own 'Mystic Trumpeter.' Mr. George Rathbone, who may be styled a son of the Festival, was again most useful in innumerable capacities, and Mrs. Argles, as president, was something much more than a merely ornamental official; she conducted the children's concert, and was a focus for the enthusiasm inspired in all the county by an event which has done so much for its appreciation of good music. The programme presented was no doubt on somewhat modified lines, but if the music may have been slightly simpler the general character of the Festival was by no means depreciated. The test-pieces were all good examples of native art, from the madrigals of Benet and Morley to part-songs of living composers. The standard of performance was remarkably high. Prof. Walford Davies is emphatically a merciful judge, but without straining any point he was able to award almost uniformly high marks throughout. On the whole they averaged somewhere about eighty-five (out of a maximum of a hundred). The outstanding feature of the performances was refinement, what was chiefly lacking being the dramatic instinct which should make the sense of the poetry reveal itself in the performances. The one instance which remains in memory as a perfect realisation of both music and poetry was from a choir of children—hardly any of whom, it is worth noting, could have possibly taken part in a previous Festival. These were the children of a Milnthorpe School, whose singing of the charming unison-song, 'Alow and aloft,' by Mr. Rathbone, showed a wonderfully sensitive intelligence, which their teacher and conductor, Miss Scott, had directed with the happiest results. Most of the children were quite young, and it was noteworthy that some choirs of Girl Guides, who had a class to themselves and were of rather older growth, did not reach so high a standard, probably because they were just old enough to be self-conscious. There were, as a matter of course, sight-reading tests for both choirs and individuals, adults and juniors, and Mr. Rathbone, who judged these in private, came to conclusions which suggested that the best results in the set pieces were achieved by precisely those choirs that had had the most thorough training in elementary work.

At the two principal concerts the works chosen were Handel's 'Acis and Galatea' and Parry's 'Voces Clamantium,' of which Mr. Harty secured performances which were more than praiseworthy. His inclination was to brilliance and quick *tempi*, which was probably wise in dealing with forces so largely amateur, and no doubt the general effects justified him. 'Voces Clamantium' is certainly not one of Parry's most inspired works, but it has an austere dignity which could not be enhanced by any attempt to brighten it. The tremendous, almost primeval, force of the soprano solo and final chorus, 'As from the power of sacred lays' from Handel's 'St. Cecilia's Day' was very effectively realised. The orchestral pieces included such popular things as the 'Freischütz' Overture and the 'Peer Gynt' Suite, which went well, while Mozart's 'Serenade' for strings (the 'Kleine Nachtmusik') was creditably performed, though of course much too difficult for inexperienced players.

We give below a summary of the chief results:

Junior Choirs.

Large elementary schools, secondary schools, &c.—Test: 'In praise of May' (John Ireland). Eight entries. 1st, Milnthorpe (Miss Scott); 2nd, Kendal Parish Church (Miss D. Huck).

Small elementary schools, &c.—Test: 'Alow and aloft' (Rathbone). Six entries. 1st, Milnthorpe; 2nd, Howard Home (Miss W. Wakefield) and Levens (Miss Pennington).

Girls' choirs.—Test: 'The sun does rise' (Luard-Selby). Five entries. 1st, Milnthorpe; 2nd, Kendal Parish Church.

Girls' choirs (no age-limit).—Test: 'A laughing song' (Stanford). Four entries. 1st, Kendal Co. (Y.W.C.A.) Girl Guides; 2nd, Milnthorpe Girl Guides.

Sight-reading.—Twelve entries. 1st, Windermere; 2nd, Levens.

Female-Voice Choirs.

Test: 'Encinctured with a twine of leaves' (Coleridge-Taylor). Seven entries. 1st, Kendal N.W. (Mrs. Argles); 2nd, Burneside (Mr. Robson).

Another competition.—Test: 'Flow down, cold rivulet' (Luard-Selby). Seven entries. 1st, Sedbergh; 2nd, Arnside.

Village Choral Societies.

Test: 'Since first I saw your face' (Ford). Three entries. 1st, Cartmel.

Choral Societies.

Test: 'Corydon, arise' (Stanford). Seven entries. 1st, Kendal N.W.; 2nd, Burneside and Skelsmergh Choral Union.

Another Competition.—Test: 'Diaphenia' (Stanford). Seven entries. 1st, Carnforth; 2nd, Arnside.

Madrigal Singing.

Test: 'Come, shepherds, follow me' (Benet). Seven entries. 1st, Windermere; 2nd, Burton.

Another competition.—Test: 'April is in my mistress' face' (Morley). Seven entries. 1st, Sedbergh; 2nd, Carnforth.

Choral Sight-Reading.

Two classes, totalling sixteen entries; first prizes, Kendal N.W. and Kendal Parish Church.

MANCHESTER GIRLS' CLUBS.

At the eleventh annual competition between the clubs of the Manchester and Salford Wesleyan Girls' Club Union on March 24, six choirs sang Handel's 'O lovely Peace' with the following results:—George Street was first, Great Bridgewater Street second, the other competitors being Wesley Hall, Dock Mission, Albert Hall, and Central Hall. Premier honours in the Musical Drill Class fell to the last-named.

Although as many clubs as there are letters in the alphabet took part in the various contests held at the thirteenth annual competition organized by the Manchester, Salford, and District Girls' Club Union on March 27, only five appeared in the choral contest. The tests comprised the catch, 'Would you know my Celia's charms,' Handel's 'O lovely Peace,' and a simple sight-test. The result was as follows:—Manchester Girls' Institute was first, and Salford Girls' Institute second; also sang, Crossley Hall, Home Bridge, and Poynton. The Manchester Girls' Institute was also successful in the Junior Section. Heyrod Street accomplished the 'hat-trick' by securing premier honours in the Physical Drill, Swedish Drill, and National Dance Classes.

Mountain Ash.—In connection with the important Festival to be held in South Wales during the Whitsuntide holidays, a number of competitions have been arranged. The list of test-pieces has a strong flavour of modernism which is not unwelcome. Out of the ten choral tests one is by Elgar, two by Julius Harrison, and seven by Cyril Jenkins, who is also represented in the brass section.

THE MANX FESTIVAL.

It is worthy of remark that this Festival continued its annual meetings without interruption during the war, and that interest in it never waned. When the twenty-ninth Festival was held on April 13, 14, and 15 this year, the great audiences and high enthusiasm recalled the Welsh Eisteddfod. It was shown that a high standard of musical performance and musical appreciation prevails on the Island. Some of the choral-singing was first-class. In previous years it was not unknown for a Manx choir to come to England, and after a stormy crossing to win the premier choral prize at a great English festival.

Among the best features of the competitions may be mentioned the pianoforte-duet playing by young girl musicians (which drew such warm praise from Mr. Frederick Dawson, the judge), the skill exhibited in pianoforte accompaniment at sight, and the charm of some of the solo singing by the young ladies of the Island (for there are many beautiful voices among its residents). Also a very notable success was the playing of the small orchestra under the baton of Mr. J. E. Quayle, which obtained the very high marks of fifty-four out of sixty and the first prize. The piece was Eric Coates's Miniature Suite, and the performance was a delightful one.

The concert on Thursday evening brought about five thousand people—one in every ten of the population of the Island—to the great dancing-hall. The Lieut.-Governor (Major-General Fry), Mrs. Fry, Sir Hall Caine, and Lady Hall Caine were present. The programme was given by the Douglas Orchestral Society (conducted by Mr. J. E. Quayle), Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Frederick Dawson.

The following were the chief results :

CHILDREN'S CHOIRS.

Sunday Schools.—Test : 'Autumn' (Stanford). Four entries. 1st, Buck's Road P.M. (B choir) (Miss Effie Fayle).

Boys' Choirs.—Test : 'The fiddler' (Fletcher). Two entries. 1st, Demesne Road School (Mr. P. H. Christian).

Girls' Choirs.—Test : 'In summer woods' (Ireland). Two entries. 1st, Arbory Board School (Mr. T. C. Corris).

Mixed Choirs.—Test : 'The babes in the wood' (Buck). One entry. Arbory Board School.

FEMALE-VOICE CHOIRS.

Open Class.—Tests : 'The desire' (Taylor) and 'The stars are with the voyager' (Pointer). Three entries. 1st, Victoria Ladies' Choir (Mr. W. H. Cubbon).

Country Choirs.—Tests : 'Stars of the summer night' (West) and 'A song' (Buck). Three entries. 1st, Foxdale (Mr. W. E. Callister).

MALE-VOICE CHOIRS.

Open Class.—Tests : 'Full fathom five' (Dunhill) and 'Rolling down to Rio' (German). Two entries. 1st, Douglas Male Choristers (Mr. W. H. Cubbon).

Country Choirs.—Tests : 'Song of Inisfail' (Wood) and 'The fairies' (Lloyd). One entry. Onchan Male-Voice Choir awarded second prize.

CHURCH AND CHAPEL CHOIRS.

Open Class.—Test : 'Abide with me' (Atkins). Two entries. 1st, Buck's Road P.M., Douglas (Mr. T. P. Fargher).

Country Choirs.—Test : 'Thou wilt keep him in perfect peace' (Williams). Three entries. 1st, Crosby Wesleyan Choir (Mr. A. E. Corlett).

COUNTRY AND VILLAGE CHOIRS.

Test : 'My bonnie lass' (German). Five entries. 1st, Arbory (Mr. T. C. Corris) ; 2nd, Foxdale (Mr. W. E. Callister).

Challenge Shield Class.—Tests : 'Summer is gone' (Coleridge-Taylor) and 'The three knights' (German). Three entries. 1st, Malew (Mr. T. P. Fargher).

CHORAL SOCIETIES.

Tests : 'O happy eyes' (Elgar) and 'Fraile man' (Bull). Two entries. 1st, Castletown (Mr. W. H. Cubbon).

Open Class.—Tests : 'England expects' (Hubert Bath) and 'A Fenland love song' (Keeton). Two entries. 1st, Douglas Festival Choir (Mr. Noah Moore) ; 2nd, Castletown Choral Society (Mr. Cubbon).

SIGHT-SINGING.

Andreas Village Choir (Miss E. A. Collins) was first in both three-part and four-part sight-singing.

ORCHESTRAL CLASS.

Test : 'Miniature Suite' (Coates). Douglas Orchestral Society, the only competitor, received the first prize.

There were also competitions in solo and duet singing, vocal quartets, and pianoforte playing.

The adjudicators were Dr. H. Campbell Stewart, Mr. H. Field Hyde, and Mr. Frederick Dawson.

CARLISLE.—March 9, 10, and 11.

The war took effect on this twenty-year-old Festival chiefly by putting the Drill Hall—the best available centre—to its nominal use, and afterwards turning it into a shell factory. The Festival has at length been resumed, with little change in its aspect. Lady Mabel Howard is still chairman, and Mrs. Nigel Buchanan is secretary. The programme had a prominent and valuable feature in the shape of three concerts at which competing choirs sang *en masse*, and artists of good standing took part. Mr. G. O'Connor Morris, solo pianist and accompanist, was formerly a Carlisle musician, and Mr. Sydney H. Nicholson, the adjudicator, was for some years organist of Carlisle Cathedral.

The first day was devoted to children's choirs, and choirs of people in business, junior and adult. Although entries were few, the singing of Bishop Goodwin Boys (Mr. W. H. Reid) and St. Barnabas Sunday School (Mrs. Webb)—the two prize-winning choirs—supported the reputation of children's singing in the Carlisle district as a model for the whole kingdom.

On the second day quartets and village choirs were heard. The best performance of Dudley Buck's 'In absence' was given by Brigham Choral Class (Mr. J. W. Huddart). In the class for treble and alto voices six choirs sang Charles Wood's 'Who is Sylvia?' and Elgar's 'False Love,' Greystoke (Mr. Titterington) being best, and Dacre Choral Class (Miss D. Hasell) second best. Hallbankgate Choral Class (Mr. F. Drakeford) were first in sight-singing. At the afternoon concert combined choirs sang Parry's 'England' and German's 'Rolling down to Rio' under Mr. Reid's direction. In the evening a similar concert was arranged to bring combined business choirs on to the platform.

The chief choral competitions, which occurred on the last day, attracted good entries. In the open class for female-voices five choirs sang P. C. Buck's 'Autumn' and Marie Wurm's 'About the sweet bag of a bee,' with the following result : 1st, Stanwix (Mrs. Easton) ; 2nd, Carliol (Mr. Reid). Fisher Street Presbyterian (Mr. J. A. Stewart) won the open competition for church and chapel choirs ; Brampton Madrigal Society (Mr. F. Drakeford) that for choral societies within the radius.

Fletcher's 'Lorraine, Lorraine, Lorree' and Brewer's 'Alexander' were sung by Carlisle Male-Voice Choir (Mr. Cockbain)—which was adjudged first—Goodwin Male-Voice Choir (Mr. Reid), and Brampton Orpheus (Mr. Drakeford) in the open class for men's choirs.

The tests in the Challenge Shield class for choral societies were Brahms's 'The Maiden,' Michael Cavendish's 'Come, gentle swains,' and Stanford's 'The Witch.' The four choirs that competed were placed in the following order : Carliol (Mr. Reid), Carlisle Madrigal (Mr. Cockbain), Stanwix (Mrs. Easton), and Howard (Mr. C. F. Eastwood). Carlisle Madrigal was the best of five choirs in sight-singing.

At the final concert the combined choirs of the Challenge Shield competition sang Dunhill's cantata 'Tubal Cain' under Mr. Nicholson.

BUGLE.—The Annual Mid-Cornwall Junior Vocal Festival was held at Bugle on March 26, Mr. Alfred Worth adjudicating. In the class for unison-singing, Wilson Manhire's 'Gather ye rosebuds' was the test, and five choirs competed. Bugle Girls' Choir (Miss Meta Hawke) was first, and Treverbyn Council School Girls (Mr. W. G. May) second. The Bugle Girls were also successful with the two-part test, F. W. Wadeley's 'The song of the bell,' Indian Queen's Council School (Mr. A. W. Husband) being second. Other competing choirs were Roche Girls (Miss Clarke) and Bugle Boys (Miss Hawke).

WEST SUSSEX COMPETITIONS, CHICHESTER.

March 25 and 26.

This Festival, which owes its inception to the Duchess of Norfolk and rose to considerable importance before the war, has been revived under her leadership this year. Much ground has unfortunately been lost during the years of inactivity, and the choral societies and schools of the district did not respond readily. Town choirs were especially backward, and several classes arranged for their benefit were abandoned for want of entries. It is to be hoped that conductors, choirmasters, and school authorities will in future be more alive to the advantages offered by these competitions.

Dr. Somervell adjudicated. The following are brief particulars of the principal classes:

Choirs from Large Villages.

Mixed Choirs.—Test: 'There is beauty on the mountain' (J. Goss). Four entries. 1st, Lower Beeding Choral Society (Mr. W. S. Sutton).

Men's Choirs.—Test: 'The winter is gone' (Vaughan Williams). 1st, Wisborough Green Choral Society.

Female-Voice Choirs.—Test: 'Land of heart's delight' (P. Edmonds). Two entries. 1st, Barnham Choral Society (Mr. F. G. Chandler).

Choirs from Small Villages.

Mixed Choirs.—Three entries. 1st, Bignor and Sutton Choral Society (Mrs. Whitcombe).

Female-Voice Choirs.—Two entries. 1st, Itchingfield Choral Society.

School Choirs.

These were much subdivided, according to standard, sex, and number. The first prize for secondary schools was won by Chichester Lindenau School (Miss Pearce), the tests in this class being Coleridge-Taylor's 'From the green heart of the waters' and Handel's 'O lovely Peace.' Other first prizes were won by Worthing Sussex Road Boys (Mr. A. W. Woolgar), Arundel St. Philip's Boys (Mr. Archbold), Worthing Sussex Road Girls (Miss F. M. Grey), Horsham Victory Road (Miss Redford), Littlehampton St. Catherine's, Pulborough North Heath (Miss Wright). A prize offered for the highest aggregate of marks in the test-pieces and in sight-singing was won by Worthing Sussex Road Boys.

Female-Voice Choirs.

Four choirs sang the test-piece, Somervell's 'Pack, clouds, away!' the first place going to Chichester Bishop Otter College Seniors (Mr. F. J. W. Crowe).

WANSBECK.—March 26 and 27.

For the first time since 1914 this was a two-day Festival with adult as well as juvenile choirs taking part. Dr. R. R. Terry, the adjudicator, was full of praise for the standard of the choral singing.

Nine schools were heard in the various junior competitions on the first day, prizes falling to Morpeth High School (Mr. Wyatt), Stannington (Mr. T. Dixon), and Ponteland Cottage Homes (Mr. Harris). Under the direction of Lieut.-Col. W. Orde combined choirs gave 'Just as the tide was a-flowing' (folk-song), 'Land to the leeward' (Parry), 'Evening' (Smart), and 'For God, King, and Right' (Bridge).

Netherwitton (Lieut.-Col. Orde) was best of the village choirs and won the trophy for sight-singing. Felton Choral Society (Mr. J. Brown) won the challenge cup for choral societies and was first in the madrigal class. The excellent Ashington Choir (Mr. W. H. Batey) stood alone in the male-voice section.

The Midland Federation of Competitive Choirs gave a concert on March 20 in the Baptist Church, East Kirkby. The combined choirs sang several choruses under the conductorship of Mr. Harris Barke, and the Ilkeston, Mansfield, and Kirkby Choirs, under their respective conductors, contributed part-songs. The soloists were Miss Dora Hitchener, Mr. Herbert Payne, and Mr. C. E. Blyton Dobson, who, in addition to his organ solos, was also the accompanist.

FORTHCOMING COMPETITIONS.

Ballymena.—May 4 to 7. Mrs. W. Wier, 4 Mount Royal, Portrush, Ireland.

Birmingham (The Midland Festival).—May 8 to 15. Messrs. G. J. Bowker and F. W. Stevens, Queen's College, Birmingham. The names of the thirteen adjudicators, and a complete list of the test-pieces, were given in the *Competition Festival Record* for October, p. 80.

Blackpool.—October 18-23. Mr. Lionel H. Franceys, Williams Deacons Bank, Blackpool (*see* p. 1).

Bristol.—June 21 to 23. Mr. W. E. Fowler, 8, Elmdale, Tyndall's Park, Bristol.

Bywell-on-Tyne.—May 24. Mr. G. Richardson, Stocksfield.

Cleethorpes.—July 2, 3. Mr. S. G. Dilnot, Council Offices, Cleethorpes.

Coleraine.—May. Mrs. Huston, Ulster Bank, Coleraine, Ireland.

Cornwall.—May 19, 20, 21. Lady Mary Trefusis, Falmouth. Adjudicator, Mr. Sydney H. Nicholson.

Devon Music Competitions (Exeter).—July 13, 14, and 15. Miss Retallack, Bidlake Vean, Bridestowe, Adjudicator, Mr. Geoffrey Shaw.

Dorset Choral Association (Wimborne and Swanage).—May 6. Miss F. Kindersley, Clyffe, Dorchester, Dorset.

Edinburgh.—May 20, 21, 22. The Secretary, 27, George Street, Edinburgh. Adjudicators, Mr. H. Plunket Greene, Mr. H. S. Roberton, and Dr. R. Vaughan Williams.

Eskdale.—May 11, 12. Miss May Yeoman, Woodlands, Sleights S.O. Adjudicator, Dr. A. Somervell.

Glasgow.—April 30 to May 8. Mr. R. P. Graham, 187, St. Vincent Street, Glasgow. Adjudicators, Prof. Granville Bantock, Prof. H. Walford Davies, Mr. Ernest Newman, and Sir J. Forbes-Robertson.

Hastings.—May 17-20. Mr. John Lockey, 47, Havelock Road.

Hull and East Riding.—May 14, 15. Mr. S. H. Clark, 29, Coltman Street, Hull. Adjudicators, Dr. R. R. Terry and Dr. E. Markham Lee.

Kent (Chatham).—May 15 and 19. Mr. Leslie B. Mackay, 378, High Street, Rochester. Adjudicator, Mr. Harvey Grace.

Leamington.—May. Mrs. Bernard Green, 175, Rugby Road, Royal Leamington Spa.

Londonderry.—May 9-12. Mrs. A. Stewart, Holly Lodge, Londonderry. Adjudicators, Mr. H. Plunket Greene, Dr. E. C. Bairstow.

Mid-Somerset (Bath).—May 19-22. Mr. H. Bowen, 13, Daniel Street, Bath. Adjudicators, Mr. Geoffrey Shaw, Mr. Martin Shaw, Madame Edith Hands, Mr. Basset Rowe, and Mr. Cecil Sharp.

Morecambe.—May 6 onwards. Mr. William C. Fawcett, Festival Offices, Morecambe.

Newcastle-on-Tyne (The North of England Musical Tournament).—June 19-26. Mr. W. Deans Forster, Lloyds' Bank, Collingwood Street. Adjudicators, Mr. Arthur Catterall, Mr. Herbert Fryer, Capt. Francis Harford, Dr. R. R. Terry, Dr. R. Vaughan Williams, and Mr. J. Weston Nicholl.

People's Palace (E. London).—May 4-15. The Rev. C. J. Beresford, 392, Commercial Road, E. 14. Adjudicators, Mr. T. Dunhill, Mr. Harvey Grace, Mr. Granville Humphreys, and Mr. C. Kennedy Scott.

Stocksbridge (S. Yorkshire).—June 18, 19. Mr. V. Challis, Viola Bank, Stocksbridge, near Sheffield. Adjudicator, Dr. Keighley.

Worcestershire.—May 18. Mr. A. B. Banks, Okehill, Kidderminster. Adjudicator, Dr. R. R. Terry.

p

Fa la lank - y down dil - ly,

p

Fa la lank - y down dil - ly,

f *f*

The drag - on laid him down and roared, The

f *f*

The drag - on laid him down and roared, The

f *p*

p

Fa la lank - y down dil - ly,

p

Fa la lank - y down dil - ly,

p *cres.*

knight was sor - ry for his sword; The sword it was a

knight was sor - ry for his sword;

f *p* *cres.*

col Pedale.

f

Fa lank- y down, la lank- y down,

f

Fa la, fa la,

f

right good blade, As ev - er Turk or Span - iard made. Fa la, fa la,

made.

mf *cres.* *f*

As ev - er Turk or Span - iard made. Fa la, fa la,

f

Fa . . . . . .

Fa . . la, . . fa la lank - y down dil - ly.

fa . . la, . . fa la lank - y dil - ly.

ff

Fa lank- y down, la lank -y down, fa la lank - y dil - ly.

fa lank- y down, la lank- y down, fa la lank - y dil - ly.

ff

fa la la la, fa la lank - y dil - ly.

dim.

9

First Half or Solo.

p

When all was done, to the ale-house he went,

All.

f

Fa . . . la . . .

f

Fa . . . la . . .

f

Fa . . . la . . .

9

p

First Half or Solo.

p

lank - y down dil - ly, And pres - ent - ly his tup-pence was spent;

All.

f

Fa . . . la . . .

lank - y down dil - ly,

f

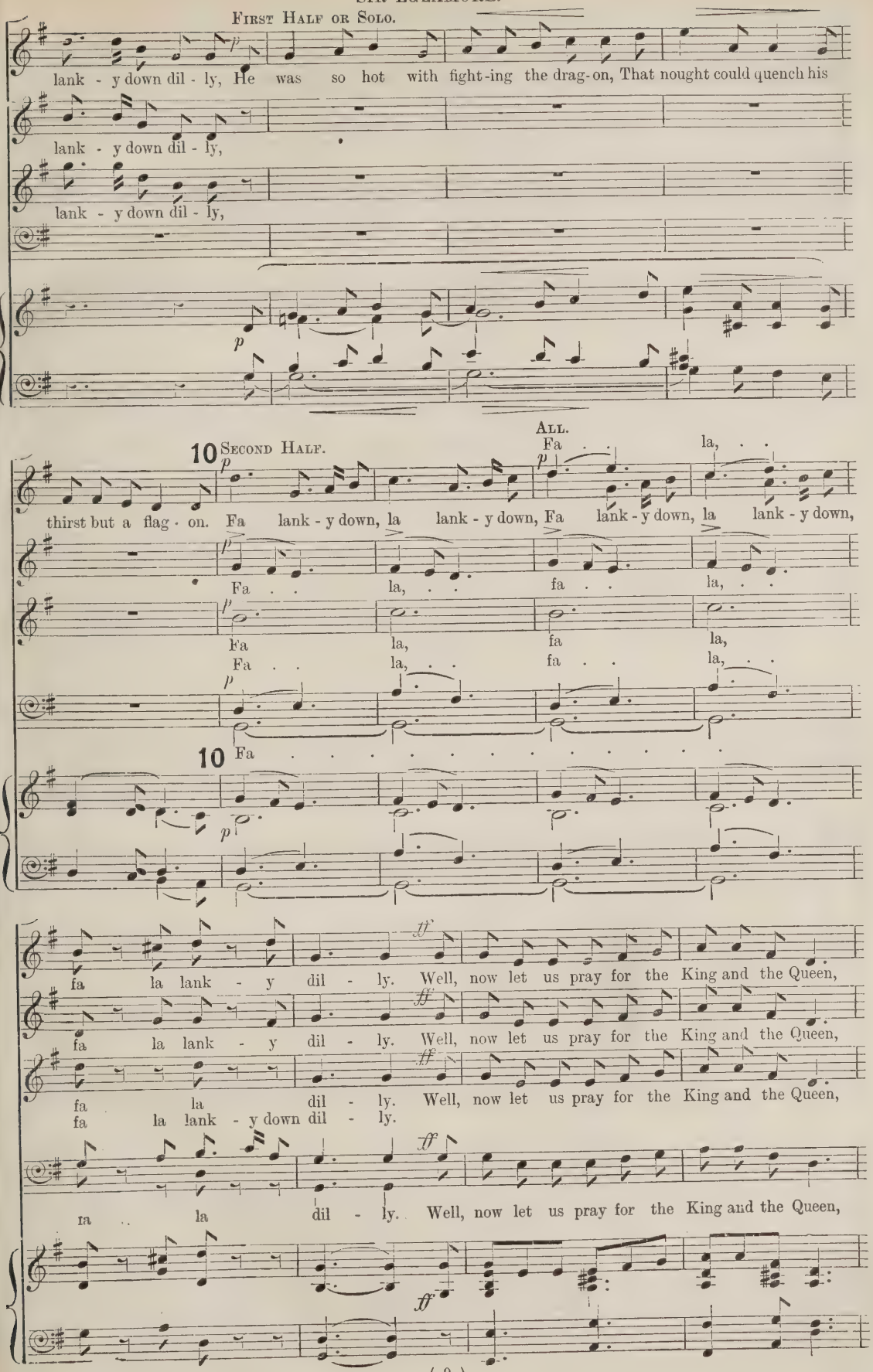
Fa . . . la . . .

lank - y down dil - ly,

f

Fa . . . la . . .

p


First Half or Solo.
lank - y down dil - ly, He was so hot with fight-ing the drag-on, That nought could quench his
lank - y down dil - ly,
lank - y down dil - ly,
10 Second Half.
All.
Fa la,
thirst but a flag - on. Fa lank - y down, la lank - y down, Fa lank - y down, la lank - y down,
Fa la, fa la,
Fa la, fa la,
Fa la, fa la,
10 Fa
fa la lank - y dil - ly. Well, now let us pray for the King and the Queen,
fa la lank - y dil - ly. Well, now let us pray for the King and the Queen,
fa la dil - ly. Well, now let us pray for the King and the Queen,
fa la lank - y down dil - ly.
fa la dil - ly. Well, now let us pray for the King and the Queen,

Fa la lank - y down dil - ly, And eke in Lon-don that may be seen, Fa la

Fa la lank - y dil - ly, And eke in Lon-don that may be seen, Fa la

Fa la lank - y dil - ly, And eke in Lon-don that may be seen, Fa la

Fa la la la la la la, And eke in Lon-don that may be seen, Fa la la la la

11

lank - y down dil - ly, As ma - ny knights and as ma - ny more, And all as good as Sir

lank - y dil - ly, As ma - ny knights and as ma - ny more, And all as good as Sir

lank - y dil - ly, As ma - ny knights and as ma - ny more, And all as good as
As ma - ny knights, as ma - ny more, And all as good as

la la, As ma - - - ny knights, . . . And all as good as

11

Fa . . . . . .

Eg - la - more, Fa lank - y down, la lank - y down, Fa . . la, . .

Eg - la - more, Fa la, fa la, Fa . . la, . .

Eg - la-more, Fa la, fa la, Fa lank - y down, la lank - y down,

Fa lank - y down, la lank - y down,

Eg - la - more, Fa la, fa la, Fa la la la,

fa la lank - y down dil - ly,

fa la lank - y dil - ly,

fa la lank - y dil - ly,

fa la lank - y dil - ly,

dim.

12

p

Lank - y down down, lank - y down down, lank - y down down, lank - y down down,

p

Lank - y down down, lank - y down down, lank - y down down, lank - y down

12

p

down, ...

dim. *pp*

down, . . down, . . down, . . down, and lank - y down dil - ly.

dim. *pp*

down, . . down, . . down, . . down, and lank - y down dil - ly.

p *dim.* *pp*

down, . . down, . . down, . . down, and lank - y down dil - ly.

p *dim.* *pp*

down, ... and lank - y down dil - ly.

dim. *pp*

mf

Our hearts . . lift up this prayer to Thee, . . Whose love . . our ev-'ry

mf *cres.*

Our hearts . . lift up this prayer, this prayer to Thee, Whose love our ev - 'ry

mf

. . Our hearts lift up this prayer to Thee, . . Whose love . . our ev-'ry

mf

. . Our hearts lift up this prayer to Thee, Whose love . . our

mf Gt. *cres.*

f e sost.

want sup-plies, . . That, when the morn a - - gain we see, . . .

f e sost.

want sup - plies, That, when the morn a - gain we . . see, . . Re -

f e sost.

want sup-plies, . . That, when the morn a - .

f e sost.

ev - 'ry want sup - plies, ... That, when the morn a - - gain . . .

f

. . Re-freshed and pure we may a - rise, . . That, when the

- freshed . . and pure we may a - rise, . . we may a -

- gain we see, ... Re-freshed and pure . . . we may a -

. . we see, Re-freshed and pure . . we may . . . . a - -

mp

morn a - gain we see, ... Re -

- rise, That, when the morn' a - gain . . we see, . .

- rise, That, when . . the morn a - gain we see, . .

mp

- rise, That, when the morn a - gain . . . . . we see, Re -

p

- freshed and pure . . . . we may a - rise, ...

mp

. . . Re - freshed . . and pure we may a - rise, ...

mp

. . . Re-freshed . . and pure . . we may a - rise, ...

- freshed and pure we may . . . a - rise, ...

p Sw. *poco cres.*

p

re - freshed and pure we may a - rise, . . .

p

re - freshed and pure we may . . . a - rise, . . .

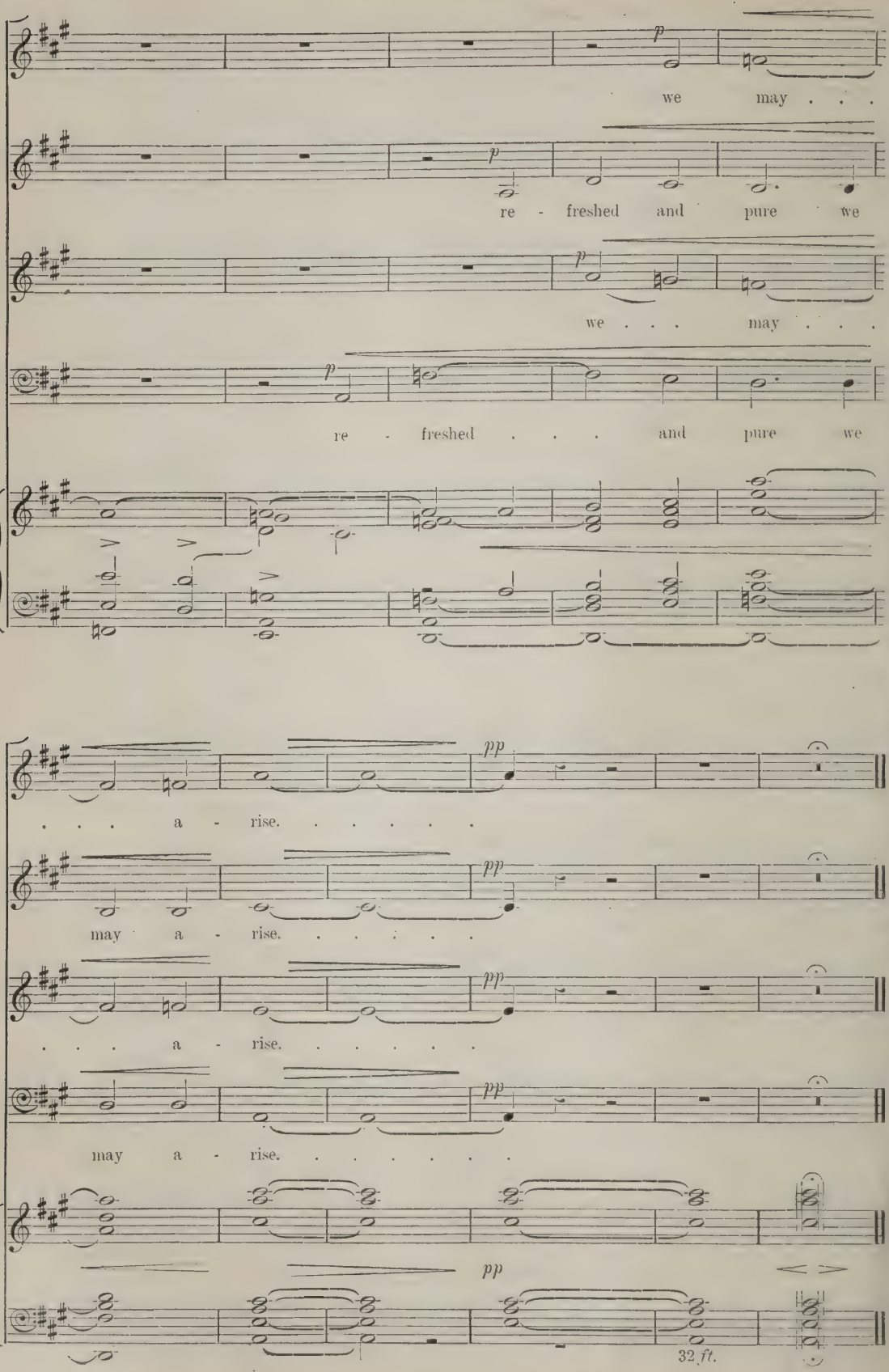
p

we may . . . a - rise, . . .

p

we may a - rise, . . .

poco marcato.


p
we may . . .
p
re - freshed and pure we
p
we . . . may . . .
p
re - freshed . . . and pure we
pp
. . . a - rise. . . . . .
pp
may a - rise. . . . . .
pp
. . . a - rise. . . . . .
pp
may a - rise. . . . . .
pp
32 ft.

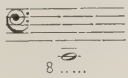
Choral Notes and News

By W. McNaught

A correspondent asks why, when a choir is singing unaccompanied, and indulging a tendency to sing in the untempered scale, 'it is a mere matter of arithmetic' that the original pitch is in danger of being lost? The remark was made in this column last month, and the question may therefore be answered here, although it may seem to belong to acoustics rather than to choralism. In reality it is somewhat intimately concerned with choral practice—more so than some conductors, and especially composers, seem to realise. My correspondent is presumably one of those fortunate people whose only connection with music is enjoying it, and who have no need to be concerned with its technical problems. Therefore my explanation must needs be simple and elementary. Those who have studied acoustics from Pythagoras to Helmholtz are recommended to pass over this page.

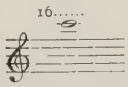
A certain rapidity of vibrations (of a string or of a column of air) produces the note :

Ex. 1.



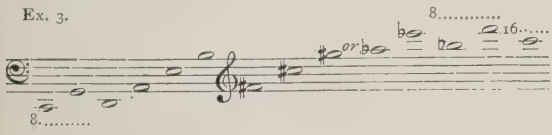
Twice the rapidity of vibrations produces the note an octave above, twice more again produces the note another octave above ; continuing, it will be easily reckoned that 128 times the original rapidity of Ex. 1 produces the note :

Ex. 2.



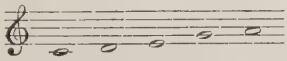
Returning to the original starting-point (Ex. 1), proceed upwards in perfect 5ths. The upper note of a perfect 5th has a vibration-number half as big again as the lower note. Therefore with successive multiplications by $\frac{3}{2}$ we get the series :

Ex. 3.



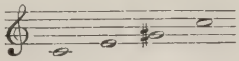
the last note of which ought to be the same as the last note (Ex. 2) of our octave series. But unfortunately $\frac{3}{2}$ to the twelfth power is not 128 ; it is nearly 130. *Hinc illæ lachrymæ.* These notes get more and more 'out of tune' with the C's of our former progression the higher we proceed, and a chromatic scale filled up in accordance with this perfect-5th table would be all at sixes and sevens, except that in the key of C

Ex. 4.



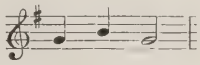
would sound quite satisfactory. But other keys are equally worthy of consideration. Accordingly the perfect 5ths have to be slightly adjusted to make twelve of them on end exactly equal to seven octaves on end. The same discrepancy can be found by a progression in perfect 4ths (natural ratio, four-thirds), and most easily of all in major 3rds (natural ratio, five-fourths). Thus three major 3rds should give an octave :

Ex. 5.



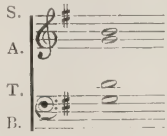
but $\frac{5}{4} \times \frac{5}{4} \times \frac{5}{4} = \frac{125}{64}$, which is less than 2. So major 3rds have to be made a little larger, perfect 5ths a little smaller, than according to nature, in order to make all keys in tune. By this means we get our 'tempered' scale, on which all modern music is built. Great inconvenience has been caused by these inconsiderate laws of arithmetic. Perhaps it is too much to expect that some Einstein will alter them for the benefit of musicians.

The trouble is that although singers may listen all their lives to this artificial 'tempered' scale they have a tendency, when left to themselves, to sing the intervals in Ex. 4 in accordance with the untempered scale. A player on a keyed instrument (pianoforte, organ, clarinet, &c.) has his tempered scale ready-made in the mechanism ; a violinist has the feeling of the finger-board to help him and the four open strings as landmarks. The singer can only pitch on a note by a marvellous unfathomable co-ordination of flesh, ear, and brain, which being entirely composed of human elements is liable to human error. Sing :



to a great composer and a great singer, and in nine cases out of ten neither you nor they will be able to tell *with certainty* whether your major 3rd was tempered or untempered or merely hovering near. But when a chord is out of tune—say, when the bass and alto are not an exact octave apart in :

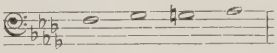
Ex. 6.



almost any ear that is not entirely unmusical can detect that something is wrong.

The exact measuring out of a semitone is perhaps the most haphazard experiment a voice can undertake. Get a bass to sing :

Ex. 7.



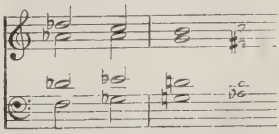
without accompaniment Are his mediant and dominant going to be tempered or untempered, and are his three semitones going to be *exactly* equal? Impossible to say. Let an alto sing :

Ex. 8

Will her G be an exact octave above that of the bass in Ex. 7? Perhaps, and perhaps not.

Start a choir with a perfectly tuneful and tempered chord of D flat with the help of a pianoforte and launch it forth, unaccompanied, into this progression, which illustrates Exx. 7 and 8 in combination :

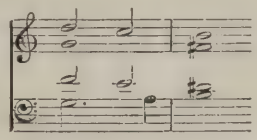
Ex. 9.



Only the god of chance or a set of super-choralists can ordain that the chord of G will be in tune. Yet the progression is not uncommon in part-music

that affects to be simple or 'suitable for use in village churches.' The tenor part is highly characteristic. Here is another simple succession with a

Ex. 10.



With a small semitone from the sopranos and an untempered major 3rd from the basses their final octave will at least give that uncomfortable feeling that is easier to perceive than to diagnose. An unaccompanied passage of choral singing is full of little divergences of this kind, and in the continual intrusion and re-adjustment of error a choir can flatten, sharpen, or come round to its original pitch. If the choralists have cultivated the habit of listening to each other, if they have a feeling for key-colour, and if they keep their senses on the alert, they can continue for page after page without departing a jot from the correct pitch. But the danger is always present, and it takes a great deal of experience to be sure of avoiding it.

Countless performances of 'Messiah' and 'The Crucifixion' have been given during Easter by Choral Societies and Church choirs throughout the kingdom. The descriptions that have reached this office would fill more space than can be spared, and the Editor hopes that correspondents will be satisfied with a general acknowledgment that their reports came to hand. The one performance of 'Messiah' that shall be singled out for notice is that of the Royal Choral Society at the Royal Albert Hall on Good Friday, conducted by Sir Frederick Bridge. It attracted a great audience who were equally pleased by the choral singing and with the solo work of Miss Agnes Nicholls, Miss Astra Desmond, Mr. John Coates, and Mr. Norman Allin.

The performances of 'Hiawatha's Wedding-Feast' and Parry's 'The Pied Piper of Hamelin' to be given by the Novello Choir at Central Hall, Westminster, on May 8, stand for exceptional enterprise, for the choir is not a body of picked and tested voices, such as the ordinary choral Society, but is almost entirely recruited from the staff of Messrs. Novello's printing and publishing houses. That such a choir should be capable of tackling 'The Pied Piper' does credit to its zeal and to the determination of Mr. Harold Brooke, the conductor. Parry's work is well worthy of such attention, as its choral writing is extremely interesting and contains some of the composer's richest humour.

Basingstoke.—Stanford's 'The Revenge' and the concert version of 'Faust' were given by the Basingstoke Victory Choir of eighty voices at the Town Hall on April 15, Mr. Duncan Hume conducting.

Birkenhead.—St. Peter's Parish Church choir gave a concert on March 25 under Mr. G. A. Jones, with a programme that included Percy Fletcher's Fantasia 'Reminiscences of Verdi,' Elgar's 'It comes from the misty ages,' and two Weber choruses.

Budleigh Salterton.—Gaul's 'Joan of Arc' was given by the Musical Society on April 15 before a large and appreciative audience. A creditable performance was conducted by Mr. Hugh Fowler.

Builth Wells.—The Philharmonic Society gave a good performance of Spohr's 'The Last Judgment' on March 31 under Mr. A. P. Morgan, with Madame Rosie Jones, Miss Bronwen Williams, Mr. D. Thomas, and Mr. L. Powell Evans as principals. An orchestra of strings, wood-wind, and pianoforte accompanied. Dudley Buck's 'Ode to Peace' and Mr. Morgan's 'For all the saints' were in the same programme.

East Kirkby.—A combination of prize choirs from Ilkeston, Mansfield, Sutton, Annesley, and Kirkby connected with the Midland Federation of Competitive Choirs took part in a concert at the Baptist Church on March 20. They sang 'Be not afraid,' 'The heavens are telling,' and other choruses under Mr. Blyton Dobson, and part-songs were given by separate choirs.

Eccles (Lancs.).—Dvorák's 'Stabat Mater' was sung by the choir in the Parish Church, Eccles, on Good Friday evening. The solo parts were sung by members of the choir, and Mr. Kimberley Smith presided at the organ.

Kirkcaldy.—After an interval of five years, the Kirkcaldy Musical Society's concerts were resumed with a performance of 'Messiah' on March 17. The soloists were Miss Flora Woodman, Miss Etty Ferguson, Mr. John Booth, and Mr. Herbert Brown. There was a chorus of two hundred and forty voices, and a professional orchestra of thirty-two performers under the leadership of Mr. J. M. Cooper. Mr. Charles M. Cowe conducted.

London and District.—The London Choral Society has resumed its useful life, and gave a re-opening concert at Central Hall on March 31. Under Mr. Arthur Fagge's direction the 'St. Matthew' Passion was sung in a way that promised well for the choir's future work. There is still room for more tenors. Solo parts in the Passion were sunstained by Miss Carrie Tubb, Miss Phyllis Lett, Mr. John Adams, and Captain Herbert Heyner.——Coleridge-Taylor's 'A Tale of Old Japan' was given by the Chiswick and Gunnersbury Philharmonic Society on March 23, under Mr. David M. Davis, and a miscellaneous programme concluded with Elgar's 'It comes from the misty ages.'——The Great Eastern Railway Musical Society gave an astonishingly good concert at Queen's Hall on April 17, under Col. W. Johnson Galloway's direction. The attraction was both orchestral and choral. A male-voice choir of two hundred and thirty voices from the Company's establishments at London, Cambridge, Norwich, and Ipswich, made excellent effect in Coleridge-Taylor's 'Viking song,' Beale's 'Come, let us join,' and other vocal pieces, the tone being pleasant and the expression well-drilled.——Loughton Choral Society and Orchestra gave a setting of Psalm xiii. by Mr. William Cuttle, who conducted, and Schubert's 'Song of Miriam,' under Mr. Henry Riding, at Buckhurst Hill Hall on April 11.——'The Field of Honour,' by Vincent Thomas, was performed on April 13 at Central Hall by the Westminster Choral Society, under the composer's direction.——Ealing Choral Society gave 'Elijah' effectively on April 17 under Mr. Harold Howell.

Norwich.—The Philharmonic Society, with the assistance of the Norwich Choral Society, gave a most impressive performance of Dvorák's 'Stabat Mater' in the Cathedral on March 18. There was an immense congregation, who listened with the greatest attention to the wonderful setting of the old Latin hymn, the building lending to the work a beauty and impressiveness that are rarely attained. The soloists were Miss Caroline Hatchard, Miss Dilys Jones, Mr. Gervase Elwes, and Capt. Herbert Heyner. Dr. Frank Bates was the conductor.——The Norwich Handel Society, which plays no inconsiderable part in the musical life of the city, gave a sacred concert on Good Friday evening before a large audience at the Agricultural Hall, in addition to the usual afternoon performance of 'Messiah.' Mr. Ernest Harcourt conducted. It will be remembered that Mr. Harcourt was concerned in the performances of Handel's 'Deborah' that recently attracted wide attention.

Overton (Hants).—The Recreation Committee of Overton, Hants, has started a Glee and Orchestral class under the conductorship of Mr. Arthur C. Bennett, of Andover, and on March 16 the first season closed with a very successful concert in St. Mary's Hall. The choir sang eight part-songs, including John Ireland's 'In praise of Neptune' and Ravenscroft's 'In the merry Spring,' and the band played four specially written pieces.

PETERBOROUGH.—The Peterborough Choral Union and Peterborough Orchestral Society had an exacting day on April 15. In the afternoon they gave 'The Dream of Gerontius,' and in the evening 'St. Paul,' and proved well equal to the double task under Mr. A. E. Armstrong's direction. The solo parts were sung by Miss Gladys Palmer, Miss L. Snowden, Mr. Frank Webster, and Mr. Dan Richards.

RHONDDA VALLEY.—Highly creditable performances of Brahms's 'Requiem' were given at Ton Pentre on March 24 and 25 by the Bethesda Choral Society, under the capable direction of Mr. James Davies. The choral singing is said to have reached the highest standard that has been known in the district.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Viola and clarinet player wishes to join in practice of any kind of good music. Most evenings free. Within two miles of Charing Cross.—CLARIVIOLA, c/o *Musical Times.*

Pianist wishes to join chamber music party. He is also a clarinet player.—WILLIAM ROLLISON, 104, Cadogan Terrace, Victoria Park, E.9.

Violinist wishes to join trio or quartet party. Leeds district.—RICHARD P. STEAD, 8, Thornhill Terrace, Wortley, Leeds.

Pianist desires to form quartet for study of good music. Violinists and 'cellist. Any afternoon or evening. N., N.E., or N.W. district preferred.—N. V. C., c/o *Musical Times.*

Pianist would like to meet with number of players, stringed instruments preferred, for practice of classical and modern music. Would also play with amateur orchestra. Manchester district.—'Alceste,' c/o *Musical Times.*

Good amateur string players required for symphony orchestra, and to co-operate with choral Society. Short test required. Rehearsals Wednesday evenings, near Liverpool Street.—J. H. CHISHAM, 30, Broke Road, Dalston, E.-8.

Pianist (male) wishes to join other men in practice of classical chamber music. Ealing or Acton.—H. S., 45, Myrtle Road, Acton, W.-3.

Flautist (not a beginner) desires co-operation with pianist and small party, locally. Not too advanced. Evenings. Mr. M. MATHEW, 97, Cromwell Road, Wimbledon.

Gentleman, higher public school teacher, wishes to join any London band as violinist (amateur).—A. FROSTIG, 12, Essex Road, Acton, W.-3.

Experienced pianist desires to meet competent violinist, 'cellist, and viola player (preferably G.E.R. season-ticket holders) for study and enjoyment of classical quartets. Broxbourne and Bishops Stortford district.—H. G. B., c/o *Musical Times.*

Young pianist wishes to meet violinist and 'cellist for study of classical trios, or would join violinist alone. Any evening after 7.—J. W. SINCLAIR, 65, September Road, Tuebrook, Liverpool.

Quintet party want practice-room containing a *good* piano, in a private house, hall, or school, within two miles of G.P.O., for use once a week (not Saturday or Sunday) from 5-8 p.m. In return free recitals would be given.—B. B. H. W., c/o *Musical Times.*

Pianist wishes to join chamber music party. Most evenings free.—Miss D. E. L. TREVOR, c/o 'The Homestead,' Rawlings Road, Bearwood, Smethwick, near Birmingham.

THE LATE LADY ELGAR

The sympathy of the musical world goes out to Sir Edward Elgar in the heavy loss he has sustained in Lady Elgar's death, which occurred in London on April 7. *The Times* of the following date contained a striking tribute to the devotion with which she helped her husband not only by sympathy and encouragement, but in such severely practical directions as music-copying—one of the most fatiguing of drudgeries. We quote the article, by kind permission:

Lady Elgar was the daughter of Major-General Sir Henry-Gee Roberts, K.C.B., of Hazeldine House, Worcestershire, one of Sir Charles Napier's most trusted officers in the Sind campaign, and of Julia Raikes, a descendant of Robert Raikes, the founder and promoter of the Sunday School movement. This short statement, to which a good deal more might be added, will in itself suggest that she was an exceptional woman. She was in truth a very remarkable one.

Caroline Alice Roberts married, in 1889, Mr. Elgar, a well-known teacher of the violin at Worcester, whose compositions had as yet met with no favour, sacrificing thereby considerable personal income. She, an amateur pianist, believed in these compositions, and set to work by every means in her power to strengthen and support the composer both by her sympathy and her practical aid. She made herself a good copyist, since an amanuensis would have been too expensive a luxury. She 'laid out' his scores, copied in the voice parts, planned the barring—all this for several thousands of pages of 40-line scores; the score of 'The Music Makers,' for instance, alone contains 150 pages of 31 lines. She would ask overnight what size his orchestra was to be, and, hearing it was to be a small one, would say, 'With a bass clarinet, I suppose?' or 'Aren't you going to have a *cor anglais?*'; and he would come down next morning to find as much of the form ready as he could fill in during the day with the orchestral parts. There is scarcely a full score of his which she has not laid out in this way.

Her husband is indebted to her for more than a little of the words he has set. 'In Haven,' in the 'Sea Pictures,' is hers. She wrote the words for the part-song 'O happy eyes,' 'The Snow,' 'Fly, singing bird'—the last two from the longer poem of Isabel Trevithoe, and many others; and they did 'The Bavarian Highlands' together. She was one of his best critics. He played over the Quartet to her, and she said little; but next morning he found pencilled over the close of the slow movement 'Is this quite?—please!' and so we owe the fine close to her gentle correction.

Lady Elgar was besides this a fine linguist. To the languages that everybody knows she added Latin and Spanish. She accompanied Sir Edward Elgar on most foreign concert tours, and electrified the orchestra at Turin by making a speech of thanks for him to the orchestra in Italian. She translated Hoffmann's 'Ritter Gluck.' In early days she wrote a novel, 'Marchcroft Manor'; a sonnet of hers appeared in the *Bookman* early in the war; and she saw through the press, and supplied a copious index to, Symonds's 'Records of the Rocks.' But whatever she might have done in the way of literature she gave up in order to help him; and he, in return, broke his resolve to remain 'Mr. Elgar' all his days, and took whatever honours came his way for her sake. The last entry in her diary is: 'In one week, symphony again, and the *Institut de France; Deo gratias.*'

The funeral took place at Little Malvern on April 10. The chief mourners were Sir Edward Elgar, Miss Elgar, Colonel Napier Roberts, and Mr. Leo Schuster. At the close of the service in St. Wulstan's Church Messrs. Albert Sammons, W. H. Reed, Raymond Jeremy, and B. Patterson Parker played the 'Andante piacevole' Elgar's String Quartet—a movement of which Lady Elgar was specially fond.

Church and Organ Music

WHEN WERE MUSICAL INSTRUMENTS FIRST USED IN THE CHRISTIAN CHURCH?

By Clement Antrobus Harris

Of all the Churches which profess and call themselves Christian, one only, the Society of Friends, eschews the use of music in worship altogether; and two only, while allowing purely vocal music, prohibit instrumental—namely, the Greek Church, and the small Presbyterian remnant known as the Wee Frees. One cannot look upon these things without wondering when the discrimination between vocal and instrumental music arose. Were instruments used by the first Christians, and if not, when were they introduced? That vocal music was used is, of course, obvious. The question is the more interesting inasmuch as, so far as I am aware, the tabooing of music, either vocal or instrumental, obtains in no other religion than Christianity.

Dr. Ferdinand Ritter ('History of Music,' p. 24), says 'the music which formed a part of the religious devotion of the first Christian congregations was purely vocal. Instrumental music was excluded at first from the Church Service. It was despised as having been used by the Romans at their depraved festivities.' And Dr. Emil Naumann ('History of Music,' vol. i., p. 177) makes an equally positive statement: 'There can be no doubt that originally the music of the Divine Service [he is speaking particularly of the Last Supper] was everywhere entirely of a vocal nature.'

While admitting that the music of the early Church in all likelihood was preponderatingly of a vocal nature, and perhaps wholly so in times of persecution, it yet seems to me that to speak of it with certainty as 'everywhere entirely' of this character is to outrun the evidence.

Instrumental music is a conspicuous feature throughout the whole history of the Jews after their return from Egypt, especially in their religious services. It consequently has a direct and forceful bearing on the question that in whatever other ways the earliest Christians differentiated their own practices from those of Judaism, they certainly did not do so in regard to the singing of psalms. For 'psalms and hymns are easily distinguished,' Bishop Ellicott's 'Commentary for English Readers' tells us (under Eph. v. 19) 'The psalm, as the word itself implies, is *music with instrumental accompaniment*' (italics mine), 'The hymn is purely vocal music.' Even in times of persecution, if the members of the new and forbidden religion could not audibly show how great was their love of music, they could, and did, do so silently. 'Paintings of this period [early Christianity] represent Christ as Orpheus, who by his sweet sounds subdued the demoniacal and animal creation, and Christ by His loving gentleness overcame the like evil passions in man. Numerous paintings both of Orpheus and Hermes are to be found in the catacombs of the earliest Christian communities of Naples and Rome.'* I take it that this substitution of mythological deities for the Messiah was done to avoid detection and destruction. But the particular deities chosen are not without a bearing upon the attitude of persecuted Christianity towards instrumental music: Hermes was the mythological inventor of the lyre, and Orpheus one of its most renowned players, the latter also sharing with several other divinities the credit of having invented the pipe.

Sir John Hawkins in his 'History of Music' (vol. i., Book iv., p. 399) says: 'Nay, the antiquity of instrumental Church-music is still higher [than the time of St. Ambrose], if we may credit the testimony of Justin Martyr and Eusebius' [*fl. c.*, A.D. 163 and 313]. But the passages evidently referred to in these Fathers do not seem to me absolutely to prove the use of instrumental music, though they strongly imply it.

The antipathetic attitude towards instrumental music characteristic of some of the early Fathers, notably St. Jerome, is in reality an argument in favour of such music having formed a part of Christian worship. For the objections raised were directed not against instruments as such, but against particular instruments, notably the tambourine and cymbals, owing to their association with indecent orgies. Thus Clement of Alexandria objected to the flute on account of its being a worldly instrument, but said that 'If you accompany your voice with the lyre or cithara you will incur no censure.' (The lyre was an instrument of the harp kind, in which the strings were stretched *between* sound-posts; the cithara was of the guitar kind, in which the strings were stretched *over* a sound-box and between frets, one of which was placed *on* it. The sound-box, which in its later forms was pear-shaped, was covered with a tightly-drawn membrane.)

But, it may be said, Jerome addresses his prohibition especially to maidens, saying: 'A Christian maid should not know what a lyre or a flute is, nor what their use is.' (It will be noted that he differs from St. Clement, who wrote over two hundred years earlier, in regard to the lyre.) 'Jerome therefore objects to the use of these instruments for even secular purposes, and it does not follow from his attitude that the instruments he does not condemn might be used in *worship*.' Quite so; such an argument is sound, and our conclusions as to the permitted instruments having been used as an aid to worship or not will depend upon other evidence. But I think this further witness is in favour of their having been so used.

The objection to the flute by St. Clement, just referred to, was to its use *at love feasts*. Obviously this would not have been raised unless the flute had already been used at love feasts, or, at least, somebody had proposed so to use it. Naumann tells us definitely, 'History of Music,' page 177, that: 'It is on record that about the year 180 A.D., the Christian communities of Alexandria accompanied the chant of the Last Supper with the sound of the flute.' He does not state by whom the fact is recorded. From the date and place, however, I gather that this evidence is not additional, but merely a deduction from the words of St. Clement just quoted. This singling out of the flute plainly implies that *other* instruments were permissible at the Eucharist. And this is confirmed by the Alexandrine Father's favourable reference to the lyre and cithara; also by the following passage, in the last sentence of which he seems to be speaking of something distinct from the vocal music referred to in the first part of the paragraph, and therefore of instrumental music (in the present day a similar distinction is often—inaccurately, but conveniently—

* Naumann, 'History of Music,' page 176.

made between 'music' and 'singing') : 'The singers are holy men, their song is the hymn of the Almighty King; virgins chant; angels glorify; prophets discourse; while music sweetly sounding is heard.' And one of the Church fathers, whom I take to have been St. Augustine of Hippo, though the fact is not expressly stated, is unequivocal, urging the 'singing of psalms to the accompaniment of the lyre or psaltery.' (The psaltery was a very ancient instrument of the dulcimer type, and in the Middle Ages was extremely popular in the Church.)

Dr. Rimbault, without naming the authority whom he quotes, says : 'We are told St. Ambrose joined instruments of music with the public service in the Cathedral Church of Milan; which example of his was so well approved of, that by degrees it became the general practice of other churches.'*

This passage is so like a statement of St. Augustine's that one cannot but think that Dr. Rimbault was founding on it. Speaking of Milan about the year 386, St. Ambrose's most famous disciple says 'It was first ordered that hymns and psalms should be sung after the manner of Eastern nations. . . and from that period it has been retained at Milan, and imitated by almost all the other congregations of the world.' There is here no mention of instruments. It is probable the reference is to antiphonal singing, which originated at Antioch. But from what is known of Eastern nations, and especially of the musical elaboration in the Christian Church at Constantinople, it is probable that the introduction, or increase, of instrumental music was included in the change made.

The impression left on my mind by these facts is that musical instruments have been used in Christian worship, public and private, from the very first, though probably in many cases to only a slight extent; and that they have never been for any great length of time, or over any wide area, wholly discontinued.

Perhaps it should be added that the instrument now used exclusively in the Church, the organ, was not introduced till about A.D. 450, at which period the Spanish Bishop, Jullianus, speaks of it as common in the Churches of the Peninsula.

NEW CHURCH MUSIC

'The Fa-burden Chant Book,' for use with the Gregorian Tones, edited by Godfrey Sceats and Francis Burgess.

'The Old Hundredth,' arr. by C. Macpherson.

[Novello.]

Fa-burden—the English equivalent of 'faux-bourdon' and 'falso-bordone'—is a simple vocal harmonization or counterpoint in which a plain-chant appears as one of the parts—usually the tenor—but not the top part. Familiar examples of fa-burden—though often used in debased forms—are found in the Litany and Responses of Thomas Tallis.

The system of placing the melody in the tenor dates back to the earliest times. It was especially flourishing in Tudor days, when a high point of excellence was reached : but by the end of the 18th century it had practically fallen into disuse.

Within the last few years there have been signs of a serious revival of this method of singing. The 'English Hymnal' includes some old settings of the metrical psalm-tunes by Ravenscroft and other English composers of the 16th and 17th centuries, where the tune appears in the tenor. Recently the Faith Press brought out 'The Tenor Tune Book,' where the same method of treatment has in addition been applied to certain modern tunes.

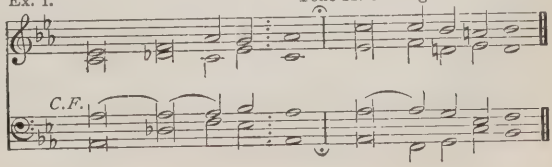
Turning to the Psalm tones, settings for the Canticles to Gregorian tones, with verses in faux-bourdon, have been brought out within recent years; but, so far, nothing on similar lines has been available for use in the singing of the Psalms. Much as many of us enjoy the unisonous singing of the Psalms to the old tones, it has to be admitted that there are many people to whom continuous unison singing, however well done and accompanied, does not appeal; and with them may safely be classed the average choirman!

A quarter of a century ago, in the first edition of 'The Elements of Plain-song,' Dr. W. H. Frere wrote : 'In some kinds of Plain-song—the simple parts such as the Tones and the Hymns—there is a real place for vocal harmony, even though it is almost inevitable that the rhythm should suffer from it to some extent.' 'The Fa-burden Chant Book' is the first consistent attempt to carry out this suggestion of one of the foremost English authorities on the traditional Chant. How completely the work has been done will be gathered from the fact that the collection contains a hundred and thirty specimens. All the more common Tones and Endings have several settings. The additional Endings—as given in the latest edition of the Sarum Psalter—are included, and even those forms (such as VIII. iv.) which such authorities as Dr. Palmer hold not to be suitable for general use. Hitherto, only a few isolated examples of pure plain-chant fa-burden have been available. Most of the classical writers contented themselves with a single specimen in each of the eight modes. The classical settings by Thomas Morley, G. A. Bernabei, and La Feillée, which appear in the book, are complete sets as far as it has been possible to make them so without including anything of doubtful value. Scarcely any of these have hitherto been available except here and there in rare and expensive works. In order to make the work complete it has been necessary to write many others, so that the book contains a large proportion of specially composed settings.

'The Fa-Burden Chant Book' is divided into two main sections. The first contains a complete set of the tones in fa-burden, either specially written or collected from classical sources by Mr. Godfrey Sceats. The second part, for which Captain Burgess is responsible, consists of a further collection of very simple fa-burden settings intended for use in the alternate verses of the Psalms, and printed in quaver notation to coincide with the normal method of transcribing Plain-chant characters. This collection may very well be used in conjunction with Briggs and Frere's 'Manual of Plainsong' (Novello).

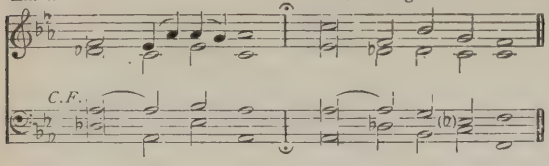
We quote two examples from Part 1 and one from Part 2 as illustrations of the treatment of the same tone (II. i.). The minims of the first two and the quavers of the third are of course nominally of the same time-value : in the one case the minim, and in the other the quaver, is the unit note. The rhythm should be free, and relative note-values merely approximate :

Ex. 1. Tone II. Ending i. MORLEY.

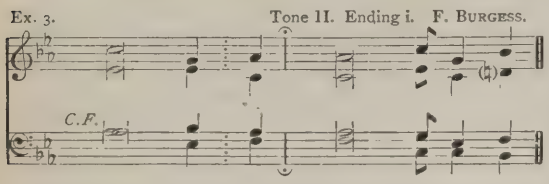


* 'The Organ : Its History and Construction.' Hopkins and Rimbault, page 17.

Ex. 2. Tone II. Ending i. BERNABEI.



Ex. 3. Tone II. Ending i. F. BURGESS.



It will be noted that Exx. 1 and 2 need special treatment, as the chord immediately following the breve (recitation) does not correspond with the first note of the Mediation and Ending. The editors give suggestions for the treatment of this and other exceptional cases. Such examples would obviously be used only for occasional verses, and those the simplest. On the other hand the settings in Part 2—as seen from Ex. 3 above—may easily be sung to alternate verses, as may also a large proportion of those in Part 1.

All the fa-burdens are in four-part vocal harmony, and should preferably be sung unaccompanied. In fact, unless four vocal parts, properly balanced, are available, fa-burden should not be attempted.

With regard to the best method of using the book, a practicable arrangement when the congregation can be depended on to sing—and this is where congregational practices are of special value—would be for the choir and people together to sing the first and second verses of the Psalms in unison, the choir then singing the odd verses in fa-burden and the people singing the even verses in unison. The second half of the Gloria Patri (not the first) might also be sung in fa-burden. If thought advisable, a portion of the choir might sing with the people, the remainder of the choir—perhaps a quartet only—singing the fa-burden verses.

There can be no doubt that if the book were used in some such manner as this it would provide a stimulus to both choir and congregation, and the singing of the Psalms might easily become one of the most enjoyable parts of the Service.

It is, perhaps, scarcely necessary to add that the settings for which the editors are personally responsible are invariably in the best possible taste, and provide an admirably-varied selection.

Dr. Macpherson's arrangement of the 'Old Hundredth' provides special treatment for the first, third, and fifth verses, the last two of these being supplied with faux-bourdon settings for the choir, while the congregation sing the melody. Many will probably regret that Dr. Macpherson has used the modern form of the tune in preference to the older version, where the semibreves not only help to keep things together, but add so much to the rhythmical interest. The presence of the semibreves, moreover, renders it possible to take the hymn at a greater pace, so that a fine swing may be obtained without the sacrifice of dignity. Dr. Macpherson suggests that the setting may be sung a tone lower. As the congregation is expected to take its part, it would perhaps have been better had the work been published in G instead of A.

GEORGE GRACE.

(*Church and Organ Music News will be found on page 351.*)

ORGAN RECITALS

Mr. F. H. Sawyer, at Queen's University, Belfast—Pæan, *Harwood;* Rhapsody, *Harvey Grace;* Choral, *Franck;* Passacaglia and Double Fugue, *Bach;* Adagio in E, *Frank Bridge;* Fantasy Prelude, *Charles Macpherson;* Fantasia in E flat, *Saint-Saëns.*

Mr. J. A. Fuller-Maitland, St. John the Evangelist, Edinburgh—Chorale Fantasia on 'Come, Holy Ghost,' Fantasia in G, *Bach;* Chorale Preludes on 'Deck thyself, my soul,' *Bach* and *Brahms;* Choral Prelude on 'Jesu, dulcis memoria,' *Parry.*

Mr. W. R. Anderson, Wesleyan Church, Cottenham—Sonata No. 2, *Mendelssohn;* Musette, *Lemare;* Two Monologues, *Rheinberger;* Allegro Marziale, *Frank Bridge;* Elegy, *Lyon;* Minuet and Trio, *Wolstenholme.*

Mr. W. Greenhouse Allt, St. John the Evangelist, Edinburgh (six recitals)—Rhapsody No. 3, *Howells;* Vesperale, *Cyril Scott;* Prelude, *Scriabin;* Dithyramb, *Harwood;* Evening Song, *Bairstow;* Prelude and Fugue in G, *Bach;* Prelude on 'St. Thomas,' *Parry;* Scherzo, *Guilmant;* Marche Solennelle, *Borowski;* Prelude in E flat minor, *Rheinberger;* Marche Héroïque, *Saint-Saëns;* Légende, *Vierne;* Gothic Suite, *Boëllmann;* Basso Ostinato and Impromptu in B, *Arensky;* The Gate of the Bohatyrs at Kiev, *Moussorgsky.*

Dr. H. G. Ley, New College Chapel—Chorale No. 3, *Franck;* Three Preludes on Welsh Hymn-Tunes, *Vaughan Williams;* Elegy, *Parry;* Sonata in C, *Bach;* Preludes on 'Ye holy angels bright,' and a theme of Tallis, *Harold Darke.*

Dr. Thomas Keighley, Albion Church, Ashton-under-Lyne (two recitals)—Prelude and Fugue in E minor, *Bach;* Pastorale and Finale, *Guilmant;* Sonata No. 3, *Mendelssohn;* Andante Cantabile and Finale (Symphony No. 4), *Widor;* Barcarolle, *Sterndale Bennett;* Romance, *Reger.* Collection for Organists' Benevolent League, £6 12*s.* 2*d.*

Mr. H. Percy Richardson, St. Chad's, Far Headingley—Pæan, *Harwood;* Prelude and Fugue in A minor, *Bach;* Choral No. 3, *Franck;* Arabesque, *Vierne;* Marche Héroïque, *Saint-Saëns.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Caprice Héroïque, *Bonnet;* Dithyramb, *Harwood;* March in E flat, *Lefébure Wély;* Introduction and Passacaglia, *Reger;* Sonata in F sharp, *Rheinberger;* Prelude to 'Colomba,' *Mackenzie;* Fantasia in F minor, *Mozart;* Overture, 'Di Ballo,' *Sullivan;* Toccata in F, *Bach.*

Mr. Blyton Dobson, Central Mission, Nottingham (eight recitals)—Rhapsody, *Rowley;* Sonata in C minor, *Rheinberger;* Overture to 'The Mastersingers.' St. Stephen's Hall, Bristol—Sortie, *Faulkes;* Postlude in E, *Lyon;* Sonata in G minor (first movement), *Merkel;* Fantasia and Fugue in D minor, *Stanford;* Allegretto in E flat, *Wolstenholme;* Passacaglia, *Cyril Scott;* Rhapsody No. 1, *Howells;* Concert Overture in C, *Hollins;* Sonata No. 3, *Mendelssohn;* and a Bach programme.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (seven recitals)—Impromptu, *Alcock;* Prelude and Fugue in D minor *Mendelssohn;* Fantasia in E minor, *Silas;* Caprice Orientale, *Lemare;* Adagio in E, *Merkel;* Sonata No. 6, *Rheinberger.* St. Stephen's Walbrook—A Bach programme: Toccata and Fugue in D minor; Sonata in E flat (first movement); Fantasia and Fugue in G minor; Trio in D minor; Passacaglia.

Mr. Cyril Pearce, Unthank Road Baptist Church, Norwich (six recitals)—Overture, 'The Mastersingers'; Sonata No. 1, *Lemare;* Choral No. 2, *Franck;* Prelude on Darwell's '148th,' *Harold Darke;* Sonata No. 3, *Alan Gray;* Toccata in A, *Purcell;* Pastorale in G, *Rheinberger;* Postlude in D, *Stanford;* Kieff Processional, *Moussorgsky;* Grande Pièce Symphonique, *Franck;* Rhapsody No. 1, *Howells;* Allegro Marziale, *Frank Bridge;* Rhapsody, *Harvey Grace;* Sonatas Nos. 4 and 6, *Rheinberger.*

Mr. Frank Greenwood, Town Hall, Rochdale—Prelude and Fugue in G minor, *Bach;* Good Friday Music (Parsifal); Sonata No. 5, *Guilmant.*

Mr. Bertram Hollins, Beckenham Congregational Church—Lamentation, *Guilmant;* Gothic Suite, *Boëllmann;* Prelude and Fugue in D, *De la Tombelle.*

Mr. A. E. Jones, Town Hall, Bolton (two recitals)—Toccata and Fugue in D minor, *Bach;* Sonata No. 6, *Mendelssohn;* Meditation, *d'Evry;* Concert Fantasia on 'Hanover,' *A. E. Jones.*

Mr. Matthew Kingston, St. Luke's, Hampstead (four recitals)—Overture to 'Athalie'; 'The Storm,' *Lemmens;* Sonata No. 6, *Mendelssohn;* Nocturne in G, *Chopin;* Symphony in D, *Guilmant.*

Mr. Frederick J. Tarris, Barking Parish Church—Impromptu in B minor, *Coleridge-Taylor;* Variations on an Original Theme, *Stuart Archer;* Gothic Suite, *Boëllmann.*

Mr. John Pullein, St. Mary's, Haverfordwest—Air, *Blow;* Trumpet Tune and Air, *Purcell;* Andantino in G minor, *Franck;* Minuetto, *Gigout;* Evening Song, *Bairstow;* Marche Final (second Suite), *Boëllmann;* Choral Prelude, 'Forty days and forty nights,' and Fugue in G, *Bach;* Berceuse, *Vierne.*

Mr. H. C. L. Stocks, Holy Trinity, Leamington—Prelude and Fugue in B minor, *Bach;* Andante Cantabile in G, *S. S. Wesley;* Fantasia in F minor, *Mozart.*

Mr. G. Bernard Gilbert, Town Hall, Stratford—Variations on 'O filii et filiæ,' *West;* Pastorale, *Lemare;* Allegro moderato, *Schubert.*

Mr. R. Buchanan Morton, House of Hope Presbyterian Church, St. Paul, Minn.—Concerto in F (first movement), *Handel;* Cantabile, *Franck;* Toccata from Gothic Suite, *Boëllmann.*

Mr. Harry Wall, St. Paul's, Covent Garden—Five short Bach recitals.

Mr. Paul Rochard, Kendal Parish Church (three recitals)—Pastorale, Recitative, and Chorale, *Karg-Elert;* Vision, *Rheinberger;* Concerto in C minor; Prelude and Fugue in D, *Bach;* Dithyramb, *Harwood.*

Mr. Cyril F. Musgrove, St. Martin's, Scarborough—Sonata in G, *Elgar;* Fantasy Prelude, *Macpherson;* Elegy, *Bairstow.*

Mr. Norman F. Demuth, St. Wilfrid's, Bognor—Voluntary in D, *Croft;* Voluntary in A, *Russell;* Pastorale (Sonata in D flat) and Marcia Religioso (Sonata in E flat minor), *Rheinberger;* Fantasia, *Stanford.*

Mr. Fred Gostelow, Luton Congregational Church—Sonata No. 1, *Mendelssohn;* Scherzo Symphonique, *Guilmant;* Gothic Suite, *Boëllmann.*

Mr. A. E. Howell, Melksham Parish Church—Larghetto, *S. S. Wesley;* Allegretto in B minor, *Lemare;* Sonata No. 7 (first two movements), *Rheinberger;* Pæan, *Harwood.*

Dr. W. H. Speer, Christ Church, St. Leonard's—Sonata in E flat (first movement), *Bach;* Allegro moderato, *S. S. Wesley;* Pastorale from organ sonata, *Speer;* Prelude and Angel's Farewell, *Elgar.*

Mr. Alban Hamer, All Souls', Leeds—Fugue, *Reubke;* Prière, *Jongen;* Prelude on the tune 'Vexilla Regis,' *Bairstow;* Rhapsody, *Howells;* Fantasy Prelude, *Macpherson.*

Mr. W. J. Lancaster, Bolton Parish Church—Fantasia in E, *Wolstenholme;* Lamentation, *Guilmant;* Two Choral Preludes, *Karg-Elert.*

Mr. G. H. Heath Gracie, St. Peter's, Brockley—Prelude and Fugue in B minor, *Bach;* Andante in D, *Hollins;* Allegro and Minuet (Symphony No. 4), *Vierne;* Coronation March, *Saint-Saëns.*

Mr. Harold M. Dawber, St. George's, Stockport (three recitals)—Toccata for a double organ, *Blow;* Sonata, *Arne;* Introduction and Fugue in C sharp minor, *S. S. Wesley;* Rhapsody No. 1, *Howells;* Finale (Sonata Britannica), *Stanford;* Choral Prelude on 'St. Mary's,' *Wood;* Concerto in E flat, *Felton;* Voluntary in G minor, *Stanley;* Lied and Scherzetto, *Vierne;* Finale in B flat, *Franck.*

Mr. F. E. Wilson, St. John's, Eastbourne—Overture in C, *Hollins;* Barcarolle, *Sterndale Bennett;* Scherzo (Sonata No. 5), *Guilmant.*

Mr. C. St. Ervan Johns, Chepstow Parish Church—Chorale No. 3, *Franck;* Allegretto in E flat, *Wolstenholme;* Concert Piece in F, *Mansfield.*

Mr. C. H. Trevor, St. John's, Mortimer, Berks.—Prelude on 'St. Michael,' *West;* Scherzoso in A minor, *Rheinberger;* Air from County Derry, *Hamand;* Adagio and Allegro Fugato, *Stanley;* Allegretto Pastorale, *West.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (four recitals)—Concerto in G minor, *Camidge;* Allegro con Spirito, *Dupuis;* Triumphal March, *Guilmant;* Allegro (Paschal Sonata), *Lemmens.*

Mr. Arthur R. Saunders, St. Stephen's, Wandsworth (two recitals)—Prelude and Fugue in G, *Bach;* Dithyramb, *Harwood;* Festival Toccata, *Wolstenholme;* Song of Triumph, *West.*

Mr. J. A. Sowerbutts, St. Stephen's Walbrook—Programme by living British composers, *Bairstow, Frank Bridge, Harold Darke, Harvey Grace, Howells, Wolstenholme, Vaughan Williams, Alan Gray,* and *Stanford.*

APPOINTMENTS

Mr. J. R. Buffel, organist and choirmaster, St. Martin-in-the-Fields, Liverpool.

Mr. Ernest E. Chasteney, organist and choirmaster, Cromer Parish Church.

Miss Lilian G. A. Rigg, organist and choirmaster, Loughborough Parish Church.

New Music

By William Child.

PIANOFORTE DUETS

Francis Poulenc is a young French composer who is just now enjoying a vogue across the Channel. His Sonata for four hands (J. & W. Chester) is a curious mixture of the almost baldly simple and the bizarre. It consists of three movements—a Prelude in which a grinding discord is repeated with maddening insistence, relieved, however, by a charming middle section; a naive and pleasing 'Rustique' entirely free from accidentals; and a Final largely made up from material already used. There are a few places where one doubts the accuracy of the engraving—for example, the sixth bar on page 15, in which the flats should surely appear in the *secondo* as well as in the *primo.* But one dare do no more than timidly hint at mistakes in music of this type. Such passages may turn out to be extra-special japes of the composer—for Poulenc clearly has his tongue in his cheek, though he is far more tuneful than Erik Satie, with whom he has a good deal in common. The Sonata is a really enjoyable little work, its affectations being redeemed by passages of fancy and real beauty.

Much more sophisticated and a good deal less genial is the humour of Lord Berners's 'Valses Bourgeoises' (J. & W. Chester). There are three of them—Valse Brillante, Valse Caprice, and 'Strauss, Strauss, and Straus.' The third is really funny, and most players will laugh aloud at such points as the *deciso* cadence and the quotation headed 'Mais je connais ça.' The waltzes are difficult in that players rarely get the notes they expect, and there are so many notes of the other sort that a good deal of mental effort is called for in order to avoid the hesitancy which is fatal in works of this type. By the way, the jest may be made the most of by firing off one of the waltzes, especially the third, at an unsuspecting and elderly hearer to whom the word 'waltz' means 'Blue Danube.'

SMALL ORCHESTRA

An essay in what may be called the elaborately infantile type of humour is Francis Poulenc's 'Rapsodie Negre' for pianoforte, two violins, viola, violoncello, flute, clarinet, and voice (J. & W. Chester). It is mere spoof from beginning to end, the most obvious example being the 'Intermede Vocal' called 'Honolou-lou,' a monotonously discordant setting of a 'Poème de Makoko Kangourou' (!), consisting of a string of nonsense syllables. The whole work is so ugly and childish that one grudges the excellent engraving and paper spent on it when so much beautiful music has to remain in manuscript.

VIOLIN AND PIANOFORTE

It is a relief to turn to Arthur Alexander's arrangement, for violin and pianoforte, of two Irish folk-songs—'The Foggy Dew' and 'I'm the boy for bewitching them,' published in separate numbers by J. & W. Chester. Purists sometimes object to arrangements of the kind as being too sophisticated for the simple folk-tune basis, but here, as usual, much depends upon the way the thing is done. 'The proof of the pudding, &c.' Judged by this sound maxim, these capital versions of two fine airs are entirely successful.

ORGAN MUSIC

Four pieces by Hugh Blair are good examples of sound work, moderately difficult, well written, and pleasant for both player and hearer. The 'Solemn Prelude' is an impressive Largo that would be suitable for use at funerals and memorial services, and other occasions when there is a call for dignified and serious music. Less original is the 'Intermezzo,' in which a simple main theme is effectively set off by an expressive second subject. The 'Capriccietto' should be a popular recital item, its tuneful subject being treated with skill and resource. Contrast is provided by a very pleasing *tranquillo* section. The Postlude—perhaps the most original work of the set—is a vigorous piece that will serve equally well for both recital and voluntary purposes. Its middle section makes excellent use of three contrasted manuals. The four pieces are published by Messrs. Novello as Nos. 61-64 of 'Original Compositions (New Series).'

CHORAL MUSIC

Sir Edward Elgar has arranged the opening chorus of 'For the Fallen' ('With proud thanksgiving') for S.A.T.B., with accompaniment for military or brass band. The adaptation is inscribed to the League of Arts, at whose request it has been made for performance at the dedication of the Cenotaph, and for similar ceremonies throughout the country. It is also suitable for concert use, and for gatherings at which it is desired specially to remember those fallen in the war. Its moving expressiveness is too well-known to need reference; but one may point out that its breadth and directness make it eminently fitted for open-air performance.

Letters to the Editor

A GLARING ANOMALY

SIR,—I desire to call your attention to the action of the British Music Society, which is holding a widely advertised Congress of British musicians—including concerts, orations, receptions, banquet, &c.—in London, May 3-6. Now, according to their official programme, among 'the chief objects of the Congress' the first place is occupied by the desire 'to focus public attention on British Music and Musicians'; yet the programme of the central event—the orchestral concert at Queen's Hall on Tuesday, May 4—consists of:

Overture, 'In the South'	*Elgar*
'London Symphony' ...	*Vaughan Williams*
'Nuits d'Eté'	*Berlioz*
'Heldenleben'	*Strauss*

Is there not a glaring anomaly here? The greater part of the programme is foreign music; and obviously the chief centre of attraction is Strauss's 'Heldenleben,' a work for which I have myself the highest admiration, though that does not blind me to the inconsistency of its place in the professed aims of the Society. May I ask who is responsible for this gratuitous insult to British music and talent? Is it, as I suspect, the conductor, or the energetic propagandist secretary, or the complacent members of committee? Can we imagine for one moment a Deutscher Musik Verein, or German Music Society, committing so disloyal and egregious an act of folly as to devote the greater part of a National Festival programme to the work of a modern British composer, however famous he might be? But we have neither faith in our national music nor loyalty to our composers. After all the talk of the better opportunities for British music as one of the collateral consequences of the war, it seems that the old parasitic system is to be resumed: we are to return like dogs to our vomit, and the lying promises with which we have been deluded are to be forgotten.

As a member of the Society in question, and as a British musician, I hereby enter my most emphatic protest against this procedure. There are many honoured names of living men to bear company with those of Sir Edward Elgar and Dr. Vaughan Williams. To name only a few, there are Mackenzie, Stanford, Delius, Holbrooke, Ireland, Wallace, and Boughton; and I may inform those who are 'promoting' British, by playing German, music, that their policy is not convincingly logical.

Why should Elgar be represented merely by an Overture? Why should the expense for the large extra force of instruments needed only for 'Heldenleben' be incurred? To make a concrete proposal, why should not Elgar's second Symphony—a work which is honoured everywhere and too little performed—take the place of 'Heldenleben'? This need not interfere with Vaughan Williams's Symphony. In a concert of this class, and for an audience of musicians, a symphony in each part should not prove beyond their digestive powers.

It is action such as this that brings discredit on all similar propagandist movements by throwing wide the door to intruders and aliens, while hardly opening it a crack to the person we are supposed to be welcoming, and throwing him an occasional crust, forgetful of the adage, 'Charity begins at home.'—Yours, &c.,

The University, Birmingham. GRANVILLE BANTOCK.

[As we pointed out in an 'Occasional Note' in our April issue, there is another side to this question. However, as we go to press, we learn that in deference to protests such as the above, the Society is reconsidering the programme for May 4.—ED. *M.T.*]

THE NEW PAROCHIAL COUNCILS AND THE ORGANIST

SIR,—I am writing to ask if organists realise how profoundly they will be affected by the new Parochial Councils now being formed. Although their powers will not be exactly defined until the General Church Council meets in June, there is no doubt that according to the Archbishops' Committee's report they will take over the powers of the clergy and churchwardens in business matters, and will advise as to the Church Services. From this it would certainly appear that they will have the appointing and dismissal of the organist.

Generally speaking, the Councils will comprise representatives of all the Church workers, including the choir, and these will form various sub-committees.

It is in the interest of the organist that representatives of the choir and best musical people of the congregation be on the Music sub-committee, and that he himself act as head of the same. As a further development of Church reform, I would suggest that the R.C.O. and National Union of Organists approach the General Church Council at their June meeting and ask for:

(1.) A central fund for organists from which financial aid could be granted to Churches in need for securing a better musical service;

(2.) The raising of the organist's salary and converting it—in the case of professional organists—into a living wage foundation.

And I further suggest that all organists, amateur and professional, should join without delay (or institute where necessary) the National Union of Organists in their own district.

57, Bexley Road, S.E.9. HERBERT WESTERBY.

Obituary

We regret to record the following deaths:

J. A. RODGERS, of Sheffield, whose sadly premature death removes a musician of very varied gifts, one who as critic, as conductor, and, latterly, as organizer, showed exceptional ability, while as a man his amiability of character made him a pleasant and sympathetic companion. In his capacity of critic for the *Sheffield Daily Telegraph* he went far afield, and was a familiar figure at the chief English Festivals, while at times he took the proverbial 'busman's holiday' by going abroad to Bayreuth and elsewhere, to hear music. As a critic of Sheffield performances his own participation in the music of the city—as conductor of the Promenade Concerts and the Amateur Musical Society—might be thought to have involved some embarrassment, but his happy geniality enabled him to get over difficulties which would have tried many men severely. Perhaps his greatest work was the directing and conducting, from the beginning, of the so-called 'Promenade' concerts, which have been none the less successful because the audiences have unanimously declined to promenade. These have introduced many interesting and important works to Sheffield, and it will be very difficult to find a conductor and director who will be able to sustain them at their high artistic and executive level. As recently as March 9 did he conduct one of these concerts, the last of the season, and, alas, the last in which he was destined to take part, when Miss Helen Guest, another Sheffield musician, played a pianoforte concerto by Moszkowski. At a former concert of the season he had introduced Rachmaninov's fine second Symphony, of which exacting work he gave a really impressive performance. In the midst of the war he had added to his responsibilities the onerous duties of managing director of an important local firm of music-dealers, and it may well be that by so doing he overcrowded an already busy life. He was for many years the Sheffield representative of the *Musical Times*.

RAYMOND RÔZE (C. Perkins), which occurred in London at the end of March at the early age of forty-seven. He had been ailing early in the year, and thought himself recovered, but was seized with illness on his return from a theatre, and died during the night. A man of varied activities as composer, conductor, and impresario, his best-known work is his opera 'Joan of Arc,' which he produced during the season he conducted at Covent Garden, and which during the war was mounted at the Grand Opéra, Paris, for a charitable purpose. He was for a long time musical director under the late Sir Herbert Tree, and composed the incidental music for several of his productions. In the early days of the war he founded the United Arts Rifles (1st Batt. C.L.V. Regt.). He was associated with Sir Thomas Beecham in the earlier stages of his operatic enterprises. His mother was Madame Marie Rôze, who survives him. He leaves one daughter.

Sixty Years Ago

From the *Musical Times* of May, 1860:

BATH.—A testimonial was presented, on the 10th ult. to Mr. Joseph W. Pearson, organist of Quiet Street Chapel, at a meeting which was also held for the purpose of celebrating the extinction of the debt upon the organ. The testimonial consisted of a copy of Macaulay's *History of England*, in an elegant binding.

KIDDERMINSTER.—On Thursday evening, the 5th ult., the Choral Society held a special meeting for the purpose of presenting their conductor, J. Fitzgerald, Esq., with a testimonial of their respect and regard for his valuable and gratuitous services as their conductor ever since the formation of the society. The testimonial consisted of a very handsome, massive silver snuff-box, richly embossed and engraved with ornamental musical devices.

ROMSEY.—On the 29th of March, Mr. Jones had a public rehearsal, in the New Hall, with the members of his Singing Class, and a few of the Abbey Chapel Choir. The class consists chiefly of children from six to twelve years old; there are also grown-up members, amounting altogether to nearly eighty. The choruses and other music sung upon the occasion went off with great spirit.

VOCAL ASSOCIATION.—The members of this society held a conversazione at St. James's Hall on the evening of the 18th of April. . . . The hall was decorated very tastefully upon the occasion. In the body of the building, pictures, photographs, stereoscopes, statuary, vases, and other interesting works of art were displayed to good advantage on tables and screens. Pictures were placed in the side galleries, and thus the entire *salle* was transformed into a very elegant reception-room, with shrubs and flowers distributed in various directions to increase the general effect. The staple entertainment of the evening was a grand concert by members of the association, assisted by several vocal and instrumental performers, many of whom made their first appearance in London on this occasion. Among the débutantes, Madame Goldberg Strossi created the most favorable impression. She has a powerful voice, and a good dramatic style, well adapted to the stage. Herr Schneider, first tenor to the Duke of Nassau, sang 'Adelaide' in excellent taste. He is a great acquisition to the concert-room. Several German ladies also favoured the audience for the first time, but they did not prove themselves worthy of special attention. Herr Eibenschütz sang Schubert's song 'Der Wanderer.' His strong bass voice wants cultivation, but the quality is decidedly good. Madame Rudersdorff and other performers contributed to the evening's entertainment . . . Tea and coffee, wine, ices, &c., were provided gratuitously, and the whole was done in a most liberal spirit.

THE SYMPHONY AND THE CINEMA

BY SYDNEY GREW

Suggestions were recently made in the Press that in the Covent Garden performances of 'Parsifal' the cinema might have been used in place of the (discarded) panorama devised by Wagner. The suggestion presents the idea that the cinema might be employed in conjunction with tone-poems (and with the music of operas in other than stage-performances) for the purpose of making clear the 'meaning' of the music.

This idea appears to be very generally held. Many critics seem to believe that the cinema and the tone-poem might blend on terms of equal importance, producing a compound art. These critics imagine a darkened auditorium, a fine orchestra, a film-representation of the story of the composition exactly timed to proceed with the music, with for result an increased vividness and significance in the meaning of the piece.

The idea has already been carried into effect in Italy. In 1918 the 'Frate sole' tone-poem of Mancinelli, and in 1919 the 'Fantasia bianca' of Gui (works deliberately designed to be performed with the aid of the cinema), were produced. According to the reports, neither experiment was a success. The only serious attempt of this class that I call to mind in England is the 'illuminated dramatic symphony' of Holbrooke known as 'Apollo and the Seaman'; the attempt was to blend music, limelight pictures, and spoken verse: it was a complete failure.

I consider that the idea is fallacious, and that there will never be an art where the cinema and music combine, as do drama and music to form the art of opera; and I maintain that the cinema and the symphony are antagonistic in nature.

The cinema is a compound of pictorial art and dramatic art, both of which clash in every way with music. Their 'terms' are utterly unlike.

The painter has to reduce his idea to physical form. He has to reproduce it with an almost photographic exactness. The musician has to expand his idea to emotional form. He has to avoid concrete imagery and to allow the idea to represent itself absolutely and purely (hence the erroneous

use of the term 'abstract' in connection with music). Speaking very broadly, painting deals with the outside of things, music with their inner essentials. The one is imitative, the other real with the reality of nature.

The poet has to reduce his idea to thought. His art expresses the intellectual aspect of things. If he be a dramatist, his art has to show thought translated further into action. (I repeat that I am speaking very broadly.)

The poet cannot paint a picture. The musician cannot tell a story. The dramatist cannot philosophise. Wordsworth does not paint descriptive images even in such poems as 'On the Naming of Places.' He certainly erects a scaffolding of description, but at the end the scaffolding falls away and only the pure structure of the thought is left. The true poet rarely refers to painting as an art. Milton gives the impression that for himself as a creative artist it had no existence. Only at his worst does Milton paint, as when he introduces gunpowder into the conflicts of the heavenly hosts and as when he speaks of the 'lion pawing to set free his hinder parts.'

The poet does not 'paint' because painting is relatively a restricted art. The musician does not tell a story because story-telling is similarly a restricted art. His art is all creative. It is in antagonism with whatever is in any degree restricted to imitation or forced to express itself by aid of imagery.

The cinema is the least creative of all arts. It is essentially concrete, entirely imitative; meaningless when confined to pure emotion, and obscure when restricted to pure thought. I consider that it can no more aid pure music than water can mix with oil.

The foregoing is not however my chief reason for saying that this particular idea is fallacious. My chief reason is this: We find by everyday experience that when an art of intellectual nature is combined with one of spiritual or emotional nature, the former takes precedence over the latter. As the eye is first of the senses, so the mind operates more quickly than the deeper faculties, and when the latter obtrude upon the mind the result is confusion.

In the ordinary cinema picture we are irritated, or at least we are disturbed, when in the accompanying music a familiar theme appears; for our mind is drawn away from what for the moment is the principal matter of concern. In opera we forget the music at all points of dramatic intensity. Who thinks of the music at the close of 'Louise'?

Therefore since in symphonic performance the music itself is the beginning and the end of the matter, any cinematographic representation of the idea of the music would either become dominant or tend to confuse the issue. It would not help us as musicians to *see* Don Quixote charging through the sheep, the trolls kicking Peer Gynt, or the faune dozing in the sultry air with the nymphs of his dreaming flitting around him. Such visible imagery is as unnecessary to music as was the concrete imitation of sounds (horses trotting, dynamite exploding, storms raging, and the like) which accompanied the cinema in its first years and which was so soon discarded.

Both the cinema and music are 'absolute' arts. When they meet, one of the two must subordinate itself to the other. I have shown that in the nature of things it must always be music that so takes second place.

'VENUS AND ADONIS' AT GLASTONBURY

There is so far no sign of that Festival Theatre which already in days before the war Mr. Rutland Boughton conceived of as arising on the green slope of Glastonbury Tor for the production of his Arthurian music-dramas. One hears hopeful talk here, and the site is pointed out, but definite news of construction is not available. What actually exists is a small band of zealous artistic spirits who—to the great advantage of this isolated little town—keep going a 'Festival School' where instruction in many branches of music is given, as well as in dancing and other scenic arts. The youth and the infancy of Glastonbury appear to be so far profiting that, if this admirable activity is maintained, there should within five or ten years be here on the spot all the singers, dancers, and players for the sort of scene one understands Mr. Boughton to have in mind. At present the public performances are largely helped out by gifted folk from over the hills and far away, whose sympathies the irresistible Rutland Boughton captures by a magnetism of his own.

The faith and the zest in the movement (the fun there is in it too, one guesses) are such that a little Easter Festival, subsidiary to the August meeting, has been managed. Not only hadn't it the theatre of the future, but not even the hall where the summer performances took place last year. Yet in the most reduced sort of space it succeeded in creating some very charming impressions, an earnest of what, if all goes well, will some day induce many holiday-makers to think of turning towards the Quantocks and Somersetshire byways. We had madrigal singing and the playing of viols and harpsichord; Arcadian dancing after the manner of Dalcroze; a Purcell concert, and a solemn and decorative performance of 'Everyman.' The main matter, however, was the masque 'Venus and Adonis,' of Dr. John Blow, a production which showed again the genius of the movement for seizing and making much of a quaint and appropriate rarity. One was reminded of last summer's masque, 'Cupid and Death,' and it is clear that these 17th century pieces, which call so much more for fresh feeling and the grace of ingenuous youth rather than any grandeur of apparatus, will be irresistible in the Glastonbury of the future.

Blow's piece was written late in the years of Charles II. as a Court entertainment, hence not for the wide spaces of a theatre. The part of Cupid was originally taken by the King's daughter, Lady Mary Tudor, when aged not more than twelve, and though Venus must be a good singer, the general scope of the music is lenient. In Scene 1 the love-sick Adonis is against his will persuaded by the railing of Venus to join in the boar-hunters' chase. Scene 2 is a pretty diversion—songs and dances of loves and graces at Venus's Court. The surprise is in Scene 3, that of the return of Adonis, mortally wounded:

And lo! the feast turned funeral, and the crowns
Fallen; and the huntress and the hunter trapped;
And weeping and changed faces and veiled hair.

The poignancy of the lovers' farewells and the mourning accents of the last funeral chorus are cause for marvelling—so simple, so uninflated, so true in effect are these pages of 17th century English music-drama! Why was so hopeful a beginning doomed to founder in the tedium of the next century's *opera seria?*

The performance, to the accompaniment of the Misses Chaplin's viols and harpsichord, brought youth and beauty on the scene in Arcadian tunics and with bared Arcadian limbs. Such bareness of limb, which in these Dalcrozian days seems to us so naturally granted and perfectly appropriate, would probably have appeared a laxity to Charles II., whose own laxities to-day would doubtless be intolerable. So do manners change. Miss Gladys Moger was Venus, Mr. Clive Carey the Adonis, and Miss Ruby Boughton a delicious Cupid. C.

GLASTONBURY, *Easter.*

'MUSIC AND LETTERS'

The second number of this new quarterly is even better than the first. We regret that lack of space prevents detailed reference to only one of its excellent articles. We single out for special notice Mr. R. O. Morris's paper on Parry because it is a piece of criticism of a type all too rarely met with—frank and sympathetic. Parry, perhaps, more than most composers of his time, received an overdose of frankness from some critical quarters and too much mere adulation from others. Mr. Morris gives us an estimate in which the balance is nicely held, and which is also notable for its literary quality. Apropos Parry, our readers will remember that in the first number of *Music and Letters* Mr. Bernard Shaw associated that composer's name with a clique which slighted Elgar in his early days. We are glad to see in the number before us a letter from Sir Edward defending Parry from the charge, and at the same time paying a tribute to 'his ungrudging kindness.' We hope Mr. Shaw will make a note of this.

THE MAKING OF BELLS

On Friday, April 16, in connection with the Conference of Musicians held at Nottingham, an explanatory lecture of great interest was given by Mr. William Wooding Starmer at the famous Taylor bell foundry at Loughborough. The conditions under which the lecture was given were unique, as all the processes in the making of bells were practically demonstrated before the audience, not the least fascinating of which was the casting of a number of bells requiring no less than four tons of molten metal. A large bell, weighing a ton and a-half, was cast in forty-five seconds. The visitors had the opportunity of hearing thirty-five bells (chromatic) of the fine carillon in course of construction for the new City Hall of Rotterdam, which when completed will consist of forty-nine bells, weighing together twenty-seven tons, and will be the largest carillon (with clavier) founded in Europe during the past hundred years. The accuracy of tune and the rich, resonant tone of these bells were much admired. As examples of bells cast for the purpose of change-ringing a new peal of ten for St. Giles's Church, Pontefract, weighing four tons, showed the difference in the construction scale used for such bells and that for carillon use. The lecturer remarked that a greatly increased interest in bells had recently arisen in this country, and particularly in carillons and carillon music.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

The local musical season, now approaching its close, has been unusually active and full of interest. Mention has now to be made of a number of concerts that have been held since the Birmingham notes appeared in the *Musical Times* last month. Plenty of novelties in one shape or another have had a hearing, and under this head prominence must be given to a delightful programme of modern Spanish music that occupied Madame Minadieu's last Musical Matinée at the Grosvenor Room on March 20. Under the direction of Mr. Pedro J. Morales a most attractive Iberian selection was arranged, the creative talent to be found in the works of the modern Spanish school being strongly brought out in the following works: Sonata for violin and pianoforte by Oscar Esplá; String Quartet in G by R. Chapi; 'Scène Andalouse,' for viola solo, pianoforte, and string quartet by Turina, two violin solos ('Lied,' by Manen, and 'Esquisse Andalouse,' by Pedro J. Morales); and pianoforte solos by Manuel de Falla, Enriquez Granados, and Albeniz. The splendid list of artists included Messrs. Arthur Beckwith and S. Kutcher (violins), Lionel Tertis and Pedro Morales (viola), Cedric Sharpe (violoncello), and William Murdoch (pianoforte). The vocalist was Miss Dorothy Robson, who is gifted with a remarkably rich soprano voice of great volume which she uses with perfect art. Her selections comprised songs by Turina, Albeniz, Morales, and Manuel de Falla. Madame Minadieu will continue these charming 'Matinées Musicales' next season, the dates for which were announced in the programme.

The Wassell Concert Society gave its last orchestral concert of the season at the Town Hall on March 20, conducted by Mr. Richard Wassell with his usual care and watchfulness. The programme contained no novelties, prominence being given to Beethoven, represented by the 'Leonora' Overture No. 3, and by the 'Emperor' Pianoforte Concerto. The soloist was Mr. Frederick Dawson, whose magnificent playing of this great Concerto denoted the true artist. Mr. Dawson also contributed solos by Debussy, John Ireland, Ravel, and Scriabin, in which he achieved a veritable triumph. Other orchestral items were Bantock's Comedy Overture, 'The Pierrot of the Minute,' Grieg's characteristic Norwegian Dances, Op. 35, and the Prelude to Act 3 of 'Lohengrin.' The vocalist was Miss Elsie Morgan, and the accompanist Mr. Michael Mullinar.

The customary terminal concert by the orchestra of the Midland Institute School of Music was held in the large Lecture Theatre on March 15, conducted by Mr. Granville Bantock. The programme of orchestral music contained Liszt's Symphonic Poem 'Orpheus,' Berlioz's Symphony, 'Harold in Italy,' and the Procession to the Minster from 'Lohengrin.' In addition to these, Madame Siviter sang with dramatic effect and vocal ability the Letter Scene from 'Eugène Oneigin.' The symphony has been given here only once before, so far as memory serves, and that was at our Triennial Musical Festival of 1903. The Students' Orchestra has made wonderful progress under Mr. Bantock, whom nothing escapes. The playing of the Symphony was lucid and full of character, the viola part being ably interpreted by Miss Eleanor Finegan.

A successful pianoforte recital was given by our talented local pianist, Miss Rosemary Savage, at the Grosvenor Room on March 15. Her repertory included Bach's 'Chromatic Fantasia and Fugue' and excerpts from Granados, Rene Baton, Cyril Scott, Balfour Gardiner, John Ireland, Bax, Chopin, and Liszt. Songs were contributed by Mr. Arthur Jordan, one of our foremost local tenors.

Miss Jean Sterling Mackinlay's matinées are always attractive, and to hear her again, on March 16, afforded a delightful musical and dramatic function. The venue, as on so many former occasions, was the Repertory Theatre, and once more her special art was revealed in its characteristic individuality. Some dramatic recitations were contributed by Mr. Harcourt Williams.

The Birmingham Festival Choral Society's magnificent series of concerts was brought to a close with a glorious performance of Bach's Mass in B minor, its great success being in a measure due to Sir Henry Wood's meticulous preparation of the work and to the way he directed its interpretation. Mr. C. W. Perkins at the organ filled a prominent part which should not be overlooked. Choir and orchestra are entitled to just acknowledgment of all they did to make the performance a memorable effort. Sir Henry has always been an admirer of our Festival Choral Society, or he would not have invited its members a few years ago to come to London and give a performance of the Mass at Queen's Hall under the conductorship of the late Dr. Sinclair. That was an event of the greatest significance in the history of our great Choral Society, which those who took part in still recall with pride. It should be stated that the Town Hall was crowded on March 24, the audience evidently being greatly impressed with Bach's sublime creation. The principals, all of whom sang with much care and artistic delivery, were Miss Carrie Tubb, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Edward Dykes. The violin solos were beautifully played by Mr. Alex. Cohen. Mr. Allen K. Blackall, the chorusmaster of the Society, gave an interesting lecture before the members of the local Bach Society at the Midland Institute on March 27, his subject being the 'Organ Chorale Preludes,' a number of which were played on the Midland Institute organ by Mr. Bernard Jackson and afterwards analysed by the lecturer.

Good Friday inevitably inspired a number of representations of masterworks connected with Passion music. Mr. Appleby Matthews once more gave two performances of Bach's 'St. Matthew' Passion at the Repertory Theatre, one in the afternoon and another in the evening, that were even more profoundly moving than those of last year, a distinctive feature being the valuable assistance rendered by Mr. Gervase Elwes and Mr. William Hayle.

At the Town Hall the Midland Musical Society revived Dvorák's 'At the foot of the Cross' ('Stabat Mater'), which Mr. A. J. Cotton conducted in a deeply impressive manner. His principals were Miss Emilie Waldron, Miss Edith Clegg, Mr. John Booth, and Mr. Herbert Parker, with Mr. C. W. Perkins at the organ.

Brahms's 'Requiem' was down for performance at the Cathedral Church, and in many centres Stainer's 'Crucifixion' was given as usual on Good Friday.

The Birmingham Chamber Concerts Society's fourth concert of the current season, having for its executive the Catterall combination, took place at the Royal Society of Artists' Gallery on April 6. The reputation of these excellent concerts is now so firmly established that in spite of the Easter holidays the attendance was as great as ever. While the programme offered no novelty, yet musicians welcomed once more Beethoven's String Quartet, Op. 18, No. 5, in A, Brahms's String Quartet in C minor, Op. 51,

No. 1, and in the way of variety Arensky's String Quartet in A minor, Op. 35*a*, which has for its second movement a Theme and Variations of special attractiveness. The performers' virile and truly musicianly readings of these works denoted perfect unanimity in their ensemble, the outcome of ripe experience and assiduous study.

A violin and vocal recital was given at the Grosvenor Room, Grand Hotel, on April 8, by Miss Marguerite Loriot and Miss Dorothy Lycett, when the former contributed well-known violin solos and the latter a variety of songs which suited her pleasing contralto voice. The joint efforts of the concert-givers were well appreciated, and the programme on the whole was framed on artistic lines. The Birmingham Orpheus Choir, so ably trained by Mr. Joseph Lewis, contributed some part-songs with pleasing tone and artistic nuances of light and shade.

In aid of St. Stephen's Church a concert was given at the Town Hall on April 9, organized by the Rev. E. Lewis Blood with the co-operation of the Wolseley Male-Voice Choir, when a number of part-songs were sung under the able conductorship of Mr. W. E. Robinson. Interest in the programme was further enhanced by a selection of songs of a popular character sung by Miss Alice Vaughan, Mr. McKeown, and Mr. Charles Till, and violin solos brilliantly played by Mr. Arthur Hytch.

Mr. Appleby Matthews's weekly Sunday Orchestral Concerts, which began on September 7 of last year and lasted till April 25, were a unique event in the musical history of Birmingham, breaking all records, and amply demonstrating what can be achieved by perseverance. These fine orchestral concerts have become an established educational factor, and have been the means of popularising orchestral concerts among the masses. A departure was made on Sunday, April 11, when the concert was devoted to chamber music, and the programme included Elgar's new compositions in this form, namely, the beautiful Violin Sonata, the String Quartet, and the Pianoforte Quintet.

BOURNEMOUTH

During the latter half of March and the first two weeks of April musical activity has continued with its usual strenuousness, the artistic range of the concerts being as extensive as ever.

The Symphony Concerts have attracted good audiences, the average attendance being perhaps slightly in excess of last season. But even so, a still further improvement is much to be desired; while it is really surprising to find so many self-styled keen lovers of music whose appearances at these concerts are by no means to be regularly reckoned upon. The musical residents of Bournemouth, however, should feel it incumbent upon them to give a clear lead in this matter, as it is they, after all, and not the casual visitor, who derive the chief benefit from the Municipal Orchestra and all that it stands for. It may be that they are ignorant of the fact that the Orchestra is maintained at its present strength—which is an absolute minimum for effective performances of high-class works—simply for the continuance of the Symphony Concerts, although it is no less true that if these were perforce abandoned through a reduction of the personnel many other engrossing musical features would also disappear simultaneously. Therefore it is ardently to be hoped that the residents of Bournemouth will show their appreciation of the artistic entertainment provided for them by vigorously supporting these fine concerts. An aloof attitude can only spell disaster to the town's principal artistic asset.

The extent of the disaster that would follow upon any reduction of the Orchestra may be calculated from an inspection of the programmes which it was found possible to present under prevailing conditions during the past four weeks. Where, for instance, can one hear nowadays such a work as Tchaikovsky's 'Manfred' Symphony, which was revived at the twenty-fourth Symphony Concert? Few and far between, too, are performances of Glazounov's most desirable 'Seasons' Suite,' played here on March 18. Rimsky-Korsakov's Overture to 'A Night in May,' again, is one of this clever musician's most attractive lighter compositions; but its performance here on April 8 served to remind the musical *cognoscenti* of its neglect elsewhere. Has Mr. E. L. Bainton also been besieged recently by voracious conductors hungering to produce his extremely charming 'Elegy' and 'Intermezzo' for orchestra? We sincerely hope that this experience has befallen him, while we rather doubt its actuality, although Mr. Dan Godfrey did not fail to perceive that the pieces would materially add to the attractiveness of the concert on April 1. Another British composer, Dr. Cyril B. Rootham, also participated in the programme of the twenty-fourth concert, when he conducted the Overture and Dances from his opera, 'The Two Sisters,' the dances, in particular, proving distinctly enlivening.

Needless to say, the programmes at these concerts have been balanced by repetitions of many works that have already won fame and fortune, such as the 'Academic Festival' Overture by Brahms, Beethoven's B flat Symphony, Schumann's Symphony in D minor, Grieg's 'Peer Gynt' Suite (No. 1), Elgar's 'Enigma' Variations (the second performance this season), and Dvorák's 'New World' Symphony. These established favourites were interpreted with real skill—the Schumann Symphony was a particularly fine effort—and met with the usual welcome.

The solo performers have been well up to standard. Mr. Giovanni Barbirolli, an exceedingly promising young musician, gave an exceptionally good performance of Tchaikovsky's 'Variations on a Theme Rococo' for violoncello and orchestra: the composition itself is rather jejune, and does not improve on fuller acquaintance. On March 25 Miss Marie Novello played the well-known E flat Pianoforte Concerto by Liszt, her performance being marked by plenty of dash and other stimulating qualities. The following week's concert had for one of its most interesting features the performance by the Countess Helena Morsztyn of Saint-Saëns's C minor Pianoforte Concerto. Beginning a trifle uncertainly, the pianist soon warmed to her work and gave us one of the most attractive keyboard displays of the season, the somewhat unequal composition being played with such fire and vigour as to arouse considerable enthusiasm. Finally, Miss Norah Blaney was decidedly in the picture in César Franck's beautiful Symphonic Variations for pianoforte and orchestra. So often do pianists attempt to turn this lovely work into a mere vehicle for display that Miss Blaney's interpretation in the right spirit made its representation a very pleasurable affair.

BRISTOL

Though the season should be drawing to a close, there is every likelihood that it will continue strong and vigorous till well into the early summer. Immediately following the Choral Society's concert which was noted in our last issue, Bristol New Philharmonic Society gave its third and last concert of the season. This Society, under Mr. Arnold Barter's guidance, has achieved some notable work in the way of presenting modern music, and its educational efforts—though, of course, not absolutely perfect—have been of great value to the city. On March 17, at Colston Hall, the principal item was César Franck's D minor Symphony, which was very creditably performed by the band, and with much more style than the players infused into it a year ago. Rutland Boughton's extraordinary symphonic poem, 'Midnight,' was not so successfully given. The choir was outclassed by it, but in Elgar's 'Bavarian Highlands' songs the choralists were much better placed. Emphatically the choir wants more voices to steady and increase the tone-volume. Miss Rosina Buckman made another dramatic appearance, and was warmly welcomed in arias from 'Aïda,' and 'Madame Butterfly.'

There has been a very notable feature in four concerts, on Sundays, at the Empire, given by the Bristol New Symphony Orchestra under Mr. W. S. Porter's baton. This body of three dozen musicians, all of Bristol and all professionals, has made a praiseworthy endeavour to show Bristol folk that they have the nucleus of a Bristol first-class band without going outside the city for it. The Orchestra has given excellent examples of its powers in Dvorák's 'New World' Symphony and Kalinnikov's symphonic production. We shall hear more of these players next season.

Probably the outstanding concert of the whole season was that given by the New Queen's Hall Light Orchestra, with Madame Calvé, and under Mr. Alick MacLean's direction, on March 18 at Colston Hall. The band was a great revelation to Bristol musical people. A Liszt Rhapsody, the *Finale* from Tchaikovsky's fourth Symphony, and Frederick Laurence's 'Tristis' were chief among the pieces performed, and were faultlessly played. Madame Calvé, of course, gave the 'Habañera' from 'Carmen,' Gounod's Serenade, and Beethoven's 'In questa Tomba,' with other interesting selections, in her own peculiar and fascinating manner. Miss Myra Hess played Rachmaninoff and Chopin with equal facility. All who took part were new to Bristol, which was the reason perhaps why the hall was not full.

Dr. Frank Merrick, one of Bristol's leading pianoforte masters, whose technique and powers of interpretation are greatly valued here, gave a special recital on March 19 at Victoria Rooms, presenting an uncommon programme that included Bach's French Suite in G, Brahms's F sharp minor Sonata, works of John Ireland and Debussy, and two of the unfamiliar 'Goyescas' of Granados.

The Cecilian Choral Society, a very vigorous and surprisingly good amateur society of vocalists, drawn from the staff of Messrs. J. S. Fry & Sons, the great chocolate firm, gave a most creditable performance of 'Messiah' under Mr. Charles Read at Colston Hall on March 21, with Madame Hilda Blake, a cultured Bath soprano, Miss Rébé Hillier, Mr. Robert Ripley, and Mr. Dan Richards as principals.

Mr. R. T. Morgan has continued his series of interesting and educative fortnightly organ recitals at St. Mary Redcliff Church, the only place where organ music is regularly played. He has had large audiences, and his well-chosen programmes have been a delight, including as they have excerpts from modern as well as classical composers of the highest class.

Bristol Musical Society held its second concert of the season, on March 24 at Victoria Rooms, under Mr. Charles Stear, giving Rossini's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise,' with band and organ accompanying. Miss Norah Delmarr, Miss Grace Ivell, Mr. Frank Webster, and Mr. Herbert Spiller were the soloists, and Mr. F. S. Gardner led the orchestra. The works were pleasingly performed, but the choir needs some rounding up in order to establish a high standard of choral work.

On the same evening Mr. F. E. Weatherly, the well-known song-writer, gave a delightful jubilee celebration lecture at the Y.M.C.A. Hall. He has always been happy in his musical collaborateurs, and he emphasised the great debt he owed to the veteran Bristolian, Mr. J. L. Roeckel, who first suggested he should write songs.

Bristol South Choral Society, another active young combination of singers, gave 'Messiah' with spirit and force on March 27, at the Totterdown Y.M.C.A., and showed considerable promise.

On March 30 we had Mr. Mark Hambourg, who gave all students a lesson in phrasing and clear thinking at his recital in Victoria Rooms. He drew upon various schools, ancient and modern, for his themes, including the weird and mysterious 'Barlumi' of Malipiero.

Good Friday concerts at Colston Hall were given by the Welsh Apollo Glee Society from Barry. The evening concert was packed to the doors. Mr. George Riseley played two 'Storms' on the organ, Madame Hilda Blake sang, and Mr. N. Eager, a clever young local violoncellist, supplemented the plaintive Welsh vocalisation of the Glee party.

A unique and altogether delightful entertainment was provided by Will Marion Cook's American Syncopated Orchestra on April 5, for a week, at Colston Hall, but it proved a failure financially.

The greatest of all our visitors to give pianoforte recitals was Mr. Frederick Lamond, whose masterly interpretations of Beethoven are so well-known to London concert-goers. His reputation drew a crowded and enthusiastic audience to the Victoria Rooms.

West Bristol Choral Society presented 'The Wedding of Shon Maclean,' and the 'Mystic Trumpeter,' under Mr Charles Read's enthusiastic conducting, at Victoria Rooms on April 14. Mr. Montague Hook was the soloist, and choir and band numbered a hundred and twenty. The performance was thorough and the singers showed much merit.

Cotham Grove Choral Society, yet another of the local societies to bear excellent fruit, made a good showing on April 15, under Mr. F. George Taylor, at its second concert, given in the Baptist Church. Spohr's 'Last Judgment' and Mendelssohn's 'Lauda Sion' were quite creditably given by Miss Hilda Stowar, Miss May Keene, Mr. George Lewton, and Mr. James E. Passmore, a full orchestra and organ assisting the choir of seventy performers.

Weston-super-Mare, our local Brighton, has an enterprising Orpheus Society, conducted by an old and tried Bristolian, Mr. Edward Cook, and at its fourteenth annual concert on March 18, in Knightstone Pavilion, the Society drew a large audience. In Coleridge-Taylor's 'Drake's Drum,' Wilfrid Shaw's 'Divine Pastorale,' Hiles's 'Hushed in Death,' as well as in lighter works by Sir Frederick Bridge, the singers sustained their old traditions. Miss Phyllis Lett, a very favourite singer in the West of England, contributed eight items with marked success.

The local testimonial fund, under the lead of the Lord Mayor, to celebrate in appropriate fashion the jubilee of Mr. George Riseley, Bristol's famous conductor of the Choral Society and the Orpheus Glee Society, is being well supported.

CORNWALL

In addition to the revival of male choirs which are the great feature of music in Cornwall, several mixed choirs have been re-formed and have made welcome appearances. Newlyn Choral Society, on March 19, gave the Passion music from 'Messiah' and Stainer's 'Crucifixion,' Mr. A. W. Rablen conducting. After celebrating its jubilee a few years ago, Penzance Choral Society collapsed, and has now reappeared with a strong membership of a hundred and twenty voices, under the conductorship of Mr. E. Fugler Thomas. In a performance of 'Messiah' on March 18 the singing was generally good, though weak in attack. For once, the tenors were the strongest and most able department. Mr. H. C. Tonking was at the organ, and Mrs. L. Williams at the pianoforte. An entirely new Choral Society has been formed at Wadebridge, and on March 31 also chose 'Messiah' for a first attempt. Mr. H. S. Derry obtained a very good performance, the choir numbering eighty voices and the orchestra being led by Miss Clarke and Mr. E. Pedlar. Miss Keast was at the organ, and Miss Richards at the pianoforte. Enunciation was unusually clear, while the phrasing was good. Wesley Choir, Camborne, performed 'The Creation' on March 31, Dr. H. V. Pearce conducting, with Mr. Godfrey Uren at the organ.

Before the war much good music was made by the amalgamated Choral Societies of Truro and Falmouth, conducted by Canon Corfe. The Truro body exists no longer, but Falmouth has a vigorous Philharmonic Society which has greatly increased in numbers during this winter. 'Hiawatha's Wedding-Feast' and part-songs by Bantock ('On Himalay') and Elgar ('My love dwelt') were excellently sung on April 7. The orchestra which supplied the accompaniments was led by Miss B. Treweeke, and played also the 'Hebrides' Overture (Mendelssohn), and a selection from 'Lohengrin.' The Rev. C. Daly Atkinson conducted, and a part-song of his, 'How sweet the moonlight sleeps,' received an excellent interpretation by the choir. Miss E. B. Blight was at the pianoforte.

Lostwithiel Choral Society (Mr. E. A. Russell, conductor), has attained a membership of a hundred voices. A very good performance of the 'Hymn of Praise' was given on April 7, with orchestra. The chorus, 'The Vikings,' and orchestral pieces, were also given.

As in Wales, so in Cornwall—male choirs are to be heard everywhere. Performances which must be chronicled include Marazion Male Choir (Mr. J. H. Trudgen) on March 16; Falmouth Male Choir (Mr. Howard) on March 21; Stithians Male Choir (Mr. J. H. Bowden) on

March 22; Gunnislake and District Male Choir (Mr. W. P. Leverton), at Callington, on March 24, when H. J. Edwards's beautiful part-song, 'Give me thine heart,' made a great success; Camborne Male Choir (Mr. Holman), at Twelveheads, on March 25, when 'To arms' and 'On the ramparts' were sung. A new male quartet has been formed at Flushing, and at their first concert at Mylor, on March 31, the singers achieved success in 'In absence,' 'Perfect in Christ,' and 'Comrades' Song of Hope.'

COVENTRY AND DISTRICT

The advent of daylight-saving and the growing attractions of the countryside around Coventry at this season inevitably reacted on local musical life, and the concert season may now definitely be regarded as on the wane.

Considerable interest was centred in the visit of the regimental band of H.M. Scots Guards to the Opera House on March 21. Local concert-goers were thus afforded an opportunity of hearing an indoor programme presented by a military organization well-known to patrons of the Coventry Corporation summer concerts. Two interesting programmes were conducted by Mr. F. W. Wood, and M. Jose de Moraes, the Portuguese tenor, renewed his popularity.

The final concert of a highly successful season was given by members of the Coventry Musical Club on March 24, the Club's male-voice choir, orchestra, and prominent member-soloists all contributing to the programme.

On March 28, Mr. Mathew Stevenson conducted the final concert of the season given by the Armstrong-Siddeley Orchestra at the Opera House. The programme included the 'Meistersinger' and 'Magic Flute' Overtures and Moszkowsky's 'Boabdil' Ballet Music. Miss Katrina Lund, in conjunction with the Orchestra, recited Elgar's 'Carillon.' The vocalist was Mr. Foster Richardson, whose fine bass voice was heard to advantage on this his first visit to Coventry.

During Passiontide, Stainer's 'Crucifixion' was heard at the Churches of St. Peter and All Saints, and also at other places of worship. Mr. Frederick Rollason's setting of the 'Stabat Mater' and Maunder's 'Olivet to Calvary' were also performed. Easter music at the Cathedral and at numerous other Churches was of interest, some notable settings to the Communion office being heard. On Easter Monday Mr. Walter Hoyle gave another of his customary bank holiday organ recitals, when the attendance was greater than ever before.

The fourth of the special series of Corporation Concerts took place in Leamington Town Hall on March 25. Miss Lucy Nuttall created a most favourable impression with her singing, Mr. Herbert Fryer proved himself a pianist of unusual ability, and the violoncello solos of Mr. Warwick Evans were followed with attention. Mr. Fryer and Mr. Evans were associated in a masterly interpretation of Grieg's Sonata in A minor.

Mr. Walter Warren arranged a noteworthy selection of music for the Easter services at St. Peter's Roman Catholic Church.

The visit of the D'Oyly Carte Opera Company to the Theatre Royal, Leamington, in the week commencing April 12, attracted much attention. Large audiences witnessed the representations of 'The Mikado,' 'The Gondoliers,' and 'Iolanthe,' which formed the répertoire.

The Rugby Philharmonic Society has recently given a successful performance of Brahms's 'Requiem.'

DARLINGTON AND DISTRICT

The period of Good Friday inevitably brought a number of performances of Stainer's 'Crucifixion,' of which detailed notices are unnecessary. The choir of St. Hilda's Church, Darlington, made a departure by singing Gounod's fine but seldom-heard 'Stabat Mater,' to the English text 'O come near to the Cross,' and at Darlington Parish Church the choir, under Dr. Kitson, gave Maunder's cantata 'Olivet to Calvary.' The Darlington Choral and Orchestral Society's second concert, on April 13, had Mr. Frank Mullings for soloist. He was naturally received with much enthusiasm, because his first great success was achieved by singing the tenor solo part of Berlioz's 'Faust' for this Society in 1909, the present occasion being his fifth visit to the town. The programme was miscellaneous, Mr. Mullings's contributions comprising Lohengrin's Narration, 'Deeper and deeper still' and 'Waft her angels,' Bantock's 'Adrift,' Brahms's 'Love Song,' and Schubert's 'Erl-King.' He was in his happiest vein, and sang superbly, the 'Erl-King' reaching the highest pinnacle of dramatic interpretation. The orchestra, which is almost entirely amateur, was led by Mr. Alfred Wall, and gave a good account of the Overture to 'Figaro,' the first movement from Beethoven's Symphony in C, Saint-Saëns's 'Danse Macabre,' and Jarnefelt's 'Præludium.' The choir sang unaccompanied madrigals and part-songs, including 'In going to my lonely bed,' Palestrina's 'When flow'ry meadows,' Horsley's 'See the chariot,' and Stanford's 'Sweet love for me' and 'The Witch.' The last is a remarkably fine work, and well worth the attention of any choir in search of a novelty. Mr. T. Henderson conducted, and Mr. A. Minto was the accompanist.

The Auckland Musical Society, though small in numbers has under the inspiring influence of Dr. Kilburn been for many years a centre of musical enthusiasm in the district, and has kept its programmes well in the van of musical progress. On March 30 the choir gave an elevating performance of Bach's 'St. John' Passion with the assistance of members of the Leeds Symphony Orchestra. The singing was keen and fresh in tone, the chorales especially being beautifully sung. The soloists were Miss Suddaby, Miss Vipond, Mr. John Booth, and Mr. William Hayle. The following night another excellent performance of the same work, with the same performers and orchestra, but with Miss Rachel Hunt in place of Miss Vipond, was given under Dr. Kilburn in the Town Hall, Middlesbrough, with Mr. Felix Corbett at the organ.

The Stockton and Thornaby Choral and Orchestral Society gave its second concert on March 18. Bennett's 'May Queen' and Coleridge-Taylor's 'A Tale of Old Japan' were the principal works, both of which were well sung. The Society is steadily improving under Mr. Webster's careful training.

DEVON

Choral Societies all over the county have brought forward the fruits of their revived energy and a winter of rehearsal. A notable feature has been the formation of voluntary choruses to supplement Church choirs for performance of oratorio. Foremost among these must be mentioned the choir of over a hundred voices formed and trained by Dr. Ernest Bullock, of Exeter Cathedral, which with the Cathedral regular voices gave a remarkably good first performance at Exeter (probably, also, in Devon) of the 'St. Matthew' Passion. Unfortunately, at the last moment, Dr. Bullock was prevented by illness from conducting, his place being taken by the Rev. R. C. B. Llewellyn. Mr. F. Gandy, of Bradford, was at the organ.

Nearly every Church had a performance of oratorio during Lent and Easter. St. Andrew's Church choir, Plymouth, conducted at the organ by Mr. H. Moreton, performed 'The Redemption' in the Guildhall. Augmented to eighty voices, the choir sang with beautiful tone and interpretation. The principals were Miss Hilda Blake, Miss Gertrude Winchester, Mr. Matthew Newton, and Mr. Frederick Taylor.

In this connection mention must be made of a newly-formed choral society at the tiny village of Alphington, near Exeter, under the direction of Mr. Tidball, organist, supported by the rector, the Rev. B. C. Bennett. By dint of persevering labour in educating raw material, a really creditable performance of the 'Crucifixion' was achieved on March 31.

At Sherwell Church, Plymouth, Gaul's 'Holy City' was given on March 24, conducted by Mr. Douglas Durston. At Bideford, on March 22, the cantata 'Heroes of Faith' was presented, with Mr. W. J. Couch at the organ. Elsewhere Stainer's 'Crucifixion' was most frequently heard, and various Lenten pieces by Maunder were popular. Parts 2 and 3 of 'Messiah' were sung at Totnes, under the direction of Mr. Herbert Worth, with Miss E. M. Hingston at the organ, and on the same date (March 31), at St. Margaret's, Topsham, the choir sang 'Hear my prayer'

and one of Maunder's cantatas with Mr. A. C. May at the organ.

On March 20 the Junior Choir of Plymouth Co-operative Society, excellently trained by Mr. H. Woodward, gave a really good programme of part-songs, choruses, duets, and solos. Under the same auspices a Senior Choir has been formed, and has begun rehearsals under the training of Mr. T. Martin, with a membership of eighty. Among the most active of male choirs in Plymouth and district are the Orpheus (Mr. D. Parkes) and the Cecilian (Mr. T. Downing). Unfortunately they selected the same date (March 24) for their spring events. The concert of the Orpheus was remarkable for fine performances of Schubert's 'Great is Jehovah' (vocalist, Miss Minnie Searle), Brahms's 'Rhapsody,' the 'Homage to Aviators' of Saint-Saëns, and part-songs by Elgar. The Cecilians sang Maunder's 'To Arms,' 'Strike the Lyre' (Cooke), 'Not a drum was heard' (Goodhart), Walford Davies's fine piece 'The winds,' and other pieces by Abt and Brahms, in which they showed real progress in their art.

'The May Queen' was sung by North Tawton Choral Society (forty voices) on April 7, Mr. H. Phillips conducting. It is long since choral music was heard at Teignmouth, and the Choral Society was well supported on April 8 when it presented 'Faust,' in concert form, 'Hiawatha's Wedding-Feast,' and some part-songs. Mr. Taylor conducted, and the principals were Madame Fifine de la Côte, who sang with exquisite voice and much temperament, Mr. W. N. Kennedy, and Mr. Walter Belgrove. Miss Phyllis Smith (Dawlish) led the orchestra.

Sidmouth Choral Society, with orchestra, and Exmouth Choral Society, also with orchestra, performed 'Messiah' on April 8 and 9 respectively. Mr. J. A. Bellamy conducted at Sidmouth, and Mr. Raymond Wilmot at Exmouth. Activities at the latter town had been suspended since 1916.

Dr. Harold Lake and his well-trained Madrigal Society gave a concert at Plymouth on April 9, which afforded ample testimony of the value of their work for music at Plymouth. Novelties were a madrigal of characteristic type, 'Charm me to sleep,' composed by the conductor for the Society, Parry's sublime Motet, 'There is an old belief,' and a modal and imaginative work by Sakhnovsky, 'The pampas grass,' sung with much finish and with thrilling effect. The Society was supported by M. Jacques Van Lier (whose violoncello-playing in the Saint-Saëns Concerto surpassed any we had previously heard), Madame Dilys Jones, and Mr. Maurice d'Oisly, vocalists.

Orchestral music at Plymouth has received a set back, firstly by the departure for several months of the band of the R.M.L.I. to escort H.R.H. the Prince of Wales, and secondly by the promotion of Mr. R. G. Evans, who has conducted the band of the R.G.A. since 1903, to the bandmastership of the Coldstream Guards. A feature of Mr. Evans's period of control of the R.G.A. has been the number of excellent symphony concerts given at Plymouth at which the programmes have been of a high classical standard.

The orchestra organized at Exeter by Mr. Edward Petherick, and conducted by Mr. A. J. James, has played twice during the month. On the first occasion (March 25), a Suite, 'Gressenhall,' by Cunningham Woods was a prominent item. The second occasion, on April 13, was another of the concerts for the people by which Mr. Petherick hopes to raise the taste of the masses in recreation. The programme was on the light side, but of very good standard, including music by Percy Grainger, Elgar, Mozart, Brahms, and Edward German.

A concert given at South Molton by singing pupils of Mrs. John Passmore (a professor who visits there weekly from Exeter) on April 7, brought forward several young singers who were evidently being well trained. Other vocalists were Mrs. Passmore herself and Mr. John B. Passmore, a baritone singer with gifts and temperament that promise a distinguished career. Dr. H. J. Edwards gave examples of his beautiful pianistic art in Chopin and Debussy and in some of his own compositions, and with Mr. S. W. A. Moyle played a pianoforte and violoncello Sonata by Grieg. Mr. Moyle also contributed some violoncello solos of a very high order.

The Rev. Greville Cooke gave an instructive lecture at Plymouth on March 20 on 'The Harmonic Bass and Modern Music.' That his ideas are thoroughly carried out in his compositions was evidenced at Tavistock on April 10, when he played several pieces and songs were sung by Mr. Orlando Jolliffe. Vagueness of tonality, the whole-tone scale, and the use of figures rather than defined themes (this was not invariable) were general characteristics. Mr. Cooke is a young man of decided gifts, in the use of which experience will no doubt inspire originality.

Plympton Choral Society has turned its attention to opera, and on April 7 performed 'The Mikado,' conducted by Mr. T. Lavers. Singing and acting were alike praiseworthy, and Miss A. Smith led a small orchestra.

DUBLIN

Mr. John Mundy is rapidly establishing himself as a prime favourite in musical circles, and his violoncello recital on March 24 was a great success.

On March 26, at Trinity College, the Dublin University Choral Society gave a most successful concert, the two works presented being Mendelssohn's Octet in B flat, and Palestrina's famous 'Missa Papæ Marcelli' (sung in the Sistine Chapel, Rome, on June 19, 1565). The interpretations were very good, especially in view of the small choir, and the whole reflected credit on the able conductor, Dr. Fred Figgis.

During Holy Week, at St. Patrick's Cathedral, Bach's 'St. John' Passion was given each evening—a custom that was inaugurated by the present Dean in 1880. The organ accompaniments were most judiciously played by Mr. W. E. Hopkins, sub-organist.

Verdi's noble 'Requiem' received adequate treatment on March 29 and 30, at the Empire Theatre, by the Æolian Musical Society, under the direction of Mr. T. H. Weaving. Some selections from 'Messiah' were also given. Among the soloists Madame Borel, Miss Mollie O'Callaghan, and Mr. J. C. Doyle won golden opinions. Mr. Weaving had both orchestra and choir well in hand, and gave a remarkably good interpretation.

The D'Oyly Carte Company gave a successful three weeks' season of Gilbert and Sullivan opera commencing on Easter Monday, April 5, at the Gaiety Theatre. All the old favourites were represented to full houses.

Commencing on Easter Monday last, Dublin places of entertainment have increased their prices of admission owing (as the managers say) to 'various causes, including the increase of wages to the employees and higher costs in other directions.'

Mr. Patrick Delaney's new Society of Amateur Orchestral Players won a deserved success at the Antient Concert Rooms on April 7. Miss May Mechan was an attractive vocalist, and Master Rathborne displayed uncommon powers as a flautist.

The Antient Concert Rooms (built by the Antient Concerts Society, under Joseph Robinson in 1845) is again being used for its original purpose. Utilised during the war as a show-room by Messrs. Eason, it is gratifying to find the classic venue once more available for concerts, and interest centres in the fact that it was for the Antient Concerts that Mendelssohn scored his 'Hear my prayer' in 1847.

During Easter Week the Father Mathew Feis attracted large numbers of competitors. It is generally looked upon as a stepping-stone for the Feis Ceoil, and there was a potential array of talent. Mr. Sean O'Carroll won the gold medal, and is a most promising tenor vocalist. The adjudicators included the Rev. George O'Neill, Prof. O'Dwyer, and Mr. John Mundy.

The Celebrity Concerts at the Theatre Royal on April 10 and 11 were good value, but much disappointment was expressed at the regretted absence of Madame Guilhermina Suggia. Miss Beatrice Harrison and Miss Terry O'Connor were however very acceptable, while Mr. Vincent O'Brien supplied the place of Mr. Reeves.

Dr. Henry Coward and his Sheffield Choir were an undoubted attraction at the Theatre Royal during the week April 12-17. Although in his seventieth year, the energetic Doctor shows no sign of waning vitality, and the vigour of of his conducting compelled admiration.

EDINBURGH

The last of the Reid Orchestral Concerts was given on March 20. The novelty at this event was the Double Concerto for violin and violoncello by Brahms, in which Miss Jelly D'Aranyi and Mr. Arthur Williams did full justice to the solo parts. The former artist also gave a fine interpretation of Beethoven's Violin Concerto, and Miss Lucy Romain sang a Mozart Aria.

On March 27 Mr. Max Mossel brought a small Symphony orchestra, under Mr. Landon Ronald, to the last concert of his series. Miss Olga Haley was vocalist, and Mr. Albert Sammons was solo violinist.

Mr. Mark Hambourg drew a large audience to his recital on March 20, when his programme included the 'Moonlight' Sonata, Chopin's Sonata, Op. 35, Liszt's Rhapsody No. 11, Cyril Scott's 'Caprice Chinoise,' and Rimsky-Korsakoff's Dance from 'The Midnight Sun.' On the same evening a novelty was presented to an Edinburgh audience in the form of a concertina band concert, the programme consisting of popular overtures and selections. The band, which came from Clydebank, was under the baton of Mr. Browne, and has been in existence for some ten years.

Mr. De La Haye's Choir gave its first concert on March 30. This is a new organization, and promises to be in the front rank of Edinburgh choirs. It is small in numbers, but excellent in quality, and has a very able conductor. Two new works were introduced, viz., the choral ballads 'The jolly Goshawk,' and 'Kinmont Willie,' by Hamish MacCunn. This was their first public performance, and they can be recommended to choral conductors in search of refreshing and characteristic novelties. The remaining choral number at this concert was Elgar's 'From the Bavarian Highlands.'

On March 31 Mr. Moonie's Choir gave a fine performance of Coleridge-Taylor's great trilogy, 'Hiawatha.' We have heard individual parts of this work here, but had not before had the opportunity of hearing it in its entirety at one concert. The soloists were Miss Marie Thomson, Mr. John Booth, and Mr. Frederic Austin. A pleasing feature of the concert was that by permission of the University the Reid Orchestra accompanied.

On the same date an interesting pianoforte and violoncello recital was given by two local artists, Mr. David Bayne (pianoforte) and Mr. Millar Craig (violoncello). Beethoven's Sonata, Op. 5, No. 2, and Brahms's Sonata, Op. 99, were the numbers selected for performance, and were greatly enjoyed. Miss Elsa Barker, a young pianist, had an excellent reception at the same concert for her interpretation of Brahms's Rhapsodie Op. 79, and several short numbers by Schumann and Chopin.

The Royal Choral Union gave a performance of 'Elijah' on Good Friday, when Mr. Greenhouse Allt showed fine dramatic instinct in his interpretation of the work. His tempi were not traditional, but fully justified themselves by the effects that he obtained. The soloists were Miss Caroline Hatchard, Miss Margaret Balfour, Mr. Maurice O'Oisly, and Capt. Herbert Heyner.

GLASGOW

The Ladies' Choir of the Scottish Song Society, under Miss Mary Dixon, gave a very attractive concert on March 22. The choral programme consisted mainly of harmonized settings of Scottish melodies, and these Miss Dixon's well-balanced and well-trained vocalists sang with excellent tone and finish. Members of the Choir contributed solos. The Glasgow Amateur Orchestral Society, a body with a fine record, has been resuscitated after a lapse of several years. At its concert on March 22 a not too ambitious programme contained, however, promise that under the new conductor, Mr. H. A. Carruthers, the Society will readily regain the place it formerly held in the musical life of the city. On the same evening the Bach Choir, conducted for the last time by Mr. J. M. Diack, gave its annual Easter concert in Trinity Church, Mr. John Pullein, of St. Mary's Cathedral, acting as organist.

Among other Easter music-makings were three fine presentations of Bach's 'St. Matthew' Passion (on March 31 and April 1 and 2) by the choir of Glasgow Cathedral. As usual, the wholly admirable playing of the organ part by Mr. Herbert Walton was an outstanding feature of the performances, and Mr. Henry Brearley was soloist-in-chief. The custom of marking Eastertide by more or less elaborate services in the churches seems to be growing, Stainer's 'Crucifixion' and excerpts from 'Messiah' being largely laid under contribution. The spring concerts of the Glasgow Orpheus Choir (Mr. H. S. Roberton, conductor) took place on March 23, 24, 25, when the same programme was presented to crowded audiences on each successive evening. Among the choral numbers were Cornelius's 'O Death, thou art the tranquil night,' Coleridge-Taylor's 'Death in the Sierras,' Elgar's 'Evening Scene,' and Morley's 'My bonny lass.' The singing of the choir throughout the entire programme exhibited the acme of beauty and charm, making detailed notice superfluous, but mention ought to be made of the complete unity of the tenors in the Cornelius number, where the effect was of one finely trained voice performing the part, and of the impressive sonority of the basses in the same piece. Mr. Gervase Elwes as solo vocalist gave several groups of English songs, artistically accompanied on the pianoforte by Mr. Wilfred Senior. The Orpheus Club, which devotes its energies to Gilbert and Sullivan opera, gave a week's performances of 'The Yeomen of the Guard' in the Theatre Royal (April 12 to 17). The Club is wholly amateur in its membership and conductor (Mr. William Speirs), and by means of its annual performances large sums have been raised for benevolent purposes. This year's proceeds will bring much needed help to the Victoria Infirmary. The Royal Carl Rosa Opera Company concluded a successful two months' season at the Theatre Royal on April 10.

The month's music has included concerts by several visiting performers, among these being the Mossel concert, with Mr. Landon Ronald and a symphony orchestra and Mr. Albert Sammons as solo violinist.

HASTINGS

After the first winter season of serious music Hastings and St. Leonards has ever enjoyed, Mr. Julian Clifford and his excellent Orchestra have transferred their activities to Harrogate until they reappear here in the autumn. The last two symphony concerts managed to stir up some enthusiasm for Brahms, whose second Symphony was remarkably well-played, and also for César Franck's unequal example in D minor. The two novelties were Giovanni Clerici's sensational symphonic poem, 'The Triumph of Progress,' and the late Ernest Farrar's Rhapsody, which so vividly portrays the spirit of 'Lavengro.' Mr. Frank Howgrave gave a perfectly sound, though prosaic, exposition of Beethoven's Pianoforte Concerto in C minor. The series of Concerts culminated in those given for the benefit of the conductor and for the orchestra. These events afforded opportunities for hearing Madame Blanche Marchesi, whose charm of style and personality is as potent as ever it was, and the inimitable Belgian pianist M. de Greef.

A good all-round reading of Dvorák's 'Stabat Mater' was conducted by Mr. Leonard O'Connor at St. John's Church in Lent, while the elaborate Easter music under Mr. Allan Biggs at Christ Church attracted hundreds more people than the big fabric would hold.

This month will witness the annual competitive festival for choirs, solo singers and players, vocal and string quartets, organ playing, and composition, of which Mr. John Lockey is the moving spirit.

There was an interesting group of recitals given during April on the Lewis organ at St. Barnabas', Tunbridge Wells, by Messrs. H. Goss Custard (Bach, Elgar, Wagner), Allan Biggs (mostly Bach), W. W. Starmer, Norman Collie, and Dr. W. H. Speer.

LIVERPOOL AND DISTRICT

A hearing of the 'Divine Poem' at the Philharmonic Society's Concert on March 16, following previous performances of the beautiful first Symphony (without the choral *Finale*) and the much more complex 'Poem of Ecstasy' has enabled us to form a fairly complete impression of Scriabin's later work. Apart from its avowed aims, it is sufficient to enjoy the beauty and mastery of the music

without seeking to speculate deeply upon the source of its inspiration. Whether taken as music written round a definite programme with easily recognizable leading themes, or heard as absolute music, the 'Divine Poem' is conceived in the grand manner and infused with a lofty spirit. It seems to carry us a step further in realising the possibilities of descriptive thought by musical sounds. In the modernity of the expression there is little that is disturbing, any more than in César Franck's D minor Symphony with which the music of the 'Divine Poem' has some affinity, indefinite though it may be. The work had an appreciative interpreter in Mr. Albert Coates, whose programme also contained the 'Tannhäuser' Overture and the Introduction to Act 3 of 'The Mastersingers.' Distinction was added by the exquisite playing of Madame Suggia in two Violoncello Concertos—Lalo in D and Saint-Saëns in A minor.

The tenth and closing concert of the Philharmonic Society's season was conducted by Sir Henry Wood on March 30. The programme opened with Bach's 'Brandenburg' Concerto in G, which was followed by a performance of Dvorák's delightful 'From the New World' which will long live in memory, especially the slow movement, in which Sir Henry entirely realised the mood of the dreamily lovely music. Herbert Howells's all too short 'Puck's Minuet' is quaint and full of the humour that is so precious a possession. Apparently very few people took the opportunity of leaving before the last item, Richard Strauss's 'Don Juan,' the performance of which caused no special qualms. The vocalist was Miss Felice Lyne, who delighted all hearers with her flute-like warblings and the extraordinary range and flexibility of her voice.

Dr. Arthur W. Pollitt conducted a spirited performance of the Motet in eight parts, 'I wrestle and pray,' whose composer was most likely the J. Christoph Bach described by Spitta as Sebastian's uncle, and by Bitter as his second cousin.

The fourth and closing concert of Mr. Max Mossel's series was held on March 20, when Mr. Landon Ronald conducted a small but very competent orchestra, locally provided, in Mozart's G minor Symphony, and in Beethoven's 'Coriolanus' Overture and Violin Concerto. The solo in the latter work was admirably played by Mr. Albert Sammons, who was content to interpret the spirit of the music rather than seek an opportunity for the display of mere virtuosity. Some songs artistically sung by Miss Olga Haley were well received. Stravinsky's 'Fire Bird' made some amends for the abandonment of the 'Siegfried Idyll' owing to the non-arrival of parts.

The Tobin Trio—Mr. John Tobin (pianoforte), Mr. John Lawson (violin), and Mr. Walter Hatton (violoncello)—gave an interesting concert at Crane Hall on March 17, when Miss Elysabeth Dyson contributed effective contralto songs, notably Bantock's 'Song of the Genie.' Thanks are due to Mr. Tobin and Mr. Hatton for their artistic collaboration in a first performance of Elgar's Violoncello Concerto with pianoforte accompaniment.

Apparently unchilled by the smallness of his audience, Mr. Mark Hambourg gave a wonderful display of 'higher pianism' at his recital on March 24. Among other things he played Malipiero's 'Barlumi,' a remarkable example of how young Italy has learnt the new musical language and acquired the modern, or perchance futurist, plan of harmony. Judged by 'Barlumi,' its composer is not lagging behind, but is distinctly in the van and marching with a strong individual stride in addition.

At the fifth concert of the Rodewald Society, on February 16, the Catterall Quartet played Smetana's short and melodious String Quartet 'From my life,' with its tragic undercurrent; the *Adagio* from Goossens's Quartet in C, music which is disturbing and even discordant in its modernity; Speaight's plaintive fragment 'The Lonely Shepherd'; and Beethoven's Quartet in A, No. 5, a noble number very well interpreted. The same Quartet gave Beethoven's Op. 132 ('The Sick Man') at the sixth and closing concert of the series on March 22. The work compelled attention in a transcendent performance, in which the strength and sonority of the four instruments at times gave the impression of a larger number. Equally good was the performance of Arensky's delightful Variations on a theme by Tchaikovsky, and of Ravel's Quartet in F.

The Rodewald Society may well be congratulated upon the success of its season. The concerts have been extremely well attended, no doubt owing to the attractive programmes and splendid performances by the Catterall Quartet.

The project of a Municipal Orchestra for Liverpool is apparently in a fair way of being speedily realised. The idea was launched here at a public meeting of the British Music Society at which Mr. Dan Godfrey and Dr. Arthur Somervell spoke, and since then further advocacy has been provided by a series of special articles which appeared in the *Liverpool Daily Post and Mercury*. The proposal has been warmly welcomed by musical people, while also receiving the approval of more than one shrewd member of the City Council, a body primarily concerned with the economic administration of the City rates. But the contingency of a public charge has been promptly met at the present time by two public-spirited citizens who are the first subscribers to a guarantee fund. The Lord Mayor has expressed his willingness to receive a deputation to discuss the matter, and all that remains to ensue is the evolution of a definite scheme. Concrete proposals were discussed at a meeting convened by the Liverpool Centre of the British Music Society and held in the Rushworth Club-room on April 14.

A great and good work is being done in a quiet way by the ladies who carry on the Liverpool Union of Girls' Clubs, an organization which seeks to improve the spiritual and bodily welfare of working girls whose lives are too often spent in most depressing surroundings. It has been found that these girls are readily taught to love class-singing, and at the annual massed-singing festival held in Sun Hall on March 27, some surprising results were obtained from a highly responsive choir drawn from twenty clubs and conducted by Mr. William Scott. The pieces included Easthope Martin's 'Come to the Fair,' Aylward's 'Song of the Bow,' Cecil Sharp's 'Coasts of High Barbary,' and Vaughan Williams's 'Cuckoo and Nightingale.' There was also some part-singing by the prize choirs in the recent competition, notably the St. Helen's Girls' Institute and Holy Cross Girls' Club. Seven winning choirs joined in singing the test-pieces, Dr. C. H. Lloyd's 'Man o' Dreams,' and Dr. Alcock's 'A Pedlar of Dreams.' The Cathedral organist, Mr. H. Goss Custard, is also identified with the movement, having acted as one of the adjudicators, as also did Miss Edith Roberts, whose two-part 'Gondola Song' was an item in the programme.

Instrumental soloists at recent Crane Hall musical Wednesday afternoons have included Miss Ethel Midgley, Mr. E. S. Mitchell, and Miss Winifred Purnall (pianists) and Mr. Walter Hatton (violoncello). The singers were Miss Myrtle Jones, Miss Anne Thursfield, Miss Ethel Penhall, Miss Edina Thraves, Mr. John Pegg, and Mr. John Lindop.

Organized by Mr. W. J. Riley, the Philharmonic Society's energetic secretary, the usual free performance of 'Messiah' was given to the poor (and others) in St. George's Hall on Good Friday afternoon, with Mr. Branscombe as conductor and Mr. Ellingford as organist. The vocal principals were Miss Ina Hill, Miss Phyllis Archibald, Mr. Parry Jones, and Mr. Kingsley Lark.

A welcome departure from the stereotyped rut of Lenten cantatas was the performance of Bach's 'St. John' Passion by the St. Nicholas Parish Church choir, conducted by the able organist, Mr. C. W. Bridson. There was an augmented choir and a small orchestra, and a notable vocal soloist in Mr. W. H. Cross.

The old-established Liverpool Choral Society gave a good and steady choral performance of Handel's 'Samson' on March 27, conducted by Mr. P. H. Ingram. The vocal principals were Miss Esta d'Argo, Miss M. Balfour, Mr. John Harrison, and Mr. Hamilton Harris. Mr. John Lawson led the band, with Mr. Branscombe at the organ. In another direction the musical activities of the Bank of Liverpool and Martin's Amateur Operatic Society deserve commendatory mention for the clever performances they gave (with orchestra) at Crane Hall of Edward German's 'Merrie England,' conducted by Mr. John Tobin. The cast contained notable principals in Mr. W. Brown

(Wilkins), Mr. Spencer Hayes (Raleigh), Mrs. Arthur Wall (Bessie), and Mrs. C. Barlow (Queen Elizabeth).

The Warrington Musical Society gave a performance of 'Elijah' on March 25, to the success of which the extremely fine singing of Mr. Horace Stevens in the title-rôle largely contributed. Miss Elsie Suddaby, Mrs. Smallshaw, and Mr. Walter Glynne were the other vocal principals, and Mr. Frank H. Crossley conducted.

Choral Societies whose doings enliven their respective districts include the Crosby, Waterloo, and Blundellsands Choral Union, and the Neston and Parkgate Choral Union. Conducted by Mr. John Tobin the former Society sang Stanford's 'Phaudrig Crohoore' on March 24, and the Neston singers, whose male voices are rather on the weak side, were conducted by Mr. A. B. Coleman in Barnett's 'Ancient Mariner' on April 9.

The St. Helens Male-Voice Glee Club, under its able trainer and forceful conductor, Dr. S. B. Siddall, well-sustained its old reputation in Picton Hall on April 13, singing with fine tone and ensemble in part-songs by Elgar, J. W. Elliott, and Prothero. The choir also sustained the choral background in Brahms's Alto Rhapsody, in which the solo was expressively sung by Miss Enid Cruickshank, of English opera fame.

MANCHESTER AND DISTRICT

This month's record is of a more miscellaneous character than has obtained recently. The big concerts series are practically ended, and chamber-music has emerged from the overshadowing presence of opera and orchestral performances. The Tuesday Noontide Concerts have maintained a more consistently high level recently, stimulated doubtless by the increasing tendency to spread such 'snack' luncheon concerts over the whole week. Monday and Saturday are now the only days when no music can be heard during lunch-hour, for during April two new series have arisen—an orchestral series playing the lighter sort of stuff in quite capable style under Mr. E. C. Pickerill, and a popular series under the direction of Mr. Charles Armand. For the information of visitors I add that these mid-day music-makings are all held in Houldsworth Hall, Deansgate, two minutes' walk from the Royal Exchange, and within a stone's-throw of at least a dozen cafés. They last from 1.15 to 2 p.m., cost eightpence, and on Tuesday and Friday the programmes are almost invariably of the severer type of instrumental or vocal chamber-music (occasionally choral), whilst Wednesday and Thursday are usually of a more popular order. Smoking is the rule.

On March 30 Mr. Carl Fuchs was warmly welcomed back to central Manchester concert rooms after his long sojourn at Ruhleben. Max Reger's unaccompanied Suite for violoncello in D minor, played by Mr. Fuchs, was a work of unrelieved tedium. For such music the Germans themselves have used the term 'fabricated,' and even distinguished men do not always avoid turning out this mechanical sort of stuff. New settings of three of Rossetti's 'Boccacio' Sonnets recently composed by Julius Harrison, interested very much. These 'Fiammetta' Sonnets, and one of the miscellaneous poems, 'Sudden light,' were full of enthralling beauty for me—colour, warmth, balance of design and exquisite detail. They were sung by Miss Olive Turner with convincing interpretative power, though her voice displayed only occasional purity of tone. Captain Francis Harford has also brought to these Tuesday audiences two very searching programmes of Schubert lyrics. His approaching departure from the staff of the Royal Manchester College removes a first-rate Bach master and an artist of very comprehensive attainments. No one person has more consistently worked up in these noontide audiences an interest in out-of-the-way pianoforte music than Mr. Edward Isaacs, and now a series of evening recitals testify to his hold on a public mainly the creation of his own untiring labours.

The University Musical Society is now more firmly established than ever, and the bond between it and the Royal Manchester College of Music, only a few yards away, was clearly revealed on March 16, when Dr. Brodsky and two former students who have 'made good'—Messrs. R. J. Forbes and Charles Neville— played and sang to a University audience in the beautiful Gothic Whitworth Hall. How this enriched the beauty of Elgar's Violin Sonata can best be realised by any who have been fortunate enough to hear such music in our Cathedrals.

Elgar's Quintet on March 18 received its first performance by the Brodsky Quartet, assisted by Miss Lucy Pierce, who, of all the pianists who have emerged from the Royal Manchester College, has displayed the greatest aptitude for ensemble work in chamber music. The Brodsky Quartet, after twenty-five years' labour, has lost its viola-player by the death of Mr. Simon Speelman. An original member of the Hallé band, the first conductor of Saturday orchestral promenade concerts here, and for nearly forty years conductor of the Blackpool North Pier concerts, he was, until quite recent years, regarded also as the prince of viola players in this country. Elgar had often commented on the beauty of Speelman's playing of the 'Sleep' motif in 'Gerontius,' or the pastoral theme in 'In the South,' and he was equally famous in the part for his instrument in Berlioz's 'Harold in Italy' Symphony. Every lover of the new Elgar Quintet was eagerly anticipating Speelman's treatment of the slow movement, but it was not to be. Taken ill that week, he died before its close.

Considering the hold which music has at Manchester, it seems strange that in the last twenty years there have been so few who have excelled in composition. The Manchester School of Dramatists has attained much distinction. When will Manchester match this in music? The names of Mr. Edmondstoune Duncan, Mr. Agate, Mr. Isaacs, Mr. J. H. Foulds, spring to mind, and more recently Mr. Baynton-Power and Mr. Eric Fogg have shown conspicuous ability. On March 30 the British Music Society organized a meeting at which Mr. Leigh Henry spoke at length on the compositions of Mr. Eric Fogg, aged seventeen, son of Mr. Charles H. Fogg (organist to the Hallé Society) and Madame Sadler-Fogg, and in the course of the evening some twenty-five of his compositions for voice and instrument were performed. Even the longest musical memory recalls nothing like this before at Manchester. Mr. Henry found in this music of Mr. Fogg, clarity, integrity, directness, and concentration; little of pathos, no warping sentiment or of eroticism. He was most happily presented through the playing of Miss Kathleen Moorhouse in the 'Phantasy' Violoncello Sonata, and many songs beautifully sung by Miss Bella Baillie. At a concert of the Sunday League series four nights later 'Sea Sheen' by Mr. Fogg and a Ballade in C sharp minor by Mr. Baynton-Power, as well as two orchestral sketches by the conductor, Mr. Walter Mudie, all found places in the programme. Mr. Fogg has shared in the award under the Cobbett competition for a 'Dance Phantasy' for string quartet.

The Peace Choir organized last summer for a monster outdoor festival is to give a similar performance in June, and next month I hope to give more details.

The Pageant Choir, conducted by Mr. W. Arthur Lomas, is made up of contingents from about a score of church choirs and three choral societies, and is the outcome of the St. Dunstan's Pageant Choir formed last autumn. It is intended to continue its good work on behalf of any charitable institution that aims at making brighter the lives of poor and needy children, and a typical programme on March 31 closed with Bridge's 'Flag of England.'

After a continuous musical tradition of exactly a hundred and fifty years (started in 1770), the Manchester Gentlemen's Concerts look like coming to an inglorious finish. For many years prior to the erection of the Midland Hotel they were held in their own concert hall, on the site of which the hotel was built. It was originally an exclusive subscription society. Latterly this restriction had been relaxed, and for many years orchestral concerts had alternated with recitals. Declining support and increased expenses led to the adoption of a purely recital policy, and even this now shows signs of failing. The Society's annual meeting was held on March 30, when, despite a special whip, only fourteen persons were present, half of whom were directors. Possibly a means of securing the survival of this old organization may be found in associating its venerable traditions with the chamber-music life of the community, much as the orchestral life is bound up with the Hallé Orchestra.

The O'Mara Opera Company has been here for a month March 22 to April 17), under the joint conductorship of Mr. R. J. Forbes and Mr. W. J. Hekker. Its work is on quite a modest scale, conformable to the dimensions of the repertory Gaiety Theatre.

The Co-operative Wholesale Society, about whose musical propaganda I wrote last month, concluded its season on March 17 and 18, the second night being an overflow meeting imposed by the demand for tickets. The soloists were Madame Kirkby Lunn, M. Arthur de Greef, and Mr. Frank Mullings, the latter being replaced by M. Rosing on the second night. The male-voice choir, conducted through the season by Mr. Alfred Higson, needs to explore the interpretative side of its art. A quotation from Beethoven printed on its programmes, 'Music should strike fire out of a man,' needs observance in choral circles here, and one hopes that the more constant association of Mr. Hamilton Harty with the Hallé Choir will yield more of this quality than was evident on March 25 in Brahms's 'Song of Destiny' and Hamilton Harty's 'Mystic Trumpeter.' Only in the 'Joy! Joy! all over Joy!' finale did the Choir find any freedom.

Respighi's 'Fountains of Rome' symphonic poem was repeated as a result of its welcome last December. It creates an atmosphere successively suggestive of Dawn, Noonday glory, and Sundown, and its imaginative power is more interesting than its clever play with the externals of fountains in the Julian valley or the Villa Medici. This Italian, in his suggestion of dazzling, blinding sunlight at high noon, produces an æsthetic sensation which for me was something of a revelation. Scriabin's 'Divine Poem,' and Elgar's Violoncello Concerto must stand over for next month's notice.

NEWCASTLE-ON-TYNE AND DISTRICT

The Armstrong College Choral Society gave a programme on March 17 which was a delight from start to finish. The most noteworthy feature of these concerts is the consistently high level of the music chosen for performance. On this occasion the Society's singing of Vaughan Williams's 'Toward the unknown region,' realised the atmosphere of mystery and awe with which the work is charged. Three of W. G. Whittaker's clever North County Folk-Song settings were presented with fine humour, and two traditional religious songs by Gustav Holst completed the choral portion of the programme. Mr. William Hendry's tasteful singing of a group of songs by John Ireland, and a few Eastern County Folk-Songs were also a feature of the evening, while Madame Blanche Newcombe showed great artistic insight in songs by César Franck, Duparc, Grechaninov, Handel, Beethoven, Schubert, and Schumann. Messrs. G. W. Danskin and A. F. Floyd accompanied the choir in a two-pianoforte arrangement of the accompaniments, also giving a fine performance of Bach's Sonata in E flat, No. 1 (originally written for harpsichord with two manuals and pedals), arranged as a duet for two pianofortes. Mr. W. G. Whittaker conducted.

On March 19 the Newcastle Symphony Orchestra gave a concert, the programme of which consisted of the 'Leonora' Overture No. 3, Tchaikovsky's Serenade for Strings, Hamilton Harty's 'Fantasy Scenes,' and Mendelssohn's 'Scotch Symphony.' Madame Agnes Nicholls sang songs by Bach, Walker, Harty, and Elgar, and Mr. Hamilton Harty conducted.

The Philharmonic Orchestra gave a programme on Sunday evening, March 21, which included the 'Leonora' Overture No. 3, 'Romeo and Juliet' (Tchaikovsky), 'Shepherd Fennel's Dance' (Balfour Gardiner), 'Tannhäuser' Overture, and the waltz from Strauss's 'Rosenkavalier.' Mr. W. Hayward was the vocalist, and Mr. E. L. Bainton conducted. A performance of 'Elijah' was given by the Central Hall Choral Society on March 24.

Messrs. H. Sheepshanks and E. Sharp gave a pianoforte and violin recital on March 25, at which the principal items were Beethoven's Sonata, Op. 24, and Elgar's Op. 82. Both works were thoughtfully interpreted.

By far the outstanding recent event has been the splendid performance of the 'St. Matthew' Passion by the Bach Choir. By way of preparing the audience, a lecture was given on the work, a week previously, by Mr. W. G. Whittaker, with illustrations by the choir. The actual performance took place on March 27, and in order to present it without cuts, the first part was given in the afternoon and the second in the evening. The strength of the choral and instrumental body was approximately the same as that at Bach's disposal at Leipsic, the advantage of this arrangement being that many beautiful and intimate nuances were possible, which are often submerged when large forces are employed. The principal soloists were Mrs. George Dodds, Miss A. Lawton, Messrs. J. Vine, G. Clapperton, and E. J. Potts. The ripieno soprano part in the first chorus was sung by a choir of girls from the local secondary schools. Mr. W. G. Whittaker conducted, the solemnity and intense human feeling of the work being thoroughly realised. It would be difficult to pick out any performer or item for special comment where everything was so beautifully done and the result so wonderfully impressive.

On March 19, the Hexham Gentlemen's Glee Club gave a programme including items by Battye, Webbe, Horsley, and Bantock.

The Stocksfield Ladies' Madrigal Society gave a concert on March 18, at which Elgar's 'The Snow,' Walford Davies's 'The Shepherd,' and Schubert's 'The Lord is my Shepherd' were performed.

NOTTINGHAM AND DISTRICT

The Albert Hall Choir gave some delightful examples of madrigal- and part-singing on March 16, when Mr. Johnson's training was perhaps most perfectly displayed in the delicacy of expressive effect. Specially charming were Morley's 'Fire, fire my heart,' and Walmisley's 'Sweete flowers.' Miss Phyllis Lett's smoothly-resonant contralto was heard in a wide range of songs, and Mr. George Baker gave admirable interpretations of modern works, including the 'Repita' of Eric Coates (the Nottinghamshire composer). Mr. Baker's baritone voice is of attractive quality, and he proved himself a singer of temperament. Mr. Stanley Kaye, the young Sheffield pianist, has become a favourite locally, and he played with considerable effect the pianoforte part of Grieg's Concerto in A minor, the orchestra being represented by Mr. Johnson at the organ. The Nottingham University College concert on March 17 attracted a large audience. The chief choral work was Coleridge-Taylor's graceful 'Kubla Khan,' in which very good results were attained by the choir, and Madame Glen Morton sang expressively. The orchestra played excellently in movements from Haydn's 'Surprise' and Beethoven's Symphony No. 1. Mr. Harold Glover, the possessor of an exceptionally fine baritone, sang admirably. Elgar's Pianoforte Quintet was introduced for the first time at Nottingham, but it was regrettable that owing to the length of the programme only the first movement could be given. Prof. Allen Gill and Prof. A. Henderson were the conductors, and Mr. F. Mountney was the principal violinist.

Miss Helen Guest was associated with Mr. Johnson on March 21 in Schumann's Pianoforte Concerto in A minor. This clever Sheffield pianist plays with rare technical skill, and her reading of the Chopin Nocturne in D flat was a perfect example of romantic interpretation. Miss Guest gave Percy Grainger's 'Shepherds' Hey' as an encore; her other items including Chopin's Etude in C minor and Valse in F. Mr. Johnson's solos were a Franck Choral, Dvorák's 'Humoreske,' and the 'Rakoczy' March from Berlioz's 'Faust.'

The well-known baritone, Mr. Charles Tree, gave a lecture-recital on March 22, which was a skilful demonstration of vocal art supplemented by sound advice to musical aspirants. Three most charming examples were 'Little feet come home' (Carlisle), 'Reaping' (Coningsby Clarke), and 'Maiden of Norven' (arranged by M. Lawson). A pleasing diversity was lent to the programme by Mr. William Turner's Girls' Prize Choir, whose performance was characterized by its customary perfection of balance, attack, and tone. Mr. Johnson accompanied Mr. Tree's songs.

The Nottingham Sacred Harmonic Society has the reputation of excelling in its 'Elijah' performances, and quite sustained its laurels on March 25. The Baal choruses were

admirable, 'Thanks be to God' was notably buoyant, and in 'He watching over Israel' the choir proved itself equally commendable for smoothness of tone and delicacy of expression. An outstanding feature of the evening was the work of the double quartet, all members of the choir. Miss Jennie Bentley, a well-known local vocalist, sang the second soprano music with conscientious effect. The principals were Miss Carrie Tubb, Miss Ethel Peake, Mr. Sam Hempsall, and Mr. Charles Knowles. Prof. Allen Gill conducted, and the orchestra, led by Mr. Fred Mountney, was excellent throughout.

On Palm Sunday (March 28), at St. Barnabas' Cathedral, the Passion music was sung to the restored Vatican chant, which had not previously been heard at Nottingham. A huge audience assembled in the afternoon for Mr. B. Johnson's Passion-tide cantata, 'Ecce Homo,' when the work was admirably interpreted under Mr. Marshall Harding, the Albert Hall Choir being augmented by the choir of St. Andrew's Church. The soloists were Messrs. Charles Keywood, Charles Morley, Herbert Smith, and C. Nugent. Mr. Johnson was the organist.

The St. Mary's Choral Society has been in existence only five months, but has already given abundant proof of fine training under Dr. F. Radcliffe. A performance of Bach's Passion Music was given on March 30, the choral singing being extremely smooth and the tone well balanced. The principals were Mrs. C. A. Howell, Miss Winifred Wood, Mr. John Adams, and Mr. Charles Keywood. Miss Cantelo was the pianist, and Mr. B. Johnson presided at the organ. Dr. F. Radcliffe conducted with his customary insight. On Good Friday performances of Stainer's 'Crucifixion' were given at several places of worship, and Maunder's 'Olivet to Calvary' was chosen by Halifax Place Chapel and also by other choirs.

A creditable performance of Elgar's 'King Olaf' was given by the Long Eaton Choral Society on March 18, conducted by Mr. Ernest Smeeton, the principals being Miss Clytie Hine, Mr. Frank Webster, and Mr. Joseph Farrington. The choir met the dramatic periods of the work with commendable precision and power. Mr. F. Mountney was leader of the orchestra.

Derby was visited by Mark Hambourg on March 25, when the celebrated pianist's programme ranged from Bach's 'Italian Concerto,' Blow's Suite in D major, and Arne's Sonata in G major, to Chopin, Brahms, Cyril Scott, Percy Grainger, and the bizarre 'Barlumi' of Malipiero. Derby United Choirs gave a performance of 'Messiah' on Good Friday in the Temperance Hall, and Derby Orpheus Society gave a concert on March 28, in aid of the Children's Hospital Fund.

The promoters of the Leicester Chamber Concerts must have been encouraged by a noticeably better attendance on March 16, the last concert of the series. The Modern Quartet was heard in Dvorák's Quartet, Op. 87, and Beethoven's Quartet in G, Op. 18, No. 2. Mr. Jack Rosselson and Miss Constance Hardcastle contributed songs. It is sincerely to be hoped that enough support will be forthcoming to make it possible to continue these concerts next season.

The many admirers and supporters of that well-established body, the Mechanics' Institution Operatic Society, were glad to witness and hear its successful resuscitation in a series of performances of 'Iolanthe' on March 15 and five successive evenings. Under the direction of Mr. Charles Pindar the representations were all admirably conceived, principals, chorus, and orchestra acquitting themselves well. Local charities have good reason gratefully to remember the work of this Society.

The High Pavement Choral Society resumed its activities with a performance of Bennett's 'May Queen' on April 12. The choir dispensed with an orchestra, and gave an admirable interpretation, revealing good tone and attack. Miss Edith Shipley delivered the soprano music delightfully, Mrs. Griffith sang well in the contralto numbers, Mr. E. Wainer's robust baritone was well suited to the part of Robin Hood, and Mr. Cooper proved an acceptable tenor. Miss F. M. Towers accompanied.

A big choral success was secured by the Oriana Choral Society on March 19 with a recital of Edward German's 'Merrie England,' under the composer's conductorship. Mr. German's reading of his work was most interesting, and both choir and band loyally responded to his demands. The soloists were Miss Annie Rees, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. George Baker. Mr. Mark Hambourg's Leicester programme on March 22 included Beethoven's 'Moonlight' Sonata and Chopin's Sonata Op. 35. The Leicester Philharmonic Society presented Berlioz's 'Faust' on March 24 with a band and choir of three hundred and fifty performers. Mr. W. J. Bunney conducted, the principals being Miss Lilian Stiles-Allen, Mr. Webster Millar, and Mr. Charles Tree.

The Lincoln Amateur Operatic Society began a week's performances of 'Les Cloches de Corneville' on April 12, with great success.

The I.S.M. Conference opened at the Nottingham University College on April 14, when the gathering was inaugurated by the Deputy Mayor. The proceedings included a paper by Prof. Henderson, and a statement with regard to the registration of teachers by Mr. F. Roscoe, secretary of the Teachers' Registration Council.

SOUTH WALES

This month South Wales has been a veritable land of song, with a plethora of oratorios, singing festivals, and Eisteddfodau, and this notwithstanding the counter-attractions afforded by the many dramatic societies recently sprung up, in producing plays by native authors.

On March 16 the Bethlehem Choral Society, Cardiff, performed Haydn's 'Creation,' and this work was also presented to a Port Talbot audience on March 27 by the Grove Place augmented choir of that town. On March 17, at Cory Hall, Cardiff, the Star Street Congregational Choir gave Mendelssohn's 'Loreley,' followed by miscellaneous items. Mr. Charles Jessop's 'Galilean' was given at Caerphilly by the Caerphilly and District Choir of two hundred voices, under Mr. T. Rowland Davies, with orchestra; and the same work was performed in the neighbouring district of Bedwas by the United Baptist choirs with Mr. Beynon Jones as conductor. A very fine performance of 'Elijah' was given at Tredegar by the Choral Society of that place on March 20, under the baton of Mr. W. I. R. Davies, with Madame Laura Evans-Williams, Miss Dilys Jones, Messrs. Dan Jones and Hubert Brown as principals, and Mr. Huxley, Ebbw Vale, as leader of the orchestra. 'Elijah' was also performed on March 27 at Llangennech, near Llanelly, by the Salem Choir, conducted by Mr. J. R. Davies, and assisted by the Llanelly Orchestral Society. The newly-formed Choral Society of Penarth gave a pleasurable interpretation of Coleridge-Taylor's 'Hiawatha,' under the capable conductorship of Mr. Downing, at the Paget Rooms, Penarth, on March 24. To the miscellaneous programme which followed Mr. Alfred Heather contributed some ballads, and M. Zacharewitsch, the eminent violinist, some violin solos.

With a magnificent performance of 'Messiah,' given with due solemnity on Good Friday at Park Hall, to a packed audience, the Cardiff Musical Society's season came to a close. The choir of two hundred and fifty voices, under the conductorship of Mr. T. E. Aylward, was assisted by the Misses Annie Rees and Elsie Chambers, and Messrs. Walter Hyde and Glanville Davies as soloists, with Mr. Tonking at the organ. On the same day, the St. Woollos Church Choir, Newport, gave Stainer's 'Crucifixion,' while at Machen, Lee Williams's 'Bethany' was sung by the choir of St. John's Church, and at Penrhiwceiber, in the Aberdare Valley, the Carmel Congregational Choir gave a fine performance of the 'Stabat Mater.' On the following Saturday evening the Cardiff Blue Ribbon Choir, conducted by Mr. Jenkyn Morris—with Mesdames Ethel Thomas-Fairburn and Morfydd Williams, and Messrs. D. Thomas and R. Chivers as soloists—gave a capital interpretation of 'Messiah.'

Singing festivals, an important feature of Welsh religious life for improving the singing of the sanctuary, were held by the various denominations throughout the whole of South Wales this Eastertide.

Prof. Walford Davies, the musical director to the University of Wales, speaking at the annual prize-day of the County School, Aberystwith, strongly advocated the

holding of short concerts weekly to encourage ensemble singing—such as part-songs, quartets, and concerted pieces—among the pupils, in preference to solo-singing, as it was in this direction lay the greatest value of their musical output, while tending to inculcate a love of music and inspire *esprit de corps*.

Pontypool has appointed a director of music for its newly-acquired park. This assuredly is a sign of the times.

At a concert given by the celebrated Williamstown male-voice party on March 18, at Clydach Vale, in the Rhondda Valley, the chairman, Dr. T. L. Morgan, deprecated the present state of the Competitive Eisteddfod, as it did not tend to elevate art. Another weakness of Welsh music was the want of orchestral music, and it was imperative that a Welsh National Orchestra should be established. Without it Wales could not soar to the highest flights, as her wings were clipped.

The question of a National College of Music attached to the Welsh University seems to be reviving, though long in abeyance owing to the war.

On April 13 a meeting convened by the Lord Mayor of Cardiff was held at the City Hall, to enlist the sympathies of the musical people of Cardiff with the Welsh National Orchestra movement. A nucleus has already been formed in conjunction with the South Wales Musical Festival, but it was felt that to make it truly national the metropolis of Wales should take its share in the responsibility of such an inauguration. The Lord Mayor, in the course of his remarks, questioned the feasibility of a levy on the rates at this juncture to aid in its permanent support. A letter was read from Prof. Walford Davies expressing his appreciation of the projected scheme of establishing a National Orchestra. Dr. David Evans, of University College, pointed out that there was a wealth of talent in the Principality which only needed consolidation to make it effective. It was decided to ask the Welsh National Council of Music to call a conference of representatives throughout Wales to discuss proposals for launching the Orchestra on a national basis.

YORKSHIRE

BRADFORD

At the Bradford Subscription Concert on March 19, Mr. Felix Salmond was to have played Elgar's Violoncello Concerto, but for some reason or other, Saint-Saëns's Concerto was substituted, which was a disappointment, though of course the work was finely played. Mr. Salmond was, if possible, even happier still in his performance of 'Kol Nidrei.' Mr. Albert Coates and the Hallé Orchestra gave an exceedingly fine performance of Scriabin's 'Divine Poem,' which they had played at Leeds two days before, and some Wagner pieces made up the rest of the programme. On the following day the Bradford Permanent Orchestra gave its final concert. Mr. Julius Harrison, who has made a very good impression during this his first season with the Orchestra, conducted his own quaint and pleasing little series of 'Worcestershire Pieces,' and another novelty was a tone-poem by C. Jenkins, 'The Magic Cauldron,' which was clever, if not very spontaneous. Mr. William Lindsay was the soloist in a refined rather than vigorous performance of Beethoven's fourth Pianoforte Concerto, and Miss Alice Moxon was a very pleasing vocalist. Pachmann appeared on April 12 in a Chopin recital, and filled the great space of St. George's Hall. He realised Chopin's lighter characteristics perfectly, but in so huge a room any chance of intimacy was of course impossible.

HULL

Hull has been busy of late. I am unable to speak from personal experience of the concerts of the Philharmonic Society on March 18, when Glazounov's C minor Symphony was in the programme, or of the performance of 'Everyman' by the Hull Harmonic Society on March 19, but I can testify to the very excellent performance by the Hull Vocal Society of 'Gerontius' on March 25. Dr. Coward has never done better as conductor, and he was well supported by his choir, while the solo parts were quite exceptionally good. Mr. Coates, who was on familiar ground, made a great impression, and Mr. Ranalow was completely satisfying in the bass solos. The part of the Angel was taken by Miss Astra Desmond, who fitted it perfectly, her clear, pure voice, certainty of intonation, and quiet refinement being precisely what the character demands.

LEEDS

The event of the month has been the two Elgar concerts, given on March 23, 24, by the Leeds Choral Union. Sir Edward Elgar conducted his 'Dream of Gerontius' and 'The Apostles,' and the choir, trained by Dr. Coward, has never sung better. In spite of their familiar task, the singers seemed keener than ever, and the great choruses in 'Gerontius' can rarely have been so brilliantly done. The principals were Miss Agnes Nicholls, Miss Phyllis Lett, Messrs. John Coates (who was at his best as Gerontius, singing without book), Heyner, Radford, and Knowles, an admirable selection, who helped materially in the highly sympathetic performances. At Leeds Parish Church the annual service at which the 'St. Matthew' Passion is given took place on March 29, and presented some distinct improvements, a small orchestra of strings and flute, with organ and pianoforte, having a generally satisfying effect. Miss Suddaby, Miss Etty Ferguson, Messrs. Middleton and Herbert Parker took the solo parts, and Mr. Willoughby Williams conducted. An overcrowded church indicated how much this great work has grown in popular appreciation. The Leeds Bohemian Chamber Concerts ended their season on March 31, when the Pianoforte Quintets of Schumann and César Franck, with Brahms's C minor String Quartet, were creditably played by Messrs. Ghent and Perkins, Miss Simms, and Mr. Haynes, with Miss Frise Smith as pianist. Mr. Ghent's own series of concerts ended on March 22, Frank Bridge's Pianoforte Quintet in D being heard for the first time at Leeds. Though not so individual as this composer's later works, it has a breadth and melodic charm that make it generally acceptable. Schubert's 'Trout' Quintet closed the concert very pleasantly. Messrs. Ghent, Perkins, Moxon, and Giessing, with Miss Frise Smith as pianist, did justice to the music. On March 30 Mr. George Parker gave a vocal recital with a highly interesting programme that included the 'Serious Songs' of Brahms. On the previous day he gave a similar recital at Ilkley, his songs being all British, and mostly contemporary. Martin Shaw was drawn upon for several, and Stanford was also well represented, John Ireland, Ernest Bullock, and Geoffrey Shaw being among other names whose works were selected for performance. English composers occupied half the programme of Mr. Alban Hamer's organ recital at All Saints' Church on March 20, when Reubke's splendid Fugue in C minor was another striking feature.

YORK

The Passion music ('St. Matthew') was given in York Cathedral on Sunday, March 28, and Dr. Bairstow secured a very impressive performance. One wished for a good soloist in the soprano airs, for choir-boys, well drilled though they be, cannot be expected to sing with any elasticity. Miss Dorothy Parkinson, although not quite free from mannerism, sang the contralto solos well, her voice proving highly effective, Mr. Gervase Elwes, as Narrator, was unfortunately too hoarse to do himself complete justice, and Mr. George Parker was thoroughly satisfying in the part of Jesus. Miss Rhoda Backhouse was excellent in the violin solo.

OTHER YORKSHIRE TOWNS

At Halifax, on March 18, the Madrigal Society gave a concert which was even more enjoyable than usual. The programme was not overcrowded, and had some coherence, affording a very interesting survey of British part-music from the early 'Sumer is icumen in' to recent pieces by Ethel Smyth and Julius Harrison, both admirable in their respective ways. Mr. Mullings, the only soloist, followed suit in an historic series of songs. Mr. H. Shepley does wonders with his choir, whose performances reached the singers' usual high level—they could hardly surpass it. On March 26 the last of the Chamber Concerts was sustained by the Catterall Quartet which played, in addition to

familiar numbers by Beethoven and Borodin, Dr. Ernest Walker's altogether delightful 'Phantasie,' a work in which a fine musicianship is made the means of expressing ideas that are refined and beautiful.

At Huddersfield Mr. Kaye's enterprising and well-drilled orchestra, the strings of which are chiefly amateur, gave a concert whose only fault was that it attempted too much. So long and difficult a programme not only runs the risk of tiring the hearers, but must enhance the difficulty of adequate full rehearsal. Better results would have been attained had at least a quarter of the programme been sacrificed. Miss Myra Hess played the Grieg Concerto with admirable zest and freedom, and was well accompanied, while a striking feature of the concert was the very clever performance of Bach's D minor Concerto for two violins by two little girls, Jane Marcus and Jessie Hinchliffe, whose charming playing suggested that Mr. Kaye is a most capable teacher. Mr. Mullings was the vocalist.

Musical Notes from Abroad

MILAN

'Il piccolo Marat' (Little Marat) is the name of a new opera by Pietro Mascagni. Written to a libretto by Forzano, this latest work of the maestro was to have been given at the Costanzi at Rome during the present opera season, but the agreement was embarrassed by certain conditions imposed by Mascagni, with the result that it was no longer included in the répertoire. The libretto is after all only in part by Forzano, who did not see his way to introduce the changes required by the composer.

Mascagni is very enthusiastic about his new work. In passing, it may be worth recording that he invariably works all night (what a worker the man is—he is always, as it were, head and shoulders inside his pianoforte!), and dines once every twenty-four hours, at nine in the evening. 'Il piccolo Marat' was composed at his villa facing the sea at Antignano, near Livorno. It is a very dramatic affair, as the title suggests, the scene being laid in October, 1793, during the French Revolution.

A concert of old Italian music was given recently in the hall of the Royal Conservatorium. The programme consisted entirely of music composed towards the end of the 16th and the beginning of the 17th century by those grand old masters who practically laid the foundation of modern violin music, and contributed so powerfully to the development of various forms of composition, particularly of sonatas. Such were Corelli's Sonata in C, Op. 5, No. 3; Veracini's Sonata in G, Op. 1, No. 1; two 'Sonate Notturne' for two violins, of Sammartini, and Tartini's Sonata in E minor. Certain reflexes of the traditional forms of the 'Suite' can be heard in these old works, and the *novus ordo* is distinguishable in certain particulars of the structure, particularly of Corelli's music.

E. Herbert-Cæsari.

MONTE CARLO

On February 3 the opera season opened at Monte Carlo with a brilliant performance of Gounod's 'Faust,' given in aid of French charities at Monaco. The season promises to be one of the most successful on record, the répertoire being of the best and the artists of the first rank. Among the several novelties announced are 'Blancs Fleurs,' by Henri Février; 'La Dogarese,' by Vincenzo Davicon; 'Les Charmettes,' by Armand Bolsène (on a poem by Jules Méry, author of 'La Passion'); 'Amours des Rois,' by Montemezzi; and the rather startlingly-named 'Satan,' by Raoul Gunsbourg, which it is said the composer has been working at for twenty years. Other operas to be presented are 'Don Juan,' 'Gioconda,' 'Don Quixote,' 'Manon' (Massenet), 'Romeo and Juliet,' 'Samson,' 'Pagliacci,' 'Barbière,' 'Traviata,' 'Rigoletto,' and five of Puccini's operas—'L'Hirondelle,' 'La Fille du Far West,' 'Butterfly,' 'Bohême,' and 'Tosca.' A representative corps of artists has been engaged, but with the exception of two or three none are known in England, although eminent in their profession on the Continent. It is a pity that so many stars heard abroad are for some strange reason not introduced to the London public during the grand Covent Garden season, having in mind that not a few of the brilliant galaxy of 'once upon a time' have now little but their names to recommend them.

Claude Trevor.

ROME

THE 'POLIFONICA ROMANA'

This title was given to the company of fifty singers from the Roman Basilicas who recently made a triumphal tour in America, under the leadership of Don Raffaele Casimiri, the director of the Lateran Cappella. It is the first time in history that the Roman choirs have undertaken such a tour, and their unaccompanied singing produced a fine impression on the other side of the Atlantic. American criticisms on the concerts were unanimous in their expression of appreciation, the general verdict being summarised in the following extracts:

> 'It is without doubt the most wonderful of all the great choruses, almost miraculous in its gradations of light and shade, in its massive or unaccentuated nuances, in its unisons and attacks, in its meticulously graduated crescendi and diminuendi.'—*Morning Telegraph*, September 19, 1919.

> 'New York hears no such choir-singing in these days, and probably never has heard quite its equal. The great Mendelssohn Choir of Toronto was itself in its best days not capable of the wondrous effects achieved by the singers from Rome.'—*New York Evening Journal*, September 19, 1919.

The scope of the tour was to illustrate the great polyphonic writers of the 16th and 17th centuries, and Maestro Casimiri has kindly furnished, for reproduction in the *Musical Times*, a complete copy of the repertory which was executed in America. During the three months' tour every large centre was visited, the greatest enthusiasm being everywhere aroused. The repertory is subjoined:

'O quantus luctus'	4 vv.	*Palestrina*
'Super flumina Babylonis'	,,	,,
'Sicut Cervus'	,,	,,
'Hodie Christus natus est'	,,	,,
'Bonum est confiteri'	5 ,,	,,
'Laudate Dominum'	,,	,,
'Vox dilecti mei'	,,	,,
'Nigra sum'	,,	,,
'Introduxit me'	,,	,,
'Exultate Deo'	,,	,,
'Sanctus'	,,	
'Jerusalem, convertere ad Dominum'	8 ,,	,,
'Estote fortes in bello'	4 ,,	*Marenzio*
'Puer qui natus est'	,,	,,
'O rex gloriæ'	,,	,,
'Exultate iusti'	,,	*Viadana*
'Caligaverunt oculi mei'	,,	*Vittoria*
'Ava Maria'	,,	,,
'Velum templi scissum est'	,,	*Ingegneri*
'Velociter exaudi me'	5 ,,	*Orlando di Lasso*
'Veni Sancte Spiritus	6 ,,	*Casimiri*
'Ave Maria'	4 ,,	,,
'Popule Meus'	5 ,,	,,
'Qui operatus est'	6 ,,	*Perosi*
'Crux Fidelis'	4 ,,	*Pagella*
'Oremus pro Pontefice'	4 ,,	*Franco*
'O felix anima'	3 ,,	*Carissimi*

THE AUGUSTEUM

It is certain that the recent season of Sunday afternoon concerts will count amongst the most successful hitherto known at the Augusteum, and chiefly was this success due to the splendid series of six programmes conducted by Toscanini. To say that the great master added to his reputation by these concerts would be banal: it would be more correct to say that his reappearance at the Augusteum for the first time after the Wagner fiasco of 1916 was a triumphant assertion of the security and dignity of his

'place in the sun.' I regret that I have not space to give all the programmes. Amongst the most interesting and successful were the following:

Pastoral Symphony (No. 6)	*Beethoven*
(*a*) Scena d'amore } from the 'Romeo and Juliet' }	*Berlioz*
(*b*) La Fata Mab } Symphony }	
'Don Giovanni' (Symphonic Poem)	*Strauss*
'Vespri Siciliana' (overture)	*Verdi*

It is pleasing to find an English composer's name in the second programme:

Symphony in E flat (No. 39)	*Mozart*
'Leonora' Overture	*Beethoven*
'Tristan and Isolda'	*Wagner*
(1.) Prelude. (2.) Death of Isolda.	
Symphonic Variations	*Elgar*

The 'Leonora' Overture was repeated at another of the Toscanini concerts, while the 'Siegfried Idyll' and the Prelude to the 'Meistersingers' also figured in later programmes. Other concerts have included programmes given by Vladimir de Pachmann and by William Backhaus, who gave two concerts, in one of which he played Strauss's symphonic-poem, 'The life of a hero.'

An event of general interest has been the production of the long-promised opera 'Mirra,' by Domenico Alaleona, which took place at the Costanzi Theatre on March 31. The Intermezzo was already known to the public, and the steady progress made by the composer in gaining a name for himself raised vivid expectation on the part of musicians, a consequence being a full house at the presentation. On the whole, the opera gained a good success. Act 1 was judged to be more or less heavy, both in respect of the music and the poetry, but there were several passages worthy of note, especially the entrance scene of the lover Pereus, a page vividly reminiscent of similar scenes from Verdi. It may be well at once to note that the whole opera is strongly suffused with the Verdi manner, for which Alaleona does not cloke his preference.

Act 2 has more movement, while the music takes on a passionate character, but the general effect remains somewhat heavy and monotonous. Although the work was accorded a favourable reception, it is not probable that it will have a long life.

AN ITALIAN CRITIC ON CYRIL SCOTT

Messrs. Ricordi's excellent new periodical, *Musica d' oggi*, contains in the February issue an interesting critique on the works of Cyril Scott, from the pen of Elisabeth Sulli Oddone. After lamenting the lack of general interest in foreign music, the writer continues:

> 'In the pianoforte music of Cyril Scott we should open the door to a radiant splendour of light—living, warm and penetrating, an entire contrast to the grey skies and heavy atmosphere of the land of its origin. This composer's music is never academic, arid, or cold. The artifice of rhythmic and harmonic combinations nowhere appears: and one would say that in his hands the sounds became colours, or are projected in lines and curves to produce the impression of so many miniatures, remarkable alike for their evident veracity and their rare pictorial efficacy. Note, for instance in "Water Wagtail," how the characteristics of this bird are reproduced with inimitable naturalness, by the rhythmic instabilities of the composition: and how, in the "Soirée Japonaise," the music immediately conjures up visions of an exotic land, with typical architecture, many-coloured kimonos, yellow faces and almond eyes: how the free lines and movements of "Lotus-land" fascinate us and move us like the stories of Pierre Loti.'

The article concludes with a pious hope that in the near future the works of Cyril Scott may be widely known by means of an accurate Italian adaptation.

LEONARD PEYTON.

Miscellaneous

We have received the tenth annual report of the Organists' Benevolent League, and are glad to note that during the past year this excellent organization has been so well supported that it has been able to grant relief to every deserving case brought to its notice, and at the same time slightly to increase some grants made formerly. But the League needs still more generous support in order that it may establish pensions sufficiently generous to meet the present high cost of living. Every organist should give at least one recital annually for the benefit of the League.

On Tuesday in Holy Week the 'St. Matthew' Passion was performed in St. Asaph Cathedral by a choir of ninety voices, under the direction of the Cathedral organist, Mr. H. C. L. Stocks. The soloists were Miss Rita Landi, Miss Nellie Dodd, and Mr. Charles James (bass). Mr. H. Armitage, one of the alto lay-clerks, sang the tenor solos at a few hours' notice, owing to the sudden illness of the singer engaged. Dr. A. W. Wilson, organist of Manchester Cathedral, was at the organ.

The seven hundredth anniversary of St. Patrick's Cathedral, Dublin, was celebrated on March 14-21. Music played a prominent part in addition to that comprising the services. On March 16 Mendelssohn's 'Hymn of Praise' was sung by the Cathedral Choir augmented by the College Choral Society, and on March 18 Mr. W. E. Hopkins, sub-organist of the Cathedral, gave an organ recital with a fine programme.

In connection with the local branch of the Church Music Society Mr. Geoffrey Shaw lectured recently to a large audience at Bristol on 'Children's Music.' He made a strong plea for giving children nothing but the best, however simple it might be. His remarks were well backed up by a class of girls from St. Nicholas School, who sang delightful songs with very obvious enjoyment and appreciation of their beauty.

Two lectures on Dunstable, Fayrfax, and Tallis, were given at St. Alban's Cathedral on March 23 by Mr. Royle Shore. Examples from their works were excellently sung by the Cathedral choir, under the direction of Mr. W. L. Luttman. The lecturer aroused much interest, and the appealing beauty of this old music was a revelation to many.

Mr. B. Vine Westbrook has just completed twenty-five years' service as organist and choirmaster at St. George's, Perry Hill, the occasion being marked by the presentation of an ebony and silver baton from the choir, and a cheque for fifty pounds from the vicar, churchwardens, and congregation, together with many warm expressions of appreciation.

The 'St. Matthew' Passion was sung in Malvern Priory Church on Good Friday by the Oratorio Choir of a hundred voices, the soloists being Messrs. E. Howell and Henry Brown. The soprano and contralto solos were sung by the boys of the Priory choir in chorus. Dr. Louis Hamand conducted, and Mr. G. W. Whitehouse was at the organ.

Welsh composers are invited to submit choral works for performance at the Harlech Castle Musical Festival of 1921. We learn from Mr. John Griffith, County School, Dolgelley, that from fifteen to twenty choirs will take part in the Festival, and that these may sing singly, or in groups, or in a massed choir of fifteen hundred voices.

Over £2,700 having been subscribed towards the erection of a new organ in Crediton Church as a War Memorial, the committee has decided to proceed with the building. The total cost will be about £5,000.

Widor's Mass for two choirs was sung on Easter Day at Hurstpierpoint College Chapel, the first choir consisting of a large body of men's voices chiefly in unison, and the second comprising a four-part choir of forty voices.

The Bohemian (Czech) Quartet will be in London during May for the purpose of giving five concerts at Wigmore Hall.

A Municipal Choir has been established by the Auckland (N.Z.) City Council.

We are asked to announce that some surplus copies of the fine programme book of the Bach Festival may be obtained from Messrs. Keith Prowse at half-price (2*s.* 6*d.*). Readers who were unable to attend the Festival should do the next best thing and invest in this book, which is a real contribution to Bach literature.

Any reader who has a spare copy of Samuel Wesley's Organ Concerto in D is asked kindly to communicate with Mr. G. Lightfoot, The Gables, Mill Lane, Shoreham-by-Sea.

Miss Anna Case is announced to appear at Queen's Hall on May 20.

The Chiswick and Gunnersbury Philharmonic Society gave an excellent performance of 'A Tale of Old Japan' on March 23. Miss Margaret Ardley, Miss Wynne Runting, Mr. Arthur Strong, and Mr. Herbert Tracey were the soloists, and Mr. David M. Davis conducted.

Stainer's 'St. Mary Magdalene' was sung at St. George's Cathedral, Cape Town, on Wednesday in Passion Week, directed by Dr. Barrow Dowling. This and other news for which we have no space reaches us from Mr. R. Keeves, who tells us that he was at St. Paul's Cathedral from 1872 to 1904. He sends greetings to his old friends of the Evening Service and Special Service choirs, and would like them to know that he is still very much alive.

CONTENTS

	Page
The Visit of the New York Symphony Orchestra ...	297
The Symphonic Works of W. H. Bell. By M. van Someren-Godfery	297
Expression and Diction. By Agnes J. Larkcom ...	299
Modern British Composers—X. Ralph Vaughan Williams *(continued)*. By Edwin Evans	302
Interludes. By 'Feste'	305
The Organ Works of Bach.—II. The Weimar Period (*continued*). By Harvey Grace	308
Sedley Taylor, 1834-1920. By Edward J. Dent ...	310
A French View of Brahms	311
New Light on Early Tudor Composers. VIII.—Simon Burton. By W. H. Grattan Flood	312
Occasional Notes	313
London Concerts. By Alfred Kalisch	313
The Musician's Bookshelf. By 'Feste'	315
The Bach Festival. By H. C. Colles	316
Opera in London. By Francis E. Barrett	317
Choral Notes and News. By W. McNaught... ...	329
Chamber Music for Amateurs	331
The Late Lady Elgar	331
Church and Organ Music	332
When were Musical Instruments first used in the Christian Church? By Clement Antrobus Harris...	332
New Church Music	333
New Music. By William Child	335
Letters to the Editor	336
Obituary	337
Sixty Years Ago	337
The Symphony and the Cinema. By Sydney Grew...	337
'Venus and Adonis' at Glastonbury	338
'Music and Letters'	338
The Making of Bells	339
Music in the Provinces	339
Musical Notes from Abroad	350
Miscellaneous	351
MUSIC:	
'O loving Saviour.' Anthem for Four Voices. By F. W. WADELY	321

TWO EXTRA SUPPLEMENTS are given with this number:—

1. *'Sir Eglamore.' Part-Song. Arranged for Mixed Voices and Pianoforte. By H. Balfour Gardiner.*
2. *Competition Festival Record.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BLAIR, HUGH.—Solemn Prelude. (No. 61, Original Compositions for the Organ, New Series). 1s.
—— Intermezzo. (No. 62, Original Compositions for the Organ, New Series.) 1s.
—— Capriccietto. (No. 63, Original Compositions for the Organ, New Series.) 1s. 6d.
—— Postlude. (No. 64, Original Compositions for the Organ, New Series.) 1s.

COLES, DOROTHY.—"Fain would I, Lord of grace." Hymn Tune. 1d.

EHRMANN, L. E. A.—Metrical Litany. Tune only. On Card. 1½d.

ELGAR, EDWARD.—"With proud thanksgiving." Chorus arranged from "For the Fallen." For S.A.T.B., with accompaniment for Military or Brass Band; Organ, or Pianoforte. Vocal Score, with Pianoforte Accompaniment. 6d.

REDMAN, D.—Office for the Holy Communion. In F. (Credo in unison.) 1s.

ROBERTS, W. H.—"Lord of our Faith." Hymn and tune "Eirianedd." English and Welsh words. Staff Notation and Tonic Sol-fa together. 2d.
—— "Morio'r wyf o don i don." Hymn and tune "Abergwili." Welsh words only. Staff Notation and Tonic Sol-fa together. 2d.

SCHOOL MUSIC REVIEW (No. 335) contains the following music in both notations:—"Orpheus with his lute." Unison Song. ARTHUR S. SULLIVAN.

SHORE, ROYLE.—Plain Chant for Holy Communion. From the Vatican Kyriale "Missa de Angelis." (No. 7, Diocesan Music for Congregational Singing.) 3d.

TONIC SOL-FA SERIES:
No. 2315. "The De'il's awa' wi' the Exciseman." Arranged as a Four-part song by E. T. SWEETING. 2d.
No. 2316. "No shadows yonder." Chorus, Tenor Solo and Quartet from "The Holy City." A. R. GAUL. 1½d.
No. 2317. "They that sow in tears." Chorus from "The Holy City." A. R. GAUL. 2d.
No. 2318. "Thine is the Kingdom." Chorus from "The Holy City." A. R. GAUL. 2d.
No. 2320. "The Lord is my strength." Short Anthem for Easter. S. COLERIDGE-TAYLOR. 2d.

TYSOE, A. C.—"Love Divine, all loves excelling." Hymn. (No. 970, Novello's Parish Choir Book.) 1½d.

WADELY, F. W.—"O loving Saviour." Anthem. (No. 927, *Musical Times.*) 1½d.

PUBLISHED FOR THE H. W. GRAY CO., NEW YORK.

DICKINSON, C.—Symphony for the Organ. ("Storm King.") $2.50.

GAUL, H. B.—"God's Heaven." Negro Spiritual for T.T.B.B. 10 cents.
—— "Little David." Negro Spiritual for T.T.B.B. 10 cents.
—— "Swing low, sweet Chariot." Negro Spiritual for Baritone Solo and Chorus (T.T.B.B.). 12 cents.
—— "Wheel in a wheel." Negro Spiritual for Tenor Solo and Chorus (T.T.B.B.). 10 cents.

LUTKIN, P. C.—"The Lord is my Shepherd." Chorus for S.S.A. 20 cents.

VEACO, J. G.—"Dirge." For Organ. 50 cents.

WEBBE, W. Y.—"Indian Lullaby." Song for Mezzo-Soprano. 60 cents.
—— "The Song of the Metro-Gnome. Two-part Song. 12 cents.

WOOD, D. D.—"Gently fall the shades of evening." (Ave Maria.) Part-Song for S.S.A.A. 10 cents.

JUST PUBLISHED.

THREE
CHORALE PRELUDES
FOR THE ORGAN.

1. ST. PETER.
2. DARWELL'S 148TH.
3. THEME BY TALLIS.

COMPOSED BY

HAROLD E. DARKE
(OP. 20).

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

THREE CHORALE PRELUDES
FOR THE
ORGAN.

1. WINCHESTER NEW. 2. BURFORD.
3. ST. MICHAEL.

COMPOSED BY

JOHN E. WEST.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

FOR SALE.—FULL SCORES, VOCAL SCORES, PIANOFORTE CONCERTOS, SOLOS, AND ORCHESTRAL PARTS. A. M. Gifford, Cowlinge Place, near Newmarket.

FOR SALE.—A VIOLONCELLO. Write "Music." *Weekly News*, Wellington, Somerset.

TENOR WANTED for St. Patrick's Cathedral, Dublin. Applications to be sent to the Succentor, who will give full particulars

ORGANIST - CHOIRMASTER WANTED.—Presbyterian Church, Belgravia. £40. Sunday and one week-night. Apply, by letter, Rev. K. Williamson, 26, Arlington Gardens, W.4

THE MUSICAL TIMES
ANNUAL SUBSCRIPTION (WHICH INCLUDES POSTAGE), FIVE SHILLINGS, PAYABLE IN ADVANCE.

CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with every Advertisement.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

TUESDAY, MAY 18 (FIRST POST).

CYRIL SCOTT

NEW
Transcriptions for Organ

BY

PURCELL J. MANSFIELD.

	PRICE NET. s.	d.
Passacaglia - - - - - (Pastoral Suite, No. 5).	2	0
The Wild Hills of Clare / All through the Night (From "British Melodies" for the Pianoforte).	2	0

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET, LONDON, W. 1.

CHORALE PRELUDES FOR THE ORGAN

BY

C. HUBERT H. PARRY.

FIRST SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES), NO. 1.

CONTENTS.

1. CHORALE PRELUDE on "Dundee."
2. CHORALE PRELUDE on "Rockingham."
3. CHORALE PRELUDE on S. S. Wesley's "Hampton."
4. CHORALE PRELUDE on the "Old 104th."
5. CHORALE PRELUDE on "Melcombe."
6. CHORALE PRELUDE on "Christe Redemptor omnium."
7. CHORALE PRELUDE on "St. Ann's."

SECOND SET.

ORIGINAL COMPOSITIONS FOR THE ORGAN (NEW SERIES), NO. 45.

CONTENTS.

1. CHORALE PRELUDE on "Croft's 136th."
2. CHORALE PRELUDE on "Martyrdom."
3. CHORALE PRELUDE on "St. Thomas."
4. CHORALE PRELUDE on "St. Mary."
5. CHORALE PRELUDE on "Eventide."
6. CHORALE PRELUDE on "St. Cross."
7. CHORALE PRELUDE on "Hanover."

PRICE THREE SHILLINGS AND SIXPENCE EACH SET.

London: NOVELLO AND COMPANY, Limited.

"Such settings as these cannot do otherwise that tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891
"Admirably adapted to meet the requirments of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.
Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER.

HARVEST ANTHEMS.	Staff Notation.	Tonic Sol-fa.
Sing to the Lord of Harvest	3d.	2d.
While the earth remaineth	3d	2d.
Blessed be the Name of the Lord	3d	2d.
SERVICES.		
SERVICE IN G	1/6	1s.
Or, separately :—		
Te Deum	3d.	2d.
Benedicite, omnia Opera	2d.	2d.
Benedictus	2d.	2d
Jubilate	3d.	2d.
Office for the Holy Communion	8d.	6d.
Pater Noster from the above	2d.	2d.
Amen ditto	1d.	1d.
Magnificat and Nunc dimittis	3d.	2d.
SERVICE IN CHANT FORM (No. 1)	1s.	8d.
Or, separately :—		
Te Deum, &c., with Kyrie	3d.	2d.
Office for the Holy Communion	6d.	4d.
Magnificat and Nunc dimittis	3d.	2d.
Te Deum in B flat	3d.	2d.
Magnificat and Nunc dimittis in C (partly Unison)...	3d.	1½d.
Magnificat and Nunc dimittis in D	3d.	2d.
ORGAN.		
Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use) ...	1/6	1s.

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR WHITSUNTIDE

AND OTHER SEASONS.

BY

EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

TE DEUM LAUDAMUS, IN E	3d.
BENEDICITE, IN E	2d.
BENEDICTUS AND JUBILATE, IN E...	3d.
CANTATE DOMINO, IN E AND ... ... } DEUS MISEREATUR, IN E ... ... }	4d.
COMMUNION SERVICE, IN E	6d.

ANTHEMS.

IF YE LOVE ME—Two VOICES	3d.
I WILL MAGNIFY THEE	4d
I WAS GLAD—(FESTIVAL)	4d.
,, ,, TONIC SOL-FA	2d.
O HOW AMIABLE—SOPRANO SOLO AND CHORUS	4d.
THE LORD IS MY SHEPHERD...	3d.

London: NOVELLO AND COMPANY, Limited.

PROGRESSIVE STUDIES

FOR THE VOICE.

WITH PIANOFORTE ACCOMPANIMENT.

BY

GEORGE HENSCHEL.

IN TWO PARTS.

		s.	d.
PART 1.	High Voice	2	6
,,	Medium Voice	2	6
,,	Low Voice	2	6
PART 2.	High Voice	2	6
,,	Medium Voice	2	6
,,	Low Voice	2	6

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S
Sunday School Anniversary Music
ANTHEMS.

*Sun of my Soul	J. H. ADAMS
†Thine for ever	H. ELLIOT BUTTON
†I love to hear the story	MYLES B. FOSTER
†Lord, Thy children guide and keep	J. H. MAUNDER
†Hosanna we sing	JOHN E. WEST

Price Threepence each.

† Tonic Sol-fa, 1½d. each. * Tonic Sol-fa, price 2d.

HYMNS AND TUNES.

SET I.

No.		
1.	Come, children, on and forward	GEORGE C. MARTIN
2.	For the freshness of the morning	LADY EUAN-SMITH
3.	I love to hear the story	FREDERIC CLAY
4.	Come, O come! in pious lays	J. STAINER
5.	Thine for ever! God of Love	W. C. HARVEY
6.	Jesu, Whom Thy children love	H. ELLIOT BUTTON
7.	Sweetly o'er the meadows fair	F. A. CHALLINOR
8.	Would you gain the best in life	C. J. MAY
9.	On our way rejoicing	WALTER B. GILBERT
10.	Now the daylight goes away	J. ADCOCK

SET II.

1.	Again the morn of gladness	J. STAINER
2.	The Angels' Song	ALBERTO RANDEGGER
3.	Forward, Christian children	ALFRED MOFFAT
4.	The Golden Shore	J. STAINER
5.	Saviour, blessèd Saviour	JOHN E. WEST
6.	Enter with thanksgiving	F. H. COWEN
7.	Man shall not live by bread	J. VARLEY ROBERTS
8.	Stars, that on your wondrous way	J STAINER
9.	The day is past and over	JOSEPH BARNBY
10.	God will take care of you	FRANCES R. HAVERGAL

SET III.

1.	We march, we march, to victory	JOSEPH BARNBY
2.	Hark! hark! the organ loudly peals ...	GEORGE J. BENNETT
3.	O what can little hands do	H. ELLIOT BUTTON
4.	While the sun is shining	T. ADAMS
5.	I love to hear the story	H. J. GAUNTLETT
6.	The roseate hues of early dawn	A. SULLIVAN
7.	Lord, Thy children guide and keep	A. S. COOPER
8.	In our work and in our play	F. WESTLAKE
9.	The Beautiful Land	J. STAINER
10.	Gentle Jesus, meek and mild	J. STAINER

SET IV.

1.	The boys and girls of England	J. STAINER
2.	The crown is waiting	J. STAINER
3.	The City of Light	E. J. TROUP
4.	He dwells among the lilies	LADY EUAN-SMITH
5.	God is in Heaven! Can He hear	H. ELLIOT BUTTON
6.	The Good Shepherd	J. STAINER
7.	A little kingdom I possess	R. S. NEWMAN
8.	Raise your standard, brothers	E. J. TROUP
9.	Flowers	ALBERTO RANDEGGER
10.	Jesus, tender Shepherd, hear me	HORATIO PARKER

Both Notations, price Fourpence per Set.

Words only, 5s. per 100.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

EDITED BY SIR FREDERICK BRIDGE, C.V.O.

THE CRYES OF LONDON

HUMOROUS FANCY

THREE SETTINGS FOR S.A.T.B. BY

(1) RICHARD DEERING, (2) ORLANDO GIBBONS,

AND

(3) THOMAS WEELKES.

NOS. 1 AND 2, PRICE 6d. EACH; NO. 3, PRICE 4d.

String Parts may be had on hire.

The Daily Telegraph says:

". . . What Sir Frederick Bridge doesn't know about the great madrigal period in English music is surely not worth knowing. . . . Once more he puts us all in his debt by the publication of 'The Cryes of London.' . . . Perhaps the most attractive of the three is Richard Deering's: 'Have ye any wood to cleave?' Sung by a bass voice to a beautiful tune, is one of the many delightful details that make up this patch-work composition. The variety of songs and cryes is bewildering."

LONDON: NOVELLO AND COMPANY, LIMITED.

A

WESTMINSTER PILGRIM

BY

SIR FREDERICK BRIDGE.

Three-hundred-and-sixty pages, Large Demy 8vo, with a Frontispiece in Colour by Sir LESLIE WARD, numerous Illustrations, and a special Portrait of the Author by Sir WILLIAM RICHMOND, K.C.B., R.A.

CLOTH, GILT, SIXTEEN SHILLINGS NET.

OPINIONS OF THE PRESS.

DAILY GRAPHIC.

Under the happy title of "A Westminster Pilgrim" Sir Frederick Bridge has narrated in a vivacious manner many of the most outstanding events of his distinguished career. The volume has qualities which make it an important contribution to the history of music in England.

EVENING STANDARD.

The book must be read to be appreciated. Stories wrenched from their context do less than justice to the personality which pervades the volume

WESTMINSTER GAZETTE.

Sir Frederick Bridge's retirement from the organ-loft at Westminster Abbey has enabled him to complete a delightful volume of reminiscences. Is a most readable book—a big one, too. Every page bristles with good things, and it would take much space to do justice to them even in a general survey.

EVENING NEWS.

Sir Frederick Bridge's own story of his long life in the service of the Church and its music is told at length; and a very beautiful spirit of devotion to his life's task runs through the pages.

ORGANIST AND CHOIRMASTER.

This is indeed a notable book, and one which stands—and probably will stand—somewhat by itself in the whole range of English autobiographical literature; . . . it is full of humour from cover to cover.

MUSICAL STANDARD.

Concerning the book itself, it ought in justice to be added that it is a very full record of an active musical life. It is admirably arranged, excellently printed, and copiously illustrated. The "get-up" generally is all that could be desired, and one handles it with infinite pleasure.

MUSIC TRADES REVIEW.

From first to last the book is of intense interest. It is of great historical value . . . and makes exceedingly pleasant reading . . . Music-lovers must not consider their libraries complete until this new volume has been added.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S MUSIC FOR SMAL

	Full Orchestra.	Small Orchestra.	Full Score.	Piano. Conductor.	Violin Conductor.	Piano. Solo.	Piano. and Violin.	Violin 1mo.	Violin 2do.	Viola.	Cello and Basso.	Cello.	Basso.
Bennett, "Eventide"	...	3/-	...	...	...	1/6	...	6d.	6d.	6d.	...	6d.	3d.
Carse, "Gavotte"	...	4/-	...	...	...	1/6	...	6d.	3d.	3d.	6d.	...	...
Coleridge-Taylor, "Four Characteristic Waltzes"	...	13/-	...	...	...	2/6	...	1/6	1/6	1/6	1/6	...	...
" "Prelude" ... ... } " 2nd Entr'acte, "Nero" }	12/-	...	...	2/-	...	2/-	...	6d.	6d.	6d.	...	6d.	6d
" "Intermezzo," "Nero" } " "Singing Girls' Chorus" }	5/6	...	...	6d.	...	1/6	...	6d.	6d.	6d.	...	6d.	3d.
" Finale ... ... } " 1st Entr'acte, "Nero" }	12/9	...	...	1/6	...	2/-	...	1/-	6d.	6d.	...	6d.	6d.
" "Eastern Dance," "Nero"	8/9	...	...	1/-	...	2/-	...	6d.	6d.	6d.	...	6d.	6d.
" "Novelletten," No. 1 ...	...	2/9	2/6	...	...	...	2/-	6d.	6d.	6d.	...	6d.	6d.
" " " 2 ...	...	2/9	2/6	...	...	...	2/-	6d.	6d.	6d.	...	6d.	6d.
" " " 3 ..	...	2/9	2/6	...	...	...	2/-	6d.	6d.	6d.	...	6d.	6d.
" " " 4 ...	...	4/3	2/6	...	...	...	2/-	1/-	1/-	1/-	...	6d.	6d.
Cowen, "Four English Dances" ...	...	15/-	...	...	...	2/6	...	1/6	1/6	1/6	1/6	...	...
" " ...	18/-	...	...	...	...	2/6	...	1/6	1/6	1/6	1/6	...	...
" "May" ("Months," No. 5)	3/-	...	...	...	...	2/-	...	3d.	3d.	3d.	...	6d.	3d.
" "June" (" " 6)	3/6	...	...	...	...	2/-	...	3d.	3d.	3d.	...	3d.	...
" "September" (" " 9)	7/6	...	...	...	...	2/-	...	6d.	6d.	6d.	...	6d.	6d.
" "December" (" " 12)	5/9	...	...	...	...	2/-	...	3d.	3d.	3d.	...	3d.	3d.
" "Menuet d'Amour"	4/3	...	3/6	...	...	1/6	...	6d.	3d.	3d.	6d.	...	...
Davies, "Solemn Melody" (strings and organ)	...	1/9	2/-	...	...	1/6	...	3d.	3d.	3d.	...	3d.	3d.
" " (full orchestra)	5/-	...	3/-	...	...	1/6	...	3d.	3d.	3d.	...	3d.	3d.
Elgar, "Chanson de Matin"	...	3/-	2/6	6d.	...	1/6	...	3d.	3d.	6d.	...	3d.	3d.
" "Chanson de Nuit"	...	2/9	2/6	6d.	...	1/6	...	3d.	3d.	3d.	...	3d.	3d.
" "Pleading" (Song), in G ...	...	3/-	...	...	3d.	...	...	3d.	3d.	3d.	3d.	...	...
" "Serenade" ("Wand of Youth")	...	1/9	...	1/-A	...	1/6	...	3d.	3d.	3d.	6d.	...	...
" "Romance"*	7/-	...	...	...	...	...	...	6d.	6d.	6d.	...	6d.	6d.
" "Canto Popolare"	...	4/9	3/-	...	...	...	2/-	3d.	6d.	6d.	6d.	...	...
Fletcher, "Bagatelles" (strings only)	...	2 6	...	...	...	2/-	...	6d.	6d.	6d.	1/-	...	...
Gounod, "Green Hill," in E flat ...	...	3/6	...	6d.	...	...	...	3d.	3d.	3d.	3d.	...	...
Haynes, "Westwood Gavotte" ...	4/9	...	...	...	...	...	2/-	6d.	6d.	6d.	6d.	...	...
Holbrooke, "Souvenir de Printemps"	...	3/3	...	...	...	2/-	...	3d.	3d.	3d.	6d.	...	...
Holst, "Greeting"	...	3/3	...	...	...	...	2/-	3d.	3d.	3d.	6d.	...	...
Ireland, "Bagatelle"	...	5/9	...	...	...	...	2/-	6d.	6d.	6d.	6d.	...	...
Johnson, "Elves," "Faerie Suite" No. 1	...	6/-	...	1/-	...	...	...	6d.	6d.	6d.	...	6d.	6d.
" "Pavane"	...	5/-	...	6d.	...	1/6	...	6d.	6d.	6d.	6d.	...	...
Kreuz, "Conversation Amoureuse"...	...	5/-	...	1/-	...	2/-	...	6d.	6d.	6d.	1/-	...	...
Lemare, "Andantino"	...	4/3	...	1/-	...	1/6	...	6d.	6d.	6d.	6d.	...	...
" "Chant sans Paroles" ...	...	3/9	...	...	6d.	1/6	...	3d.	6d.	6d.	...	3d.	3d.
" "Menuet Nuptiale"... ...	...	3/3	...	6d.	...	...	...	3d.	3d.	3d.	6d.	...	...
Mackenzie, "Benedictus"	3/6	...	...	...	...	...	2/-	6d.A	A	6d.	6d.	...	...
Rameau, "Gavotte"	4/6	...	...	.	...	1/6	...	3d.	3d.	3d.	6d.	...	...
Reed, "Serenade" ("Suite Venitienne")	...	3/6	...	6d.	...	3/-	...	3d.	3d.	3d.	6d.	...	...
Roëckel, "Graceful Dance"	5/-	...	...	...	...	2/-	...	6d.	6d.	6d.	6d.	...	...
Wareing, "Summergold Gavotte" ...	5/6	...	...	...	...	2/-	...	6d.	6d.	6d.	6d.	...	...
Wendt, "Air de Ballet"	5/6	...	...	1/-	...	2/-	...	6d.	6d.	6d.	...	6d.	6d.
West, "Intermezzo"	...	3/9	...	6d.	...	...	1/6	6d.	6d.	6d.	6d.	...	...
" "Marjorie Gavotte"	4/3	...	...	...	...	2/-	...	6d.	6d.	6d.	6d.	...	...
" "Maypole Dance"	10/-	...	...	1/6	...	2/-	...	6d.	6d.	6d.	...	6d.	6d.
Wolstenholme, "Allegretto"	4/6	...	...	...	...	1/6	...	6d.	6d.	6d.	6d.	...	...

N.B.—Parts marked A are printed together. Parts marked B are printed together. Parts marked C are p

‡ Transposed

RCHESTRAS. SUITABLE FOR CINEMAS, &c.

Oboi.	Clarinetti.	Fagotti.	Corni 1 & 2.	Corni 3 & 4.	Trombe.	Cornetti.	Tromboni 1 & 2.	Trombone 3.	Euphonium.	Tuba.	Timpani.	Cassa.	Piatti.	Side Drum.	Triangle.	Tambourine.	Harp.	Solo-Cornet.	Organ.	Harp or Piano.	Bells.
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	6d.	...	3d.	...	...
3d.	6d.	3d.	6d.	...	...	3d.	...	3d.	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
1/-	1/6	1/-	1/-	...	1/-	...	...	...	...	...	6d.	...	...	...	...	...	...	...	...	...	...
1/-	1/-	1/-	1/-	1/-	6d.	...	6d.	6d.	...	6d.	6d.	6d.A	A	A	A	...	6d.	...	...	...	...
6d.	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	...	3d.	...	6d.	...	...	...	...
1/-	1/-	1/-	1/-	1/-	6d.	...	6d.	6d.	...	6d.	6d.	6d.B	B	3d.	B	...	6d.	...	...	...	...
†6d.	6d.	6d.	6d.	6d.	6d.	...	6d.	3d.	...	3d.	6d.A	6d.B	B	A	3d.C	...	6d.	...	...	...	C
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.A	A	...	...	...	...	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.A	A	...	...	...	...	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.A	A	...	...	...	...	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.A	A	...	...	...	...	...
1/-	2/-	1/-	1/-	...	...	...	6d.	6d.	...	...	6d.	6d.A	...	...	A	...	...	...	...	...	...
1/6	1/6	1/6	1/6	1/-	1/-	‡1/-	6d.	6d.	...	...	6d.	6d.A	...	...	A	...	...	...	...	...	...
3d.	3d.	3d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
6d.	6d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.
6d.	6d.	6d.	6d.	6d.	6d.	...	6d.	3d.	...	3d.	3d.	...	...	3d.A	A	...	...	...	...	...	...
3d.	6d.	6d.	6d.	6d.	3d.	...	3d.	3d.	...	3d.	3d.	...	...	...	...	...	3d.	...	3d.	...	3d.
3d.	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	6d.	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	6d.	...	...
3d.	6d.	6d.	3d.	3d.	...	...	3d.	3d.	...	3d.	3d.	3d.	...	...	...	...	...	...	6d.	...	...
3d.	3d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.	...
3d.	3d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	3d.	...
...	3d.	3d.	3d.	...	...	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	6d.	...
...	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	A	...	...	...	...
6d.	6d.	6d.	6d.	6d.	...	...	6d.	6d.	...	...	6d.	...	...	...	...	...	...	...	...	...	...
3d.	6d.	6d.	6d.	...	...	...	...	...	...	...	3d.	...	...	...	...	...	6d.	...	...	...	...
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
A	3d.	3d.	3d.	3d.B	...	B	3d.C	C	...	...	C	...	...	...	...	...	6d.	6d.	...	...	...
6d.	6d.	3d.	6d.	...	...	3d.	...	...	...	...	3d.	...	...	...	...	...	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	...	...	...	...	...	...	...	...	...	3d.	...	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
6d.	6d.	6d.	6d.	...	...	6d.	3d.	...	...	...	6d.	...	...	...	...	...	...	...	...	...	...
3d.	6d.	6d.	6d.	...	...	6d.	3d.	...	...	...	3d.	...	...	...	3d.A	A	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	6d.	...	3d.	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
...	6d.	...	...	...	...	6d.	...	6d.	...	...	6d.A	...	...	...	A	...	...	...	...	...	...
3d.	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
3d.	3d.	3d.	6d.	...	...	...	3d.	...	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
...	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
6d.	6d.	6d.	6d.	...	...	3d.	...	...	3d.	...	3d.	...	...	...	...	...	...	...	...	...	...
6d.	6d.	3d.	3d.	3d.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
...	6d.	6d.	6d.	...	...	6d.	...	...	...	...	6d.A	...	...	...	A	...	...	...	...	...	...
6d.	6d.	6d.	6d.	...	...	6d.	3d.	...	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
6d.	6d.	3d.	6d.	...	...	6d.	...	...	...	...	3d.	...	...	...	...	...	...	...	...	...	...
3d.	3d.	3d.	3d.	...	...	3d.	...	...	...	...	3d.	...	...	...	...	...	...	...	...	...	...
3d.	6d.	3d.	6d.	...	...	3d.	...	...	...	...	3d.A	...	...	...	A	...	...	...	...	...	...
1/-	1/-	1/-	6d.	...	...	6d.	6d.	6d.	...	6d.	6d.A	...	...	...	A	6d.	...	...	...	...	...
6d.	6d.	6d.	6d.	...	...	...	...	...	...	...	...	...	...	..	...	...	...	...	...	...	...

ether. † Oboe has the Melody. X Flute has the Melody. * For Solo part, *see* Pianoforte and Bassoon Copy, 2/6.
umpet Part.

Our Craftsman says:

"AND STILL THEY COME! TWO MORE TESTIMONIALS IN PRAISE OF OUR STRINGS."

"*I was very pleased to read through this one.*"—"It is with great pleasure I write to thank you for the Sample G String. I tried it at a concert last night and found that is has a beautiful tone and is very responsive. I have had great trouble to obtain durable strings, and it is a treat at last to find something of real British manufacture. I shall patronise nothing else but your 'Cathedral' Brand of Strings, and shall certainly recommend them highly to all my friends.—BELLA N. BIRCH, 135, Bedford Street S., Liverpool."

"*Good, isn't it? And now you Violinists, just note this one.*"—"I received the 'A' Violin String and I was very pleased with the tone of it. Another good point about it, too, besides the splendid tone, is that it is not so clumsy to finger as the gut ones the shops are selling just at present.—ROBERT WEBSTER, 4, Christian Road, Preston."

"Nothing gives me greater pleasure than reading these fine testimonials as they come in day by day. A little bit of praise goes a long way, you know, and after all we craftsmen are just human—like yourselves. We take a genuine pride in making the 'Cathedral' and 'Summit' Strings the finest on the market. They are far superior to all foreign brands, and much cheaper. I like, too, the artistic way in which 'Cathedral' and 'Summit' Strings are packed. But actual trial satisfies everybody, and it is rapidly increasing our list of 'Cathedral' and 'Summit' Strings enthusiasts. Our offer of a Sample String is still open. Have you had yours? Write now."

Send for FREE Sample String.

This offer of a Sample String applies to Violin, Mandoline, and Banjo. State exact String required.

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N.4.

Telegrams: "CELLO, FINSPARK, LONDON." *Telephone: NORTH 2954.*

NEW CHAMBER MUSIC

BY

EDWARD ELGAR.

QUINTET

IN A MINOR

FOR PIANOFORTE AND STRINGS

(Op. 84).

PRICE SIXTEEN SHILLINGS.

QUARTET

FOR STRINGS

(Op. 83)

SCORE ... ... PRICE FIVE SHILLINGS.
PARTS ... ... ,, EIGHT SHILLINGS

SONATA

FOR VIOLIN AND PIANOFORTE

(Op. 82).

PRICE SIX SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

CONCERTO

IN E MINOR

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

PRICE SIX SHILLINGS.

Full Score and Orchestral Parts on hire only.

London: NOVELLO AND COMPANY, Limited.

OLD ENGLISH VIOLIN MUSIC

EDITED BY

ALFRED MOFFAT.

PREFATORY NOTE.

Although considerable attention has been given to the resuscitation of Church Music, Glees, and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured base for the harpsichord or organ; another favourite form was the *Concerto grosso.*

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

No.			s.	d.
1.	SONATA in G major	JAMES LATES	2	0
2.	SONATA in D minor	HENRY ECCLES	2	0
3.	SONATA in B flat major	WILLIAM BABELL	2	0
4.	SONATA in G minor	JOHN STANLEY	2	0
5.	SONATA in A major	JOHN COLLETT	2	0
6.	TRIO-SONATA in E minor	THOMAS AUGUSTINE ARNE	3	0
7.	SONATA in D major	RICHARD JONES	2	0
8.	TRIO-SONATA in D minor	WILLIAM BOYCE	3	0
9.	THREE PIECES	WILLIAM BOYCE	2	0
10.	SONATA in E major	CHARLES MACKLEAN	2	0
11.	SONATA in G minor	WILLIAM CROFT	2	0
12.	SONATA in D minor	JOSEPH GIBBS	2	0
13.	SONATA in D minor	JOHN HUMPHRIES	2	0
14.	SONATA in A minor	THOMAS VINCENT	2	0

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

THEME AND SIX DIVERSIONS

FOR FULL ORCHESTRA.

COMPOSED BY

EDWARD GERMAN.

Full Score, 21s.; String Parts, 9s.; Wind Parts, 23s.

JUST PUBLISHED.

Arrangement for Pianoforte Solo ... 3s. 6d.
,, ,, Pianoforte Duet ... 5s. 0d.

"A brilliant and genial new work—always very melodious, richly scored, and invariably distinguished by an atmosphere of romantic charm."—*Daily Chronicle.*

"The Diversions increase in interest. The Fourth and Sixth may be specially mentioned as being the perfection of musical light music."—*Morning Post.*

"Contrast is one of the leading features of the work, specially marked in the Third Diversion, which might illustrate a rural fête of bucolic frolic."—*Referee.*

"The delicate Second Diversion is a gem of joyous animation."—*Globe.*

"It is brilliant and cheerful, extremely clever, and has the spontaneity which can only be achieved by complete mastery of resource."—*Star.*

"It was full of grace, melodious, and, above all, lucidly expressed. The Fifth Diversion is a fine exposition of a valse theme."—*Weekly Dispatch.*

"The composer has lost none of his virility and joyousness—it is fresh open-air music."—*Observer.*

"Edward German's Theme and Six Diversions provide us with a whiff of sweet English briar-rose—very refreshing."—*World*

"It is a singularly smooth, and even delightful piece of work"—*Manchester Guardian.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

ENGLAND

AN ODE

BY

ALGERNON CHARLES SWINBURNE.

SET TO MUSIC FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

BY

ERNEST CAMPBELL MACMILLAN.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

TWO PASTORALS

COME YOU, MARY.

WHO WOULD SHEPHERD PIPES FORSAKE?

THE WORDS BY

NORMAN GALE.

THE MUSIC BY

ERNEST BRISTOW FARRAR

(Op. 21, Nos. 2 and 3).

TWO KEYS.

PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FOUR

SHAKESPEARE SONGS

1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY

REGINALD STEGGALL.

Op. 28.

PRICE, TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, LIMITED.

THE OFFICE FOR THE

HOLY COMMUNION

(KYRIE, RESPONSES TO COMMANDMENTS, CREDO, SANCTUS, BENEDICTUS, AGNUS DEI, GLORIA).

SET TO MUSIC IN THE KEY OF E MINOR

BY

BASIL HARWOOD

(Op. 28.)

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

NEW AND SUCCESSFUL SONGS

A. HERBERT BREWER—
When all the world is young.
In D (Compass, D to E) and F.
Price 2s.

S. COLERIDGE-TAYLOR—
Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—
The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—
Life's Highway.
In E flat (Compass, B flat to F).
Price 2s..

ERNEST FARRAR—
Brittany.
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

PERCY FLETCHER—
Hark! Hark! my Soul.
In C (Compass, A to C) and E flat.
Price 2s.

EDWARD GERMAN—
Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.
It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. G. ROSS—
A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J. WALKER—
My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.
The Summertime of Love.
In B flat (Compass, B flat to E flat), C, and D.
Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW SONG BY POLDOWSKI.

"DANS UNE MUSETTE"

(JEAN DOMINIQUE)

MEDIUM VOICE. FRENCH WORDS.

Price 2s. net cash.

OTHER SONGS BY POLDOWSKI PUBLISHED PREVIOUSLY:—
(Words by PAUL VERLAINE unless otherwise mentioned)

"L'ATTENTE." "BERCEUSE D'ARMORIQUE" (A. le Braz).
"BRUME." "CIRCONSPECTION." "COLOMBINE."
"CORTÈGE." "CRÉPUSCULE DU SOIR MYSTIQUE."
"CYTHÈRE." "DANSONS LA GIGUE." "EFFET DE NEIGE."
"FANTOCHES." "LE FAUNE." "L'HEURE EXQUISE."
"IMPRESSION FAUSSE." "MANDOLINE."
"NOCTURNE" (Jean Moréas).
"PANNYRE AUX TALONS D'OR" (Albert Samain).
SÉRÉNADE (A. Ratti). "SOIR" (Albert Samain). "SPLEEN."
"SUR L'HERBE."

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W.1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1.
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C. 4.—Saturday, May 1, 1920.

If you have room for an upright piano you have room for : : :

The Weber Small Grand Piano

Length: 4 ft. 10 ins., Width: 4 ft. 10 ins.

This instrument is the latest product of the famous Weber factory at Hayes, Middlesex. It is a triumph alike for its producers and for British craftsmanship, for never have any foreign makers succeeded in obtaining so rare a tone in an instrument of such limited proportions. Less than five feet in length, it occupies almost the same space as an ordinary upright piano, but has all the advantages of tone and :: appearance that characterise the Grand type of piano ::

The tone of the Weber Concert Grand Piano has made that instrument the choice of the world's chief pianists, and in this miniature model all the beauties of the Weber tone are preserved. This wonderful new piano may be seen and played in our showrooms; it is obtainable upon easy payment terms that make it as accessible as an upright piano.

THE AEOLIAN COMPANY, LTD.,
(Formerly the Orchestrelle Co.).
Aeolian Hall, 131-7, New Bond St.,
LONDON, W. 1.

ROGERS

There are other Pianos more widely advertised and better known than the Rogers, but there is none that is so irresistible in its appeal to the musician.

The Rogers Piano represents the careful development of an artistic ideal, and the musician is quick to realize the possibilities it offers him in its delicacy and responsiveness of touch and variations of tone-colour.

GEORGE ROGERS & SONS,
Showrooms and Music Studios: **60, BERNERS STREET, W. 1.**

THE ASSOCIATED BOARD

OF

THE ROYAL ACADEMY of MUSIC & THE ROYAL COLLEGE of MUSIC

FOR

LOCAL EXAMINATIONS IN MUSIC.

Patron—HIS MAJESTY THE KING.
President—H.R.H. THE PRINCE OF WALES, K.G.

ASSOCIATED BOARD:

ERNEST MATHEWS, ESQ., *Chairman.*

SIR ALEXANDER C. MACKENZIE, MUS. DOC., ST. AND., CANTAB., ET EDIN., LL.D., D.C.L., *Principal of The R.A.M.*
PROFESSOR HUGH P. ALLEN, M.A., MUS DOC., OXON., *Director of The R.C.M.*
OSCAR BERINGER, ESQ.
PROFESSOR PERCY C. BUCK, M.A., MUS. DOC.
EATON FANING, ESQ., MUS. DOC., CANTAB.
FREDERIC KING, ESQ.
SAXTON W. A. NOBLE, ESQ.
SIR WALTER PARRATT, C.V.O., M.A., MUS. DOC., OXON., CANTAB. ET DUNELM.
H. W. RICHARDS, ESQ., MUS. DOC., DUNELM.
PROFESSOR SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., MUS. DOC., CANTAB. ET OXON.
S. P. WADDINGTON, ESQ.
H. WESSELY, ESQ.

Secretary: JAMES MUIR, ESQ.
Bankers: BANK OF ENGLAND, WESTERN BRANCH, BURLINGTON GARDENS, LONDON, W. 1.

THE Board holds Examinations throughout the United Kingdom and in the Colonies in both Theoretical and Practical Music. The Examinations are of two kinds, "Local Centre" and "School." The Local Centre Examinations are carried out by two Examiners chosen almost exclusively from the Staffs of The Royal Academy of Music and of The Royal College of Music. The School Examinations are conducted by one Examiner.

The Subjects for Examination are comprised in the following list:—

GRAMMAR OF MUSIC.	ORGAN.	DOUBLE BASS.
RUDIMENTS OF MUSIC.	VIOLIN.	HARP.
HARMONY.	VIOLA.	WIND INSTRUMENTS.
COUNTERPOINT.	VIOLONCELLO.	SINGING.
PIANOFORTE.		

Local Centre Examinations (Syllabus **A**). Examinations in Theory held in March and November at all Centres. In Practical Subjects in March—April at all Centres; and in the London district and certain Provincial Centres in November—December also. **Entries** for the November—December Examinations **close Wednesday, October 13th, 1920.**

School Examinations (Syllabus B) held three times a year: viz., June—July, October—November, and March—April. **Entries** for the June—July Examinations **close** for Great Britain, **Wednesday, May 12th** (or, with extra fee, **May 20th**), **Irish Entries close May 5th** (or with extra fee, **May 13th**), **1920.**

Theory Papers set in past years (Local Centre *or* School) may be obtained from the Central Office, **price 6d. per annual set post-free.**

The Board offers annually **Six Exhibitions** tenable at The Royal Academy of Music or The Royal College of Music **for two or three years.** These Exhibitions are limited to Candidates under twenty years of age who fulfil certain conditions set forth in each Syllabus.

Syllabuses **A** and **B**, Forms of Entry, and any further information, may be obtained, post-free, from the Secretary—

JAMES MUIR,

TELEGRAMS:—"ASSOCIA, LONDON."
TELEPHONE:—MUSEUM 1710.

CENTRAL OFFICE: 14 & 15, BEDFORD SQUARE, LONDON, W.C. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C. 4.—Saturday, May 1, 1920.

MADE IN ENGLAND.

No. 928

THE MUSICAL TIMES

Price 4d.

FOUNDED 1844

JUNE 1, 1920

The WIGMORE HALL & PIANO GALLERIES Ltd.

J. VICTORS — E. H. DEBENHAM — F. S. OLIVER — F. H. RICHMOND — G. M. WRIGHT

HAVING acquired the West End Premises of Messrs. J. & J. Hopkinson, Ltd., are opening

NEW SHOW ROOMS AT

52, WIGMORE STREET

for the

Sale of Pianos

by the best

English Makers

WIGMORE HALL

32-40, WIGMORE STREET,

LONDON · W · 1

Tunings & Repairs effected by a skilled staff of Piano Makers.

Pianos Stored in a special storage warehouse which is kept at an even temperature throughout the year. Insurance included in the storage rates.

Piano Removals

by experienced men in our own motor vans.

TELEPHONE: MAYFAIR 1761.

The Name of

J. & J. HOPKINSON

Stands for the HIGHEST ATTAINMENTS in THE WORLD OF MUSIC

REMARKABLE FOR THE EXQUISITE QUALITY OF TONE

J. & J. HOPKINSON, LTD.,

44, FITZROY ROAD, PRIMROSE HILL, LONDON, N.W.-1

SONGS and MUSIC of DISTINCTION.

"The Harvesters' Night Song"
First introduced to the public by **Mr. NORMAN ALLIN**, the well-known Lancashire Bass. A great Blackpool favourite.

"The Minster Bell"
A song with a refrain that has positively jumped into fame. Ask your music dealer to play it over.

"Rest at Eventide"
An unusual combination of real musical merit and popular appeal. Suitable for all voices.

"My Lady Charming"
Charming by name and charming in character. Just a delightful little entr'acte for piano.

"Dream Sprite"
An intermezzo for pianoforte. Dainty in construction, melodious, and effective.

Of all Music Sellers, price 2/- net; or direct from the Publishers, post free, 2/1½.

THE NEWMAN PUBLISHING CO., Ltd.
7, Newman Street, London, W. 1.
THE MOST NOTED HOUSE FOR REALLY MUSICAL NUMBERS.

SAMES
HIGHEST QUALITY
GRAND & UPRIGHT
PIANOS

WILLIAM SAMES, LIMITED,
Ombersley Road :: BIRMINGHAM.
LONDON SHOWROOMS: 126 NEW BOND ST.

THE
SCHOOL MUSIC REVIEW
A Monthly Periodical devoted to the interests of Music in Schools.

PUBLISHED ON THE FIRST OF EVERY MONTH.

PRICE TWOPENCE
ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, TWO SHILLINGS AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 928.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

JUNE 1 1920

Price 4*d.*

UNDER THE PATRONAGE OF

HIS MAJESTY THE KING.

THE ORCHESTRA

OF THE

SYMPHONY SOCIETY

OF

NEW YORK

(CONDUCTOR: MR. WALTER DAMROSCH)

WILL GIVE

FIVE CONCERTS

IN

LONDON

DURING THE MONTH OF JUNE.

AT THE

QUEEN'S HALL

ON

MONDAY, JUNE 14, at Eight o'clock.
TUESDAY, JUNE 15, at Eight o'clock.
WEDNESDAY, JUNE 16, at Eight o'clock.
SATURDAY, JUNE 19, at Three o'clock.

AND AT

THE ROYAL ALBERT HALL

ON

SUNDAY, JUNE 20, at Three o'clock.

QUEEN'S HALL PERFORMANCES.

SINGLE TICKETS: Reserved, 12s., 8s. 6d., 5s. 9d.; Unreserved 3s. 6d. and 2s. 4d.

SUBSCRIPTION RATES: For the Performances at Queen's Hall on the Evenings of June 14, 15, 16, and on the Afternoon of June 19—£1 19s. for the series of four 12s. seats; £1 8s. for the series of four 8s. 6d. seats; £1 for the series of four 5s. 9d. seats. All Prices are inclusive of Tax.

THE UNRESERVED SEATS are not sold by Subscription.

THE SUBSCRIPTION SALE will be opened on Tuesday, May 25, and will be confined to Queen's Hall Box Office. All seats not sold on subscription by Wednesday, June 2, will be placed on general sale at regular prices, as above. Unreserved Seats will be on sale for all four performances on May 25, at Queen's Hall, Chappell's Box Office, Usual Agents, and at the offices of the WOLFSOHN MUSICAL BUREAU, 245, Oxford Street, W. 1.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

LECTURE by Mr. Frederick Corder "On the Evolution of Music from Bach to the present day," will be given on Wednesday, June 2, at 4.30.

FORTNIGHTLY CONCERTS, Saturdays, June 5 and 19, at 8.

ORCHESTRAL CONCERT, Queen's Hall, Wednesday, June 9, at 3.

L.R.A.M. September Examination. Last day for entry, June 30.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.

(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE PRINCE OF WALES, K.G.

Director: PROFESSOR HUGH P. ALLEN, M.A., Mus. Doc.

Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

The MIDSUMMER HALF-TERM will commence on Monday, June 7, 1920.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC

(CORPORATION OF LONDON).

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

SUMMER TERM COMMENCED MONDAY, 26TH APRIL.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s. per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

There are two Orchestral Classes, viz.:—Mondays, Preparatory Orchestra at 11 a.m., for beginners who ultimately join the Principal's School Orchestra which meets on Friday mornings.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c. may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

ADVANCE IN PRICES.

The prices of certain of the Novello publications were again advanced on April 1, 1919, but the charges are still unaltered in the advertisement columns.

THE ASSOCIATED BOARD
OF THE R.A.M. AND THE R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.
President: H.R.H. The Prince of Wales, K.G.

LOCAL CENTRE EXAMINATIONS (Syllabus A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 13th, 1920.

SCHOOL EXAMINATIONS (Syllabus B).

Held throughout the British Isles three times a year, viz., October-November, March-April, and June-July. Entries for the October-November Examinations close Wednesday, October 6th, 1920.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 6d. per annual set, post-free.

The Board offers annually SIX EXHIBITIONS tenable at The R.A.M. or The R.C.M. for Two or Three Years.

Syllabuses A and B, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,
14 & 15, Bedford Square, London, W.C. 1.

Telegrams: "Associa, London."

BIRMINGHAM & MIDLAND INSTITUTE.
SCHOOL OF MUSIC.

Visitor ... ... Sir Edward Elgar, O.M., Mus. Doc., LL.D.
Director ... ... Granville Bantock, M.A.

Session 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: Her Majesty Queen Alexandra.
President: Sir Thomas Beecham, Bart.
Principal: Dr. Adolph Brodsky.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss Marie Brema.

STANLEY WITHERS, Registrar.

MANCHESTER SCHOOL OF MUSIC.
Founded 1892.

Principal: Albert J. Cross, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.

All Branches of Music taught. Day and Evening Private Lessons.

Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.

Single Subjects taught. Prospectus from 16, Albert Square.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, Blomfield Crescent, Paddington, W. 2.

Founder: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., Arthur G. Bates.

LONDON COLLEGE OF MUSIC.
GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: His Grace The Duke of Leeds.

Board of Examination
Dr. Horton Allison, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
Dr. F. J. Karn, Mus. Bac. Cantab., Principal.
G. Augustus Holmes, Esq., Director of Examinations.
(Staff of Fifty-five Examiners. For full list *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in Scotland and Ireland in JUNE, and at all other Local Centres in JULY. Last days of entry, May 15th, and June 15th respectively.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date.

For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

THE INCORPORATED LONDON ACADEMY OF MUSIC,
22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3, and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.)

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ORCHESTRAL AND CHAMBER MUSIC CLASSES WEEKLY

Frequent Students' Concerts. Examination in Music and Elocution, July and December. Spong Rhythmic Dancing. For Prospectus and Examination Syllabus apply to the

Central Academy, 22, Princes Street, Cavendish Square, W. 1.

VICTORIA COLLEGE OF MUSIC.
LONDON.

Governors: Directors of the Victoria College Corporation, Ltd.

INCORPORATED 1891.

158, Holland Park Avenue, Kensington, W. 11.

President: The Most Hon. The Marquis of Anglesey.

Board of Examination:

Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.
Registrar: J. G. Cooper, Mus. Doc. Dunelm., F.R.C.O., A.R.C.M.
Robert Fox Frew, Mus. Doc. Dunelm.
Rev. Noel Bonavia-Hunt, M.A. Oxon.
Secretary: H. Portman Lewis.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.

SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.

ORCHESTRAL CLASS for Ensemble Playing, Thursdays, at 12 (noon). Terms, £1 11s. 6d. per course.

All communications to be addressed to The Secretary.

MUSICAL COMPOSITIONS REVISED.
Lyrics set to Music, Melodies Harmonized, Music Transposed and Copied, Band Parts Written, MSS. Prepared for Publication by a Master Hand. Accompaniments of Distinction Written to Songs, Etc. Many Testimonials Received.
Write, A. CARRINGTON BRIGGS,
Glenholme, The Common, Hessle, E. Yorks.

THE ART OF VOICE TRAINING.

MR. FIELD HYDE will conduct a

VACATION COURSE IN LIVERPOOL,

From Thursday, JULY 29, to AUGUST 6, 1920.

FOURTEEN LECTURE-DEMONSTRATIONS will be given, and the Course will include :—

1. A COMPLETE EXPOSITION OF VOICE-TRAINING METHOD.
2. COMPARISONS OF VARIOUS SYSTEMS WHICH ARE FOUNDED UPON DIVERSE THEORIES.
3. PRACTICAL DEMONSTRATIONS IN VOICE-TRAINING AND TEACHING.
4. PERMANENT NOTES (LETTERPRESS) OF THE VOCAL METHOD.
5. VOICE CHARTS, AND A COMPLETE SERIES OF EXERCISES AND STUDIES.

ETC., ETC.

Mr. Field Hyde's Method and the Course of Lecture-Demonstrations have had the recommendation of many of the best Authorities—Musical and Medical, Cathedral and University Organists, Conductors, Principals and Professors, of some of the greatest Musical Institutions, the Editors of the chief Musical Journals, and of *every* Teacher and Student who has attended the Course.

The following extracts are selected from amongst hundreds of similar spontaneous expressions of opinion :—

"The Course afforded me one of the MOST ENJOYABLE WEEKS I ever spent, the educational value of which I can never forget.—F. A. C."

"Your Course seems IDEAL in that it can be taken by teachers using different methods from your own. They must INEVITABLY BE BETTER TEACHERS afterwards.—F. B., L.R.A.M."

"You SOLVED, I might say, all my DIFFICULTIES, and I do not regret having travelled the thousand miles which I did, as the Course was worth it.—J. R."

"I have for many years been a keen reader, student, and teacher of music, but never in my experience have I thought anything so necessary to be said on the subject of singing and teaching, as that which you said (or revealed) in your recent delightful course. It is easy enough to define or explain a thing, it is another matter to make it understood.—A. E. R."

"I wish to say how much I enjoyed your holiday course. You score where others fail, in that you back up all you say or teach by demonstrations with your own or pupils' voices. I have attended a good many courses, but I can honestly say that yours BEATS THEM ALL, and easily too.—J. T. S., F.R.C.O., L.R.A.M."

"Your excellent course has *added greatly to my success* as a choir-trainer and adjudicator. It has brought me new engagements this month. Your splendidly-designed charts are extremely helpful in gaining experience. My candid opinion is that it is impossible to get better instruction.—T. J. M., L.R.A.M., F.T.S.C."

For Syllabus and full particulars, address *early application* to :—

MR. F. C. FIELD HYDE, 4, WIGMORE STUDIOS, 52, WIGMORE STREET, LONDON, W. 1.

ROYAL ACADEMY OF MUSIC.

A DEMONSTRATION LECTURE

on "Up-to-date Methods of Teaching Voice Production and Enunciation to Girls and Boys,"

By MR. JAMES BATES

(Lecturer on Voice-Culture, Phonetics and Class Singing at the Royal Academy of Music, for the London Education Committee, the Tonic Sol-fa College, to the Kensington High School (G.P.D.S.T.) Student Teachers, and at the Roedean School, Brighton), will be given at

DUKE'S HALL, ROYAL ACADEMY OF MUSIC,

On SATURDAY, JULY 10th, AT 11 o'clock.

Chairman : Mr. SYDNEY H. NICHOLSON, M.A., Mus. Bac. (Organist and Choirmaster, Westminster Abbey).

Organist : Dr. STANLEY MARCHANT, F.R.A.M. (Sub-Organist, St. Paul's Cathedral).

Choir of 225 girls—singing-class pupils of the lecturer—from Francis Holland School, S.W. ; Frognal School, N.W. ; Northampton School for Girls, "Queenswood," S.W. ; St. Mary's College, W. ; Winchester School for Girls ; Wycombe High School ; and 25 boys (London College for Choristers), will illustrate vocal practice recommended, and sing a selection of school songs by Sir H. Bishop, Dr. Walford Davies, Sir E. Elgar, H. Balfour Gardiner, Edward German, Handel, Sir A. C. Mackenzie, Sir Hubert Parry, Henry Purcell, Dr. Sweeting, Dr. Somervell, Geoffrey Shaw, Goring Thomas, and T. L. Vittoria.

Tickets (issued free to singing-class teachers and choir-boy trainers) can be had upon application, enclosing stamped addressed envelope, to Mr. James Bates, Royal Academy of Music, Marylebone Road, London, N.W. 1.

Particulars of Holiday Course of Lecture-Lessons to Teachers and Choir-trainers upon application to Mr. Bates as above.

COLLEGE OF VIOLINISTS.

LTD.

91, ST. MARTIN'S LANE, LONDON, W.C. 2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC

held in JUNE and DECEMBER

Syllabus on application to E. E. JACKSON Hon. Secretary.

County Borough of Huddersfield.

"MRS. SUNDERLAND" MUSICAL COMPETITIONS.

PRIZES FOR ORIGINAL MUSICAL COMPOSITIONS.

ADJUDICATOR ... GRANVILLE BANTOCK, ESQ., M.A.

UNACCOMPANIED CHORAL NUMBER FOR MALE VOICES.

1st Prize, £5 5s., and £5 towards cost of publication.
2nd Prize, £2 2s.

VIOLIN SOLO—1st Prize, £5 5s., and £5 towards cost of publication. 2nd Prize, £2 2s.

Compositions to be forwarded to the Secretary not later than July 1st.

For further particulars apply—
THOMAS THORP, Secretary, Technical College, Huddersfield.

BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 18TH TO 23RD, 1920.

GRAND PAVILION WINTER GARDENS.

£700 IN PRIZES.

SOLO, DUET, QUARTET, CHORAL, ORCHESTRAL, AND SCHOOL CHOIR COMPETITIONS.

Syllabus now ready. Price, 3d. Post free, 4½d.

May be had on application from the Hon. Secretary, LIONEL H. FRANCEYS, Empress Buildings, 91, Church St., Blackpool.

NATIONAL CONSERVATOIRE OF MUSIC.

FOUNDED 1895. INCOR. 1900.

Under direction of National Conservatoire Corporation (Ltd.), 149, Oxford Street, London, W. 1.
For Musical Examination and Education.
Warden : Professor ALEXANDER PHIPPS, Mus. Bac.
Diploma and Local Examinations in July.

MR. TRAVERS ADAMS returns thanks for letters Vocal Classes shortly resumed. Intending pupils will receive copy, gratis, of latest work, "Physical Development in Relation to Perfect Voice-Production." Apply, 158, Holland Park Avenue W.11

PIANO PLAYING KEPT UP without keyboard practising.

Not the least of the many benefits which the use of my System confers upon pianists is that of being able to keep "in practice" without keyboard practising.

Even when circumstances make keyboard work impossible for several months, definite progress is often made in touch, increased powers of execution, and in general command over the keyboard.

This is one of the many reasons why pianists of all grades of proficiency should take my Postal Course.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C. 1.

THE IDEAL METHOD OF MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,

SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

THE TECHNIQUER

For all Instrumentalists.

Invented and Patented by MR. R. J. PITCHER, Mus. Bac.

Copy of Testimonial from the renowned organist, Herbert F. Ellingford, Esq., Mus. Bac. (Oxon.), Organist of the Town Hall, Liverpool.

"I think your clever appliance for stretching the fingers is a most useful invention. Its regular use will help to maintain in a simple manner, facility and freedom of hand, wrist, and finger movements. It should be invaluable to organists, pianists, and stringed instrument players alike." HERBERT F. ELLINGFORD.

Send for full particulars and list of testimonials.

No earnest student should be without a Techniquer.

"Hand Development," post free, 7d. Set of 15 photos, 4s.

The Secretary, 33, Orchard Street, W. 1.

CHARLES TREE.

RECITAL-LECTURES ON VOCAL EASE.

Mr. Tree wishes to point out the fact that numerous teachers are now realising the success of the "speech into song" method. It is *infallible*. This may appear to be a bold statement, but if teachers generally will work on these lines Great Britain will stand still higher in the singing world. But to study month after month, year after year, on the "camouflage" so prevalent is a real tragedy. Then look at the vast number of young people who are trying to drift into the vocal profession through the wrong advice of so-called vocal teachers. Ninety per cent. of these should be engaged in some business or other career. Let them study the voice as amateurs certainly, but as a recreation from their ordinary walks of life.

Mr. Tree's book on "How to acquire ease of voice" (5s.).

If difficult to obtain, write direct to author.

Concerts, Lectures, &c.: Address, 29, King's Road, Chelsea, S.W. 3.

BRITISH MUSIC SOCIETY.

(NATIONAL AND INTERNATIONAL.)

19, BERNERS STREET, LONDON, W. 1.

Patron: THE RT. HON. A. J. BALFOUR.

President: THE LORD HOWARD DE WALDEN.

Hon. Director: DR. A. EAGLEFIELD HULL

£15,000 WANTED.

FOR THE FOSTERING AND ENCOURAGEMENT OF BRITISH MUSIC AT HOME AND ABROAD.

YOU CAN HELP

By sending a Donation to the Foundation Fund.

By becoming a Member.

(Membership is open to Professionals *and* Amateurs.)

By forming New Branches.

By assisting Centres and Branches already formed.

Full particulars from

THE GENERAL SECRETARY,

19, BERNERS STREET, LONDON, W. 1.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D. DEAN OF DURHAM.

Vice-Presidents:

THE VENERABLE ARCHDEACON OF MIDDLESEX.

THE REV. CANON W. DOUGLAS SPRINGETT, D.D. OXON.

THE REV. SIR GEORGE RALPH FETHERSTON, BART., J.P.

Warden:

DR. J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.

Chairman (Board of Examination):

DR. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.

BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

FIRST-CLASS UNIVERSITY MAN,

Highest references.

DESIRES POSITION OF VISITING MASTER IN HIGH-CLASS SCHOOL.

Piano, Singing, Harmony, &c. Pupil of Arthur de Greef, Granville Bantock, &c.

References from Josef Holbrooke, &c.

Only first-rate progressive institution entertained, and Midlands preferred.

"S. B.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W. 1.

PROFESSIONAL NOTICES.

MOUNTFORD SCOTT (TENOR).
Assistant Vicar-Choral, St. Paul's Cathedral.
44, Cranbrook Park, Wood Green, N. 22.

CHARLES T. BATCHELOR (BARITONE).
Oratorio, Recitals, Concerts, Receptions, &c.
10, Roche Road, Norbury, S.W. 16.

OSWALD PEPPERCORN (VOICE SPECIALIST).
Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W.1.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

MISS BETTY HADDOW
SOPRANO.
Available for Oratorios, Concerts, Cantatas, &c.
For vacant dates, write, 74, Ollerton Road, New Southgate, N. 11.

MISS LYDIA JOHN
A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

HERBERT TRACEY
(BASS-BARITONE).
Address (temporary): 5, Clarence Place, Clapton Square, N.E.

MR. MAURICE VICCARS
BARITONE.
41, Arvon Road, Highbury, N. 5.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

MR. W. H. BREARE
VOCAL ADVISER AND TEACHER OF SINGING
TO STUDENTS AND THE PROFESSION.
Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.
"The most complete guide to singing in English."—"Lancelot," in the *Referee*.
"One of the sanest of sane expositions."—*Musical Courier, N.Y.*
"Is a reliable expert in all branches."—*Gentlewoman.*
"A magnificent guide to both teachers and students."—*Eastern Morning News.*
"Do not hesitate to commend."—*Glasgow Herald.*
"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*
"Common-sense in all he utters."—*Leeds Mercury.*
"Is an acknowledged authority. . . ."—*Western Morning News.*
"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*
Address: "HERALD" BUILDINGS, HARROGATE.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.
COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.
*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

G. HUBI-NEWCOMBE
(LYRIC AUTHOR).
"Whisper and I shall hear" (Piccolomini), "Within your heart" (Trotère), "Love's Devotion" (A. F. Tate), "Heart's Delight" (Tosti), "A Summer Song" (Guy d'Hardelot), "I heard a Sweet Song," (Dorothy Foster), "Song of Gladness" (£100 Prize).
Adaptations and Translations. 1,200 Songs sold. 350 Adaptations.
Libretti for Cantatas, Operettas, Cycles, &c.
Of 350 Adaptations, not one failure to give great pleasure.
"OVERBURY," FURZE LANE, PURLEY, SURREY.

DR. NORMAN SPRANKLING
Mus. Doc. (Lond.); L.R.A.M.
CORRESPONDENCE COURSES:
(1) A.R.C.M. Paper Work.
(2) L.R.A.M. Paper Work.
(3) A.R.C.O. and F.R.C.O. Paper Work.
(4) Mus. Bac. and Mus. Doc. Degrees.
(5) Musical Appreciation.
For terms, lists of successes, &c., address—
48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

DURHAM MUS. BAC.
SEPTEMBER, 1920.
SPECIAL CORRESPONDENCE COURSES
For "FIRST" and "FINAL" Examinations.
DR. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

A.R.C.M. AND L.R.A.M.
CORRESPONDENCE COURSES
LATEST SUCCESSES:
A.R.C.M., APRIL, 1920.
Paper Work ... ... SEVEN.
Practical ... ... FOUR.
DR. NORMAN SPRANKLING, Mus. Doc. (Lond.); L.R.A.M.,
48, Linden Road, Redland, Bristol.

MUSICAL APPRECIATION.
A CORRESPONDENCE COURSE FOR TEACHERS
SPECIALLY ARRANGED BY
DR. NORMAN SPRANKLING.
This Course is intended to serve as a guide to Teachers, either in their Class-Work, or in their private teaching.
48, Linden Road, Redland, Bristol.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS. D. and MUS. B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five.* Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 39 " " "
MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

In response to many requests, MR. BIBBY begs to announce that he has prepared the following *additional* CORRESPONDENCE COURSES:
(1.) The "Mus. Bac." Degree.
(2.) A.R.C.O. and F.R.C.O. Paper Work
(3.) A.T.C.L. and L.T.C.L. Paper Work.
(4.) The Associated Board Examinations in Rudiments, Harmony, and Counterpoint.
(Address as above.)

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 370 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 32, Wigmore Street, W. 1.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.

DR. LEWIS' TEXT-BOOKS:

HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.

The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

L.R.A.M. and A.R.C.M.—TEACHING SINGING. Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.

RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.

"Tralee," Warwick Road, Cliftonville, Margate.

MEMORY.—MISS LILIAS MACKINNON, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W. 3.

KING'S COLLEGE, CAMBRIDGE.

A PREPARATORY SCHOOL for the Public Schools. Choir School for King's College Chapel. Inclusive Fees 70 guineas, reduced to £20 for CHORISTERS, who follow the regular curriculum.

A TRIAL OF VOICES to fill vacancies in the Choir will be held on Tuesday, July 20.

Candidates must have a good ear and good voice, and should be between 9 and 12 years of age.

For particulars apply to The Dean.

Names to be sent in not later that July 12.

KING'S COLLEGE, CAMBRIDGE.

There is a VACANCY in the CHOIR for an ALTO, either a Choral Scholar or Lay-Clerk. Choral Scholarships are tenable by those who intend to take a University Degree. The value of the Scholarship is £80 a year with certain allowances. The stipend offered to a Lay-Clerk is £140.

The COMPETITION will be held in July.

Applications to be sent in not later than July 12.

For further information apply to The Dean, King's College, Cambridge.

SOLO BOY REQUIRED, R.C. Church, Mayfair. Good Salary. Apply by letter to Vivian Stuart, Esq., 8, Phillimore Gardens, W. 8.

WESTMINSTER ABBEY.

There is a VACANCY in the Choir for an ALTO LAY-VICAR. Salary £200 per annum (minimum). Applications, stating age and experience and accompanied by three testimonials, to be sent to The Receiver-General, The Chapter Clerk's Office, The Sanctuary, Westminster Abbey, by June 10.

ST. MICHAEL'S COLLEGE, TENBURY.

ALTO LAY-CLERK WANTED. Two Choral services (Cathedral type) daily during school term-time. Salary £80. Opportunity for other work. Vacancy through preferment. Applications, stating age, qualifications, and experience, accompanied by three recent testimonials, to the Rev. The Warden, not later than June 12.

ALTO AND TENOR, St. Stephen's Church (adjoining Sydenham Hill Station, S.E. & C.R.). Two Services Sunday, and Friday rehearsal. £16. Apply Organist, 80, West Hill, Sydenham, S.E. 26.

TENOR WANTED.—£12. For Church in Wandsworth district. Good reader. Apply, "F. H.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ARMAGH CATHEDRAL.—TENOR WANTED. Salary, £100. Light week-day duty. Leisure for additional employment. Apply, with testimonials and references, Chapter Clerk, Cathedral Close, Armagh.

ST. ANNE'S, Wandsworth.—WANTED, TENOR and BASS, good readers (Solos, if required). Salary, £12 per ann. S. H. Ralph, Organist, 10, Aspley Road, Wandsworth, S.W. 18.

TENOR AND BASS WANTED for All Saints', Devonshire Road, South Lambeth. £12. Walter Attersoll, 21, Thurlestone Road, West Norwood, S. 2.

TWO BASSES and a TENOR.—£15. For St. Mary's Church, West Kensington. Apply at the Church, Fridays, 8-9, or by letter, W. H. Cuthbert Domney, County Chambers Bath Road, Hounslow.

BASS REQUIRED at Effra Road Unitarian Church, Brixton. Good reader essential. Two Sunday services and Friday practice. Salary £15. Apply, Organist, 14, Daysbrook Road, S.W., 2.

WANTED, immediately.—ORGANIST and CHOIR LEADER for St. Andrew's Presbyterian Church, Truro, Nova Scotia, Canada. Salary, 750 dollars. Splendid opportunity for teaching. Large Class assured in Voice Production and Piano. Predecessor's annual income from teaching about 2,500 dollars. Address, M. Cumming, Chairman Music Committee, St. Andrew's Church, Truro, N.S., Canada.

ORGANIST and CHOIRMASTER, with good qualifications and references, required for Holy Trinity Church, Tulse Hill, S.W. 2. Apply, by letter, to the Vicar.

ORGANIST and CHOIRMASTER REQUIRED for Wesleyan Church, Acton, W. 3. When writing state qualifications and other particulars to Secretary, 58, Birch Grove, Acton, W. 3.

WANTED, ORGANIST (voluntary), Unitarian Church, Avondale Road, Peckham. Apply to W. J. Cooley, 286, Lordship Lane, Dulwich, S.E. 22.

ORGANIST and CHOIRMASTER WANTED for West Bridgford Parish Church. Splendid opening for Teacher with Musical Degree. Delightful suburb, population 15,000. Applications, with testimonials and qualifications, to be addressed, The Rector, West Bridgford, Nottingham.

WANTED, ORGANIST, thorough musician. Apply, by letter, stating references and salary, Vicar, St. Paul's Vicarage, West Hartlepool.

ORGANIST

(CHURCH OF ENGLAND),

Late Organist and Choirmaster of Parish Church in Yorkshire, and now resident in London, is willing to act as voluntary assistant.

Write 'G. E. S.," 24, Nottingham Place, W. 1.

MUSIC-MASTER REQUIRES POSITION in Public or Private School. Thoroughly experienced in Teaching of Pianoforte, Organ, and Voice-Production. Write, Victor H. Burraston, Coniston, Hayward's Road, Cheltenham.

WANTED immediately, CONDUCTOR FOR G.W.R. Old Oak Choir (mixed voices). Apply for particulars to Hon. Sec., A. Martin, 17, Foliot Street, Shepherd's Bush, W. 12.

NORTH WALES.—Good Musical connection for DISPOSAL, including Mastership in large Girls' School. Subjects; Piano, Singing, Harmony, &c. Nearest offer to £150 accepted. Address, "C. D. M.," c/o Novello & Co., 160, Wardour St., W. 1.

EXPERIENCED ORGANIST open to deputise during August. Recitalist. "H. R.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ACCOMPLISHED MUSICIAN wishes to accompany a singer in practice. Coaching in interpretation of modern songs; hints on French, Italian and German diction. Terms, 5s. an hour. "S.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

FOR SALE.—ORGAN, 800 pipes, 2 manuals, 20 stops, full-pedal compass, 3 composition pedals, electrically blown or by hand; suitable for church, chapel, or large room. Box 659, *Advertiser*, Leicester.

FOR SALE.—An Upright GRAND PIANO by John Brinsmead. Handsome case, inlaid panel; magnificent tone. Price 48 guineas. Apply, "B.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

WANTED.—A PIANO PEDAL ATTACHMENT, Pneumatic, R.C.O. pattern. Send particulars to W. A. Rudling, 30, West Street, Prittlewell.

PLEYEL DIGITORIUM, 2½ octaves. Superbly made, mahogany, in well-made lined case for travelling. 10 guineas. 175, Clarence Gate Gardens, London, N.W. 1.

PART-SONGS (equal voices) FOR SALE. Good condition. Enclose stamp for catalogue. Apply, Mr. Wilfrid Shaw, 4, Hawarden Avenue, Wallasey, Cheshire.

BARITONES and BASSES should buy descriptive Song, "THE BULL FIGHT" (Oakley). Compass A to E. Price 2s. Weekes & Co., 14, Hanover Street, W. 1.

TENORS should buy the Song, "FAIRER THAN THE FAIREST FAIR" (Oakley). Compass C to A. Price 2s. Weekes & Co., 14, Hanover Street, W. 1.

TE DEUM IN F. MAGNIFICAT AND NUNC DIMITTIS IN F. 3d. each. By A. Toase. Novello & Co., Ltd.

TO COMPOSERS AND MUSIC PUBLISHERS.
WANTED—SONGS AND BALLADS, humorous and sentimental, for publication in newspapers; composer or publisher to retain copyright; liberal fees paid. Send songs and state amount of fee required to "Grandidge" (Dept. T), 41, Corporation Street, Manchester.

HAROLD REEVES'
OLD AND RARE MUSIC
AND
MUSICAL BOOKS.

CATALOGUE No. 20. Containing many interesting items. Instrumental Works by 18th Century Composers, Early English Organ Music, Harpsichord Music, Collections of Old Dances, some Wesley Items, a remarkable edition of "Thesaurus Musicus," Musical Manuscripts, a finely-bound copy of Vidal's rare work, "Les Instruments à Archet," and much else.

CATALOGUE, No. 22. Miscellaneous Second-hand Music of all kinds. Full Orchestral Scores, Organ Music, Music for the Piano, Violin, and other instruments. A Selection of Psalmody and Hymnody, Oratorios, &c.

*** *Above Catalogues post free on application.*

Call and inspect the unique stock displayed by HAROLD REEVES, at 210, Shaftesbury Avenue, London, W.C. 2.
(Next to Princes Theatre). 'Phone: Gerrard 8398.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.
DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.
ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: Cash, or instalments of 20s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to
THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.
London Address: 11, Ashlake Road, Streatham, S.W. 16.

JUST PUBLISHED.

By the author of "Orchestration," "A History of Music" (with Charles Villiers Stanford), &c.

Choral Orchestration

BY

CECIL FORSYTH.

WITH MUSICAL ILLUSTRATIONS.

Cloth, Price, 7s. 6d. net.

A practical text-book on the grounding in scoring compositions, especially anthems; a complete composition analysed bar by bar; musical difficulties considered; orchestral possibilities of each passage balanced against the other; orchestral execution explained.

London: NOVELLO AND COMPANY, Limited.
New York: THE H. W. GRAY COMPANY.

DR. RALPH H.
BELLAIRS'
Melodic and Rhythmic Primer
FOR THE PIANOFORTE.

There is in existence a multitude of pianoforte tutors, all of which follow well-known and stereotyped lines, which are rather out of date in the light of modern educational developments.

The "MELODIC AND RHYTHMIC PRIMER," by Dr. Bellairs, breaks essentially new ground, by making a definite appeal to the sub-conscious as well as to the conscious mind of the musical beginner.

No dry-as-dust finger exercises or scale studies are employed. Against such, the pupil naturally rebels, and only negligible progress results.

The basis of music being melody, harmony, and rhythm, it is obvious that a correct educational plan must embrace all three.

Ear and imagination need training as well as hand and fingers, which have hitherto had the lion's share of attention.

The object of this "PRIMER" is to eliminate drudgery by stimulating interest from the very outset.

Published in 2 parts, each 2s. net. Also complete, 3s. 6d. net.

LONDON:
ENOCH & SONS,
58, GREAT MARLBOROUGH STREET, W. 1.
Telegrams: ENOCOUSE, LONDON. Telephone: GERRARD, 5595.

MODERN CORR. COLLEGE.

PRINCIPAL:

MR. A. McALISTER, B.A. (CANTAB.).

MUS. BAC.

EXERCISE

1ST M.B.

FINAL B.A.

INTER. B.A.

SUCCESS

MATRIC

GUARANTEE COURSES—

A.R.C.O.	L.R.A.M.	Matric.	A.R.C.O. (Essay).
F.R.C.O.	A.R.C.M.	Mus. Bac.	Art of Teaching.
		B.A.	

201, ILKESTON ROAD, NOTTINGHAM.

CRYSTAL PALACE.

Great Handel Festival

JUNE 19, 22, 24, 26.

CHOIR AND ORCHESTRA OF 4,000.

SOLO BAND:

THE LONDON SYMPHONY ORCHESTRA.
(Principal Violin ... MR. W. H. REED).

Musical Director and Organist, MR. WALTER W. HEDGCOCK
Conductor, SIR FREDERIC COWEN.

SATURDAY, JUNE 19th—12.30 p.m.

GENERAL REHEARSAL.

ARTISTS:
MISS AGNES NICHOLLS.
MISS CARRIE TUBB.
MISS PHYLLIS LETT.
MR. WALTER HYDE.
MR. ROBERT RADFORD.

TUESDAY, JUNE 22nd—2.30 p.m.

"JUDAS MACCABÆUS."

ARTISTS:
MISS CARRIE TUBB.
MISS ESTA D'ARGO.
MISS PHYLLIS LETT.
MR. FRANK MULLINGS.
MR. ROBERT RADFORD.

THURSDAY, JUNE 24th—2.30 p.m.

"ISRAEL IN EGYPT" (SELECTION)

AND MISCELLANEOUS SELECTIONS.

ARTISTS:
MISS AGNES NICHOLLS.
MADAME KIRKBY LUNN.
MR. BEN DAVIES.
MR. WALTER HYDE.
MR. FREDERICK RANALOW.
MR. NORMAN ALLIN.

SATURDAY, JUNE 26th—2.30 p.m.

"MESSIAH"

ARTISTS:
MISS AGNES NICHOLLS.
MADAME KIRKBY LUNN.
MR. BEN DAVIES.
MR. ROBERT RADFORD.

During the Festival special services of Express Trains will run to the Crystal Palace from London Bridge, Holborn Viaduct, and Victoria Stations. The Services will commence at 11 a.m., and continue at intervals, the journey occupying about 15 minutes. A similar series of Return Trains will run from the Crystal Palace to London Bridge, Holborn Viaduct, and Victoria during the afternoon and evening.

Reserved Seats	...	REHEARSAL DAY ...	5s. to £1 11s. 6d.
,, ,,	...	FESTIVAL DAYS ...	10s. 6d. to £3 3s.
Unreserved ,,	...	REHEARSAL DAY ...	3s. 6d.
,, ,,	...	FESTIVAL DAYS ...	6s.

All Tickets include admission to Crystal Palace and Entertainment Tax.

Obtainable from BOX OFFICE, CRYSTAL PALACE (Central Entrance, Crystal Palace Parade), 'Phone: Sydenham 2180; or Chief Theatre Ticket Agencies.

ADMISSION 2s. 6d., PLUS 6d. TAX.

HENRY JAMES BUCKLAND, *General Manager.*

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

The following CANDIDATES were SUCCESSFUL at the HIGHER EXAMINATIONS held at the College in April last:

FELLOW (F.T.C.L.).

Thomas Edwin Teasdale Griffiths, F.R.C.O.

LICENTIATES (L.T.C.L.).

PIANOFORTE.—Sylvia R. Cleaver, Myrddin Harries, Gwyneth D. Harris, Stanley Hull, Archibald Oliver, Florence Page, Ethel H. Philibrown.

ORGAN.—Clifford Cartwright, F.R.C.O., George Parker, F.R.C.O.

ASSOCIATES (A.T.C.L.).

PIANOFORTE.—Enid M. Bishop, Frances E. Bocock, Lois R. Cremer, Eva Diamond, Alice M. Goff, Emlyn J. Jeremiah, Dorothy E. Lansdell, Rose Lewis, Mary McLellan, Gertrude M. Mackinlay, William H. Mills, Doris M. Morton, Irene M. Perossi, Clarice H. Sear, Amy Skinner, Dorothy G. Smith, Alice L. Warne.

ORGAN.—Reginald Cooper, A.R.C.O.

VIOLIN.—Gertrude T. Sherwin.

CERTIFICATES.

PIANOFORTE.—(With Honours) Cicely M. Butler, Dorothy G. Eves, Nora Langham, Doris M. Symon, Florence C. West.

ORGAN.—William R. Davey, Sheila A. Foxley.

The following SUCCESSFUL CANDIDATES were examined in the Dominions, South America, and India in 1919-20:

LICENTIATES (L.T.C.L.).

PIANOFORTE.—Gladys L. Albiez, Barbara Allen, Muriel Archer, Fanny Arenson, May I. E. Bagley, Doris M. Bettesworth, Beatrice V Briant, Phyllis M. Butcher, Grace Clement, Constance I. Coad, Alice M. Cobbledick, Gladys Colville, Olive Cox, Phyllis A. Crow, Peter G. Cruse, Mabel Currie, Mrs. Hannah Curtis-Cody, Leila Davies, Nettie Dennington, Sophia De Waal, Frederick V. Dugmore, Olive H. Duncan, Sylvia M. Dunford, Roska Ebneter, Una Etheridge, Mona F. Forsyth, Eva Friedman, Lilian G. Gaze, Enid S. Gillson, Lily Grant, Lily E. Hayes, Elizabeth J. Heintz, Gertrude F. A. Hesom, Frances Hinchey, Marie C. Hobbs, Doris M. Hodgson, Dorothy Hyam, Evelyn Jeffery, Sibyll Kaw, Hilda M. Lamb, Essie M. Lawson, Rachel Lewis, Margaret L. McDowell, Irene McGarry, Cecilia McLaughlin, Eileen McQuade, Ella Maher, Marjorie L. Malcolm, Eileen Mansfield, Dorothy Meares, Mary Mills, Vera M. Morgan, Evelyn L. Moses, Eva Mullan, Grace G. Mumford, Katie Nash, Martha Noonan, Ethel Norris, Violet A. O'Keeffe, Vera Parker, Ivy Pendlebury, Beryl Poulton, Phyllis M. Prins, Vera M. Pryce, Doris Purkis, Madeline N. Robbins Hellen K. Rutter, Dorothy Ryan, Margie Shanly, Thelma Shaw, Emily H. Smith, Lilian Smith, Hannah Spiro, Gertrude L. Thatcher, Annie G. Thomas, Margaret Thomson, Phyllis M. Tookey, Henry G. Trenerry, Alma M. Urquhart, Mary L. Vaudeau, Nancy M. Walsh, Claude S. Wearne, Doris de V. Williams, Ellen Williams, Grace B. Williams, Hermione L. Woodward.

SINGING.—Veronica Berry, Constance Bridges, Eileen Byrne, Beatrice T. Brown, Myra C. Van der Voost.

VIOLIN.—Leila Greig, Doris E. Halsall, Daniel E. Holz.

ORGAN.—Edna F. Robinson.

ELOCUTION.—Ivy Christensen, Iris P Flower, Dorothy Hearne, Harriet L. Lee, Ellie C. Wray.

ASSOCIATES (A.T.C.L.).

THEORY and PRACTICE of COMPOSITION.—Ethel M. Hastings-Sheridan, Margaret Heenan.

PIANOFORTE.—Rose Abrams, Emma F. T. Anderson, Mona G Bailie, Ellen K. Ballinger, Beatrice L. Barber, Eleanor F. Beling, Vera M. Billing, Sister Mary A. Bitscher, Rose Q. Blanks, Ida Bond, Verite Broad, Lilian M. Bradman, Edna Burke, Eileen Byrne, Tessie Byrne, Gwendoline K. Cartland, Jean Catto, Dorothy Clapham, Gladys Clarke, Dorothy Cleal, Nora H. Coalstad, Harriet Coleman, Mamie Conroy, Norma O. Cottrell, Ada Coultas, Catherine C. Crawford, Annie Cronwright, Evelyn Cross, Dana da Costa, Helen Dean, Dorothy Deane, Thelma A. Dinsdale Mary Donald, Zillah Dooley, Catherine D. Duff Mary E. Duke, Gertrude Dunn, Rose M. Edwards, Norman A. Elfverson, Edith M. England, Mabel B. Fallon, Mary Fouhy, Jessie Gell, Aileen M. Gleeson, Doris (Mary) Gilshenen, Noreen V. Green, Eileen M. Greene, Olive M. Griffin, Madge Grigg, Lily Grolman, Florence M. Grout, Ida L. Hall, Edith L. B. Halley, Phyllis C. Hardinge, Hilda E. Harries, Bernice E. Harvey, Mildred Harvey, Katie Hector, Shirley T. Henzell, Esme F. Hetherington, Lucy Holland, Nellie A. Hopkins, Eileen Houlihan, Ivy Hume, Doris E. Hunnybun, Agnes I. S. Ingham, Helen H. Jack, Annie L. Jackson, Clare M. James, Eileen Johns, Marion I. Jolly, Annie H. Katz, Josephine Keliher, Mona Kelly, Veronica Kenniwell, Mary H. King, Gertrude Kruger, Edith M. Lall, Margaret K. Lassell, Marguerite E. Leech, Mona K. Lette, Maysie Loughnan, Doreen A. Lowther, Beatrice M. Luxton, Janet McAustin, Ethel E. McDonagh, Mary McDonald, Mary I. McDonald, May

(Continued on page 370.)

(*Continued from page 369.*)

TRINITY COLLEGE OF MUSIC.

McKeon, Regina McMahon, Theodora V. Madsen, Marion Maloney, Annie Martini, Madge Meaney, Grace Miller, Annie Mills, Alberta J. Muir, Bertha Muncaster, Esther Nathan, Adelaide Needham, Charlotte J. Newland, Dorothy Neylan, Constance M. Nulsen, Norah E. O'Brien, Maureen O'Connor, Mary O'Kane, Mary M. Oliver, Eileen O'Loughlin, Clarice P. Palmer, Ella Pearce, Edith M. Pearson, Mary W. Perrin, Vera D. Petersen, Fred E. Poetzsch, Meta M. Poulsen, Winifred G. Prowse, Aletheia D. Quinn, Lizzie Quirk, Doris B. Ramsay, Dorothy M. Riches, Miriam R. Riley, Edna F. Robinson, Audrey K. Rutter, Elsie M. Sellars, Ellie Sertori, Nora Shanahan, Isabella E. Shaw, Essie Shillidav, Dorothy H. Shircore, Hilda Simmons, Elva Skinner, Francis M. Slater, Dorothy Smith, Ella G. Stay, Margaret M. Stoddart, Beryl Sullivan, Ella Taylor, Leila Taylor, Ismay B. L. Tibbs, Constance E. Timm, Eileen Toohey, Eileen Travers, Doris E. Turton, Francis M. Van der Burgh, Daisy G. Verner, Elsie Walker, Wilfreda Ward, Eveline A. Waters, Freda W. Wesney, Gwendoline Williams, Kitty Williams, Nellie Williams, Ivy W. A. Willshire, Margaret J. Wilton, Olive M. Woodard, Bertha Zoeller.

SINGING.—Marion O. I. Ainslie, Lucretia J. Collard, Eileen M. Finlay, Ivy D. Haarhoff, Bertha I. Kennett, Doris Thomas, Constance E. Timm.

VIOLIN.—Hephzibah Bailey, Vera D. Fahey, Vera A. Foster, Esmé Reid.

VIOLONCELLO.—Marion O. I. Ainslie.

ELOCUTION.—George J. Absalom, Dorothy S. Black, Lilian B. Croft, Olive N. Gibbons, Edna M. Hatton, Dora Kantor, Eileen G. Laverty, Lavinia McIntyre, Vera M. Pitman, Dorris A. Read, Joan E. Salomon, Kate Shulman, Horace D. West, Rhoda M. Williams.

CERTIFICATES.

PIANOFORTE.—Lina E. Arias, Eunice L. Astbury, Hilda Balk (Hons.), Kate A. Baseby, Edna F. Bell, Jessie A. Benson (Hons.), Lettice H. Besanko, Lilian E. Bews (Hons.), Albina Bini (Hons.), Kathleen M. Boyes, Helen McC. Boyne, Blandina Bremer, Queenie L. Brockman, Gertrude Bronsdon, Chrissie Brooks, Doris Brophy, Isabel H. Browne, Margaret Burnett (Hons.), Eileen Burns, Delia Carmody (Hons.), Amy S. Clark (Hons.), Catherine E. Cleary, Sarah L. Cohen, Grace Colclough, Winifred E. Cooper, Muriel A. Deane, Gladys M. de Grant, Annie A. Deble, Jessie Dodd, Bertie Finlayson, Florence M. Fitzgerald, Thelma Forbes, Gladys M. Fox, Ethel A. Frye, Annie Gard, Victoria A. Gill (Hons.), Mildred F. Glover, Olive V. Gordon (Hons.), Noni Griffen (Hons.), Dorothy M. E. Hawker, Doris C. M. Hems (Hons.), Dorothy W. Henson, Jessie M. Hirst (Hons.), Ruby L. Hudson, Dulcie Jackson, Easther Jacobs (Hons.), Rebecca Javen, Gertrude Javett, Olive Jenkins, Reenie Jenkins, Alice O. Johnson, Fanny Kaplan, Eileen Kennedy (Hons.), Ruby E. A. Kerr (Hons.), Odie R. Kerr, Mary A. Kinzel, Norah M. Knight, Marjorie C. La Brooy, Ella Langley, Emily Leahy (Hons.), Elsie Lynch, Kathleen E. McCarthy (Hons.), Marie McMahon, Isobel F. Maxwell, Phyllis B. Morton, Annie Mustart, Ailsa L. Nicholls, Doris L. Narnst, Kathleen O'Brien, Millicent Paine, Dorothy Landau, Silla Parakh, Olga S. Parker, Ruby V. Paxton, Ella B. Petering (Hons.), Reabie V. Phœnix, Mildred Prosser, Diana T. Ratazzi (Hons.), Emmie Rope (Hons.), Ivy L. Rose (Hons.), Ethel Rowe, Barbara Simon, Marjory E. Sinclair, Maidie Slack, Gladys E. Smith (Hons.), Agnes Speirs, Claudia J. Sutherland, May W. Taylor, Gwendoline R. Thomson, Ruby H. Thomson, Veronica L. Toms, Phyllis M. Wakeford, Margaret M. Walsh, Gwin J. Waterworth, Annie D. Willcocks, Laura E. Woodman.

SINGING.—Muriel Archer, Nellie Barton, Minnetta A. Cleworth (Hons.), Gladys Colville (Hons.), Nellie Dowd, Enid S. Gillson (Hons.), Olive R. Handley, Myra Johnston (Hons.), Mollie Kennedy (Hons.), Eleanor Liddell (Hons.), Kathleen E. McCarthy (Hons.), Norah R. Rolfe.

VIOLIN.—Liliane Dudresil-Elie, Blodwyn Hill, Mary V. Thompson (Hons.).

EXAMINERS: Sir Frederick Bridge, C.V.O., M.A., Mus. D., Sir Frederic Cowen, Dr. W. Creser, Dawson Freer, Dr. H. A. Harding, Dr. E. F. Horner, C. Egerton Lowe, Albert Mallinson, Alfred Mistowski, Mus. B., S. Myerscough, Mus. B., Dr. C. W. Pearce, Charles Schilsky, and G. F. Vincent.

The next Diploma Examinations will take place in July next at the College in London and at certain Local Centres: last day of entry June 26

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W. 1.

JUST PUBLISHED.

POT-POURRI

A CYCLE OF FRAGMENTS

FOR

PIANOFORTE SOLO

ON VERSES BY

ISOBEL SCOTT BREMNER

COMPOSED BY

JOHN GERRARD WILLIAMS.

PRICE THREE SHILLINGS NET.

London: NOVELLO AND COMPANY, Limited.

BROADWOOD PIANOS

BOSWORTH & Co., LIMITED.

THE PIANOFORTE COMPOSITIONS OF

THE AMERICAN TONE-POET

ALBERT KÜSSNER

HELEN PITKIN *writes*:—

"I have received from the composer, Albert Küssner, a delightful pamphlet of three melodies, invitingly presented with the title 'Moon Moths' on its cover. The book is dedicated to his sister, Amalia Küssner, the remarkable young woman who has been depicting the beauties of royalty and of the first families in this country in miniature. The dedication reads simply 'To Amalia,' but the music says more. It idealizes her as clearly as her dainty brush does the great dames who sit to her to be immortalized, and there is a breath of spring, the lingering stringendos of passion, warm touches all through as though the composer were telling his tale in the green pastures under never a wintry moon. The themes are prose poems and easy to read; but, with all music of this kind, it requires talent in interpretation. I like 'Moon Moths.' I have played them so far in the noon-day sun. When I have imprisoned them in my brain I shall hear them as they may be best heard in the twilight of a southern moonrise."

MOON MOTHS, 3s. DAWN, 2s.
AT PARTING, 2s. HESITATION, 2s.
THE EVENING HOUR, 2s. MEMORIES, 2s.
BY CANDLE LIGHT, 1s. ENTREATY, 2s.
ETC., ETC., ETC.
At any Music Sellers.

BOSWORTH & Co., LTD.,
8, HEDDON STREET, REGENT STREET, LONDON, W. 1.

Publishers of the Five Great Piano Methods: 'BERINGER'S TUTOR,' 'WARD'S PROGRESSIVE TUTOR,' 'HEMY'S TUTOR,' 'WICKINS' RAPID TUTOR,' 'GRAHAM P. MOORE'S FIRST PRINCIPLES.'
Publishers of 'SEVCIK'S VIOLIN METHOD.' 'BERINGER'S DAILY TECHNICAL STUDIES,' 'MACFARREN'S THE CHILD'S FIRST MUSIC LESSON.'

This adaptation has been made by Sir Edward Elgar, O.M., at the request of the LEAGUE OF ARTS, to whom it is dedicated. It is specially intended for the performance at the Dedication of the Cenotaph and similar ceremonies throughout the country.

WITH PROUD THANKSGIVING

CHORUS

BY

LAURENCE BINYON

AND

EDWARD ELGAR

Arranged from "For the Fallen" for S.A.T.B., with accompaniment for Military or Brass Band, or Organ or Pianoforte.

PRICE SIXPENCE.
Tonic Sol-fa (*in the Press*).

London: NOVELLO AND COMPANY, LIMITED.

The Musical Times

AND SINGING-CLASS CIRCULAR

JUNE 1 1920

MODERN BRITISH COMPOSERS

By Edwin Evans

X.—Ralph Vaughan Williams (*concluded*)

The references to Vaughan Williams's earliest works which appeared in the first section of this article, and those made last month to such of his compositions as are, directly or indirectly, based upon folk-song, practically exhaust the list of his orchestral works, save for the one which is his masterpiece, the 'London' Symphony. Before passing to a consideration of that remarkable work, it is, however, desirable to mention his incidental music to 'The Wasps' of Aristophanes, written for a performance which took place at Cambridge in 1909. In the form of a suite, it is not unfamiliar in the concert-room, though scarcely performed with the frequency it deserves. Though quite unpretentious, and unaffected by Hellenistic or any other kind of learning, it is possible that this playful music really does reflect something of the mental attitude of an average Athenian citizen when stimulated by the witty irreverence of the father of comedy. It has even a touch of innuendo, not to speak of a reasonably free indulgence in colloquialism. That it is an outrageous anachronism is entirely in its favour. Imagine how dull the same theme could have been made by certain musicians possessing views or theories upon what is authentically Greek. It would be much worse than going to a Tudor expert for incidental music to 'The Merry Wives.' Happily the precedents set by Parry and others in similar circumstances were such as to afford Vaughan Williams the right guidance, if indeed he had need of it, which does not seem probable.

The time has come to speak of a work which forms a peak not only in Vaughan Williams's career, but in the annals of modern British music, the 'London' Symphony. It is significant that it should have come for the first time before the public at one of the four remarkable concerts given by the late F. B. Ellis, at Queen's Hall, in the spring of 1914, for this private venture, which would have deterred any of the professional concert-givers of the day, happens to have proved one of the turning-points in the movement with which these articles are concerned. Perhaps it is equally significant that the next opportunity for hearing it in London was provided by the enterprise of Mr. Adrian C. Boult, who had not then taken the place among our conductors which is now acknowledged to be his due. Finally, its recent repetition at Queen's Hall was due, not to the initiative of those organizations whose business it is to supply us with orchestral music, but to that of the newly formed British Music Society, which was enabled to perform this public service by the munificence of a private patron. Add to this that it is about to be published, not in the ordinary course of business enterprise, but under the auspices of the Carnegie Trust, that is to say, again under private patronage. After all allowance has been made for the difficulties, technical and financial, involved in giving to the world a work of such dimensions and importance, the mere relation of the circumstances is an indictment of the commercial side of our musical world, which cannot truthfully claim to have fulfilled its function in the community.

Between the various performances certain revisions took place, chiefly, but not exclusively, in the direction of compression. Even as it stands the work is lengthy, though there are many modern symphonies which contrive to say much less at even greater length, and this has not proved to be an enduring objection to their inclusion in the répertoire.

The effect which the Ellis concerts, with their catholic selection of new or unfamiliar works, had upon criticism at the time was that of raising once more the vexed and perennial question 'What is English music?' My own contribution to the discussion* being intimately associated with the first performance of the 'London' Symphony, I trust that I may plead extenuating circumstances for including in the present article those portions of it which appear relevant:

'Music is primarily the expression of an individual. It expresses a race only in the degree in which its creator is typical of that race. Vaughan Williams's music is often hailed as characteristically English, especially by those who are cosmopolitan enough to look at their countrymen, as it were, from the outside, and these are the best judges, as the stay-at-home Englishman's idea of himself is built up chiefly of catch phrases. Therefore Vaughan Williams must, in some way, be typical. It has nothing to do with externals, or his critics would not be so eager to seize upon the unfamiliar elements of his idiom and ascribe them conveniently to French influences, as they happen to know that he spent a few months in intimate association with Maurice Ravel. Moreover, the interpretation in music of mere English externals is quite another matter. In his very small manner, Edward German accomplished it fairly well; and who would claim to detect anything in common between Edward German and Vaughan Williams? The fact is that the Englishman tends to express himself outwardly in conventions, and it is these that a composer like German seizes upon, whilst Vaughan Williams

* *The Outlook*, April 4, 1914.

expresses the Englishman within him. There is no screen of convention between him and his music.

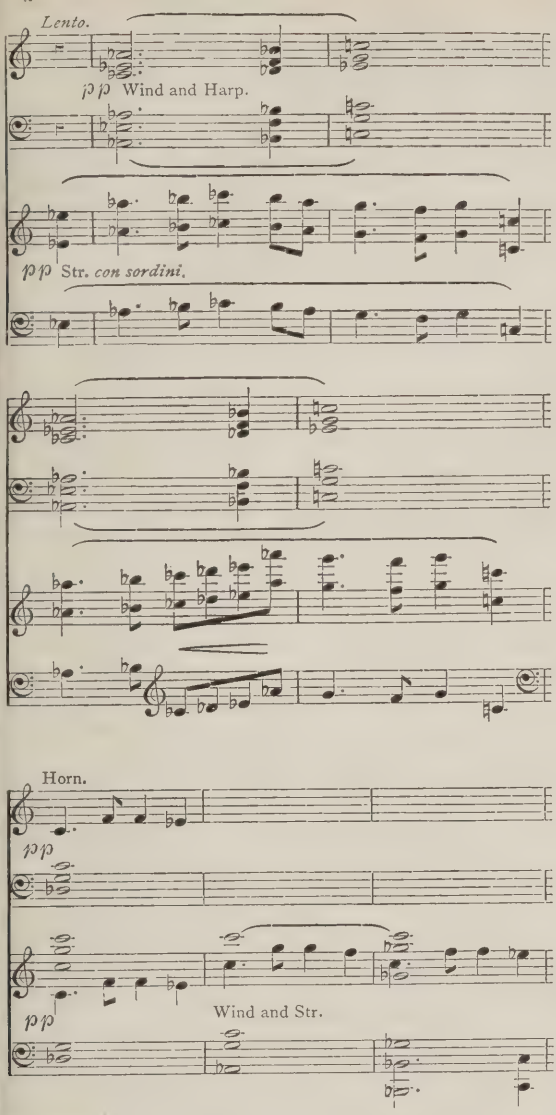
'That in itself is, however, not enough. The inner personality must be in some measure typical, and that must be revealed by his music, if the general impression is justified. Here I am perhaps dealing with subtleties beyond the scope of musical criticism, but I distinctly feel in Vaughan Williams's music a type of personality which I believe to be so frequent in these islands as to be rightly considered national. It is a personality that is intellectually aristocratic—not to say fastidious—and biologically, if that word expresses my meaning, democratic. Using the word "caste" in a purely intellectual—and not a social—sense, it is a temperament that without compromising caste and, above all, without conscious condescension, can be sincerely and whole-heartedly of and with the people. Now that is a combination that I believe to be peculiarly English. The intellectual democrat of the Continent either condescends or becomes a vulgarian. It was so in the 18th century, and I do not believe that the French Revolution has made so great a change as it is credited with.

'All this is not so remote as it seems from a consideration of the "London" Symphony. That remarkable work is the expression, not of London, but of a Londoner. Its reflective side, which is overwhelmingly predominant, owes its most beautiful moments to its detachment from all that the title might imply on the material side. That is the composer's innate fastidiousness. But the frequent references to the bustling scene in which this inner reflective life has its being are handled with a sympathy so sincere that even occasional vulgarities are touched upon with affection. Add to that a certain diffident reserve that almost brings the flow of musical communicativeness to a premature stop, and you have the Englishman who feels deeply, but is embarrassed when he suddenly discovers that he has been showing it.'

The spacious forms of music are said to be passing out of fashion. This is not strictly true. The immense expansion of the art of music which has been taking place during the last half century has obviously had a stimulating effect upon the receptive faculties of the more enlightened sections of the international musical audience. Composers whose sympathies are buried in the past have failed to realise that, as an inevitable consequence of this, those listeners to whom symphonies are addressed have become capable of assuming, as a matter of course, much that formerly had to be told them explicitly. The long-winded discussion of a small group of themes, whose implications can be perceived almost before the close of the exposition, puts an unnecessary strain upon the patience of the modern listener, whose mind has become sufficiently alert to take such discussions as read. Many modern composers, conscious of this new development, curtail the length of their works by adopting elliptical methods, sometimes in the presentation of the thematic argument, often in the harmonic progress, and practically always in the recapitulation. Such works as still retain their large dimensions in the music of to-day can easily be divided into two classes: those which owe their length to methods of development which are rapidly becoming obsolete, and those which owe it to the wealth of material employed. The prodigality of invention in the latter case may result from the fruitfulness of the musical idea, or from the importance of the underlying poetic conception. In the best music the two causes operate together. It is to such influences as these, and not to mere musical discursiveness, that one must ascribe the length of Arnold Bax's Pianoforte Quintet which was performed recently, and of Vaughan Williams's 'London' Symphony. The poetic basis of the latter precluded brief statement. One might write a sonnet on the Pyramids, but the thoughts of the Londoner on the kaleidoscopic surroundings in which his life is spent cannot be so compressed, if their expression is to be adequate. Only the spacious forms of the symphony could supply a sufficient breadth of canvas to accommodate enough of the myriad evocations which the very name of London calls up, for the result to be commensurate with the source of inspiration. It is also doubtless due to the subject, as well as to Vaughan Williams's modern outlook, that these broad spaces are filled with a profusion of material, that the developments are rich in new incident, and that the recapitulations are curtailed, the formal balance being restored by an important *Coda* to the first movement, and by the *Coda*-like relation of the *Finale* to the whole. Much of the material is of purely incidental quality. Especially is this the case with such easily recognisable features as the Westminster Chimes, the Lavender Cry, and the frequent snatches of tunes having the jovial rhythm which, to the man of the London streets, is the quintessence of musical enjoyment. That some of these fragments should have even a Transatlantic twang, does not, in the days we live in, make them less relevant. But it is important to remember that all these suggestions are subordinate to the broad outline of the Symphony, which rests securely upon personal foundations, in thought and theme.

The Symphony has the orthodox four movements, and although there is some recurring material, their unusually close relation to each other is due to a far more subtle unity of conception than is usually conveyed by such recurrence. From that point of view it is only the connection of prologue and epilogue that has any formal importance. The *Allegro*, with its amazing wealth of suggestion, would have led a lesser musician to diffuseness. The fact that, in spite of the utmost apparent freedom in development, it remains a close knit symphonic movement would alone almost suffice to place Vaughan Williams among the foremost composers of his day, for it is precisely this power of concentration which is the mark of the elect.

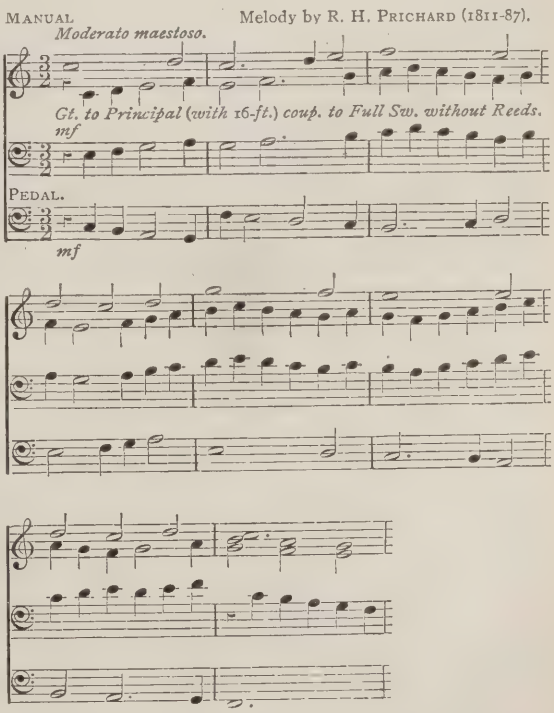
The slow movement, from which we quote the following:



is lyrical, and therefore much less complex. Its meditative reflections are carried to a nodal point, and then subside upon a viola solo, unaccompanied. The *Scherzo* has the bustling animation, the humour, and even some of the noises of the popular scene. An amusing incident is the passage of London youths equipped with mouth-organs. But we are reminded that the composer's attitude is subjective when he turns, so to speak, from his open window, in order to muse upon his theme in the quiet calm of a nocturne. The *Finale* is perhaps the most transparent movement of the whole, and from the listener's standpoint seems to clinch the matter under discussion far more effectively than the majority of modern symphonic conclusions.

An adverse fate seems to overhang the majority of Vaughan Williams's excursions into the field of chamber music. I have already mentioned the Quintet for pianoforte, violin, clarinet, violoncello, and horn, which dates from 1901 and was played at one of the Clinton concerts. It is no longer permitted to appear in the authoritative list of the composer's works. A Quintet in C minor, for pianoforte, violin, viola, violoncello, and bass which followed in 1904, is still included, but there are symptoms of its possible excision at the next overhauling of the list. The String Quartet of 1908 has been lost apparently beyond recall, and there remains only the Phantasy Quintet for two violins, two violas, and violoncello. This has had several performances, and has made a lasting impression on those who heard it, but I hesitate to trust my memory, and as the reason why the manuscript is not available at the moment is that there is a prospect of the work being shortly accessible in print, I cannot grieve over the inevitable lacuna in the present article. I must, however, content myself with saying that in my recollection it is one of the most characteristic works of its author, and one which makes lovers of chamber music regret that his contribution to their répertoire should not be more voluminous.*

Vaughan Williams does not seem at any time to have been much attracted by keyboard music. The list of his works does not include a single composition for pianoforte solo, and it is even more remarkable, considering his early experiences as an organist, that his first organ work should have made its appearance only last year. It consists of three preludes founded on Welsh hymn-tunes. The second and third of them are strikingly characteristic both of his harmonic method and of his line of musical thought, in all its simplicity. The opening bars of the third prelude, entitled 'Hyfrydol':



* A quotation from the Phantasy Quintet is given in an article on Vaughan Williams by the Editor of *Music and Letters* which appeared in the second issue of that journal.

furnish a good example. The author of the tune, the Rev. Rowland Hugh Prichard, ministered at Bala, his birth-place, and acted as precentor at the annual Sasiwns y Bala.

In the opening section of this article, and again in writing of the 'London' Symphony, Vaughan Williams's position in our music has been so fully indicated that there remains little to add by way of epilogue. We have deprecated the tendency in some quarters to endow him with a kind of leadership to which he does not aspire. Apart from the danger which besets both those who bestow and those who accept such titular prominence, Vaughan Williams's personality is so pronounced that it is best appreciated as an isolated appearance. There is no musician who closely resembles or follows him. One might at most detect a certain affinity of outlook between his music and that of Gustav Holst, but the analogy which strikes one at a distance begins to fade in proximity, and familiarity with the works of both dispels all idea of a close comparison. There is nothing but good to come of this isolated position, for to-day, perhaps more than at any other time, we have need of strong uncompromising individualities. For all its urbanity that of Vaughan Williams is hewn in rock. The very absence of concession, either to the senses or to sentimental inclinations, which gives his music an aspect of austerity, also endows it with the quality of gaining immediate confidence, even when it does not please. It is the language of the plain-spoken man, who abhors subterfuge, and endeavours, not always with complete success, to state neither more nor less than what is in his mind. Men of that stamp have not been of frequent appearance in the history of music. So far as we can gauge the mentality of the past, the 16th century would appear to have been the most conducive to the deployment of such character in music. Probity then still retained much of the glamour that it had acquired in the Middle Ages, and the best musical works of that period have the quality of cathedrals. It is perhaps relevant to note that where we find the same love of 'honest building' we can generally also detect the same constructional methods, or at least derivatives from the same principles; and there are few modern composers in whom they can be so readily traced as in Vaughan Williams.

LIST OF WORKS

1895 Three Elizabethan Part-Songs (Joseph Williams).
1896 Song—'Claribel' (Boosey).
1898 Serenade for small orchestra (MS.).
1902 Song—'Whither must I wander' (Boosey).
1903 'Willow Wood' (Rossetti), for baritone solo, female voices, and orchestra (Stainer & Bell).
,, Songs—{'Blackmore' / 'Linden Lea'} (Boosey).
,, ,, {'Orpheus with his Lute' / 'When I am Dead'} (Keith Prowse).
,, ,, {'If I were Queen' / 'Boy Johnny' / 'The Splendour Falls' / 'Tears, Idle Tears' / 'Winter's Willow'} (Boosey).
1903 'The House of Life' (six Sonnets of Rossetti) (Ashdown).
,, 'Sound Sleep,' for three female voices (Novello).
1904 Two Orchestral Impressions—'Harnham Down' and 'Boldrewood' (MS.).
,, Quintet in C minor (MS.).
,, Songs of Travel (seven songs, two vols.) (Boosey).
,, Songs—{'Reveillez-vous Piccarz' / 'L'Amour de Moy'} French Folk-Songs (Boosey).
1905 Symphonic Impression—'In the Fen Country' (MS.).
,, Song—'Dreamland' (Boosey).
1906 Heroic Elegy (MS.).
,, 'Toward the Unknown Region,' for chorus and orchestra (Stainer & Bell).
,, Norfolk Rhapsody No. 1, in E minor (MS.).
1907 ,, ,, No. 2, in D minor (MS.).
1908 Quartet in G minor (MS.).
,, Folk-Songs of England. Parts II. & IV. (Novello).
1903-9 Sea Symphony, for soli, chorus, and orchestra (Stainer & Bell).
1908 Songs—{'Buonaparte' / 'The sky above the roof'} (Boosey).
1908-9 'On Wenlock Edge,' for solo, strings, and pianoforte (Boosey).
1909 'The Wasps,' Overture (Bowes & Bowes).
1910 'The Spanish Ladies' (Folk-Song) (Boosey).
1910-11 Five Mystical Songs, for solo, chorus, and orchestra (also for baritone and men's chorus) (Stainer & Bell).
1910 Fantasia for String Orchestra on a Theme by Tallis (MS.).
1912 Fantasia on Christmas Carols, for baritone solo, chorus, and orchestra (Stainer & Bell).
1912-13 'London' Symphony (MS.). (To be printed for the Carnegie Trust.)
1913 'O Praise the Lord.' Motet for double choir and semi-chorus (Stainer & Bell).
,, Five Folk-Songs for unaccompanied chorus (Stainer & Bell).
,, Fantasy Quintet (MS.)
1914 'The lark ascending.' Romance for violin and orchestra (MS.).
1911-14 Ballad-Opera, 'Hugh, the Drover' (MS., unfinished).
1914 Four Hymns for tenor solo and string orchestra, or pianoforte and viola (Boosey).
1919 Three Preludes for organ, founded on Welsh tunes (Stainer & Bell).
,, Eight Traditional English Carols (Stainer & Bell).
,, 'The Turtle Dove' (Folk-Song) (Curwen).
1920 'O clap your hands.' Motet for chorus, brass, and organ (Stainer & Bell).

PART-SONGS AND MADRIGALS (NO DATE OF COMPOSITION ASCERTAINABLE)

'Fain would I change that note,' S.A.T.B. (Novello).
'The Jolly Ploughboy,' Folk-Song, T.T.B.B. ,,
'Come away, Death,' S.S.A.T.B. (Stainer & Bell).
'Ward, the Pirate,' Folk-Song, T.T.B.B. (Curwen).
'The Winter is gone,' Folk-Song, T.T.B.B. (Novello).
'Mannin Veen,' Manx Folk-Song, S.A.T.B. (Curwen).
'Love is a Sickness,' S.A.T.B. (Stainer & Bell).
'Ring out your bells,' S.S.A.T.B. (Laudy).
'Rest,' S.S.A.T.B. (Laudy).
'English Hymnal' (tunes arranged).
'Welcome Songs,' Purcell Edition, Part I. (Novello).
Folk-Song Society Journal, Vol. II., No. 8 (61 tunes, Eastern Counties, collected. Printers, Barnicott & Pearce.
'Welcome Songs,' Purcell Edition, Part II. (Novello).

3rd Part of vol 2
?141 in +042.243.2

OVER-EXPRESSION

By Tom S. Wotton

Kufferath, in 'L'Art de Diriger,' relates how Hans Richter, when rehearsing Beethoven's C minor Symphony at Brussels, taught a lesson to the members of the orchestra. It was in regard to the opening theme of the slow movement, which is marked *p dolce*, no nuance being indicated till the *f* of the seventh bar, followed by the *p* of the eighth. The violas and violoncellos nevertheless proceeded to play it *con espressione*. When the contour rose, they introduced a *crescendo;* when it fell, a *decrescendo*. With *rubatos* and *vibratos* they bedecked it, and strove generally to express their artistic grace. Richter heard them patiently to the end, and then requested them to give the melody as Beethoven had marked it—*piano, dolce*. Nothing more! In other passages of the Symphony the Master had not been so chary with his indications. The omission of nuances from this particular theme did not arise from negligence, nor from a hope that the performers would supplement his instructions, but simply because he wished it to be played as directed. The orchestra learnt that the beauty of a melody, like that of the curve of a Grecian vase, may depend solely on purity of outline. As excrescences would destroy the charm of the latter, so it is with the former. Any attempt at over-expression defeated its own ends. Incidentally, they learnt also that to execute a passage with perfectly even tone and rhythm is far from easy. It requires well-trained artists, with thorough command of their instruments.

The doubtless honest attempts of the Brussels musicians to improve upon Beethoven may be paralleled at most concerts, the only variable factor being the amount of underlying honesty. And this over-expression is not confined to performers. Composers themselves are prone to indulge in it. Rimsky-Korsakov once admitted that in some passages of 'Mlada' he had employed three flutes when one would have been sufficient. In certain places three had seemed necessary—in Act 3 he obtains a curious effect with four—so, having them ready to his hand, he could not resist the temptation to use them elsewhere. Other composers may not be so frank, but there is not much doubt that many of them are guilty of similar over-expression, and it is not always confined to two extra flutes.

The origin of this tendency, whether in the direction of exaggerated nuances or unnecessary flutes or superfluous notes, probably is the idea that we of the present day possess emotions and feelings infinitely more complex and subtle than previous generations, and that this hypersensitiveness requires proportionately complex and subtle means of expression. But is this a fact? It is doubtful whether the brain-power of the modern scientist is one whit better than that of the old Greek philosophers. It may seem greater, but that is because he, thanks to his instruments, has all his senses multiplied a hundred-fold. He can see the invisible, hear the inaudible, weigh the imponderable, but his brain-power has not kept pace with his instruments, and in some respects may even be inferior to that of the sages of the past, in that the modern man is often strangely ignorant outside his special department of knowledge, while the ancient philosopher usually knew all there was to be known.

Is it not possible, even probable, that much the same holds good as regards our emotions? We are apt to consider our sensitiveness much greater than that of our ancestors, when, after all, it is merely our means of expression that have improved. The modern organist, seated before his four or five manuals, with his ranks of pipes warranted to imitate every known instrument except an organ, *may* possess sensations more complex than those of a certain Cantor of Leipsic, but *does* he? The modern composer, with his unlimited supply of flutes, *may* have a more musical soul than a Mozart or a Schubert, but *has* he? The modern pianist *may* have a nervous organization more highly developed than that of a Chopin, but the fact of performing on a modern grand pianoforte does not prove it.

That a musician needs a perfect instrument to express his ideas and emotions adequately, is of course true. But, having the perfect instrument, he has no more right to pretend that his sensations are on a level with it, than has an astronomer to pretend that his eyesight is on a level with the powers of his telescope. If the Brussels musicians had been armed only with the bow with which Corelli had to be content, they would not have been able even to play their theme in accordance with the simple indications. With the modern bow and modern technique they were able to carry out the directions explicitly—and more. It was this fatal facility of being able to do the more that misled them. In the same way, the modern composer is inclined to imagine that because he is able to add more notes to his chords and more flutes to his score, therefore he expresses his meaning better by so doing.

Parenthetically, these extra notes and additional flutes are indirectly the cause of much inferior music being foisted on the public; and this for a purely mechanical reason—the time occupied in the writing of it. Mozart could copy out the score of the 'Don Juan' Overture in an evening. Had he been dissatisfied with the result, the absolute labour of writing out another overture would not have been a serious matter. But the writing of a modern work, with its crowded staves and innumerable accidentals, is a very serious matter for a busy man. Should divine discontent tempt him to be dissatisfied with his work, a human dislike to drudgery, combined with an inability to compress more than twenty-four hours into a day, would possibly induce him to resist the temptation. With a few perfunctory alterations, he is inclined to let the work stand. After all, the public may be in the same mood as he was when it was originally penned.

And even if he be not disturbed by artistic doubts, in order to complete his score he must work at it when he can find the time, not when inspiration jogs his elbow.

If he would only realise it, much of the complexity is due not to any particular complexity in himself or his subject, but to the fact that he possesses a nearly perfect vehicle of expression. And the irony is that often much of the complexity of the score is spurious. Half the modern 'effects'—the harp glissandos, the divided strings, the muted brass, the tricks on the percussion—are as much *remplissage* as the middle parts of a *fortissimo* in an Auber overture.

It is understandable that writers on musical matters should encourage the idea that the composer or performer is a creature of infinite complexity. It is difficult to wax poetical over the obvious, the mere technicalities of a musical work. It necessitates the lavish use of music-type, and demands a musical training perhaps more general amongst composers than amongst those who write of them. On the other hand, it is not difficult to indulge in a fine flow of language over the obscure: to discuss what may or may not have been in the composer's mind when he wrote his music, what its 'atmosphere' and 'poetic basis,' whether it smacks of Devonshire, Norfolk, or Nijni Novgorod. If there be no subtleties, the writer—*chacun à son métier*—will discover them, and the composer, in his turn, is flattered to learn that his music, like Lord Burleigh's nod, means such a devil of a lot.

Perhaps if the composer, or performer, or even the writer on music, were subjected to psychoanalysis, he would be surprised to find how much of his work originated in ideas not only other than what he fancied, but of a greater simplicity than he fondly imagined.

That music should tend to become more complicated, owing to improvements in our technique and instruments, is perhaps inevitable. That our ideas and emotions are more complex than those of our forebears, if not true, is at any rate debateable. But that the complexity of our scores is justified by a possible increase in the complexity of our emotions, or warranted by the improvements in our instruments, is another question, and one which perhaps most of us in our more logical moments would answer in the negative. In any case, whatever may be said as regards our emotions, there is no reason for supposing that our perceptions are keener than those of preceding generations. There must be a point beyond which the perceptions of the most abnormal individual refuse to register. To place on paper combinations that no human ear can grasp seems as futile as writing music that no human fingers can play. The Brussels musicians discovered that to play *piano, dolce*, required that each should have perfect command of his instrument. Might it be suggested that it requires a thorough master of his soul to compose *piano, dolce?*

THE SYMPHONIC WORKS OF W. H. BELL

By M. van Someren-Godfery

(Continued from May number, page 297)

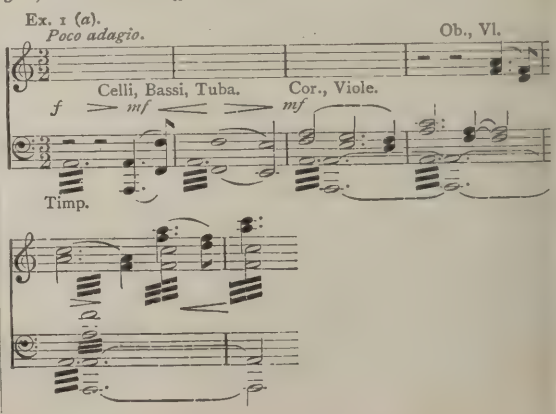
The Symphony No. 2, in A, bears the date 'July, 1917—March, 1918,' and is dedicated to Theo. Wendt, the conductor of the Capetown Municipal Orchestra, who produced it in August, 1918. There have been two subsequent performances at Capetown, and in addition to these, the slow movement has been played as an excerpt.

Capetown audiences, who know their symphonies from Beethoven to Brahms thoroughly, had certainly been puzzled by the texture of the Symphonic Variations. Their performance evidently had its effect, for although Bell is still underrated as a symphonic composer, the second Symphony scored an immediate success, and there has been a spontaneous outburst of enthusiasm at every performance. At the plébiscite concert held at the end of last season this Symphony came second in vote-winning—much to the alarm of the conductor, as the orchestra was at that time so depleted by war exigencies and illness amongst its members, as to make a performance of such a heavily-scored work practically an impossibility. Wendt, in his programme-notes, suggests that the composer has gone back to Beethoven for his model. Certainly this work has much of the epic quality and grandeur of the fifth Symphony. It resembles it also in being largely evolved from one theme, and in the *Scherzo* leading into the *Finale* without a break.

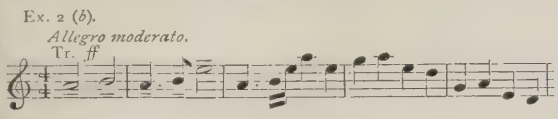
It is laid out for a full orchestra—piccolo and two flutes (or three flutes), two oboes, cor anglais, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, triangle, cymbals, harp, timpani, and strings; and is in the usual four movements.

The harp does not appear in the first movement, and the composer is most eclectic in his use of the percussion. Only the timpani are heard in the first two movements, the triangle is added in the *Scherzo*, and the cymbals are held in reserve till the *Finale*, where with the minimum of use they produce a maximum of effect.

A short introduction of eight bars, *Poco adagio* 3-2, commencing:

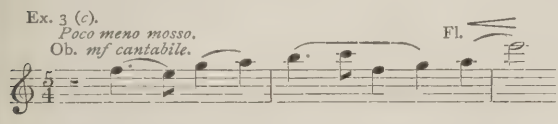


leads into the *Allegro moderato*, 4-4. After a further ten bars, the first subject:



which has already been hinted at, is given out by the brass. This really bears most of the weight of the Symphony, and therefore needs special attention. Subsidiary themes are evolved from it, and also a great part of the material for the next two movements.

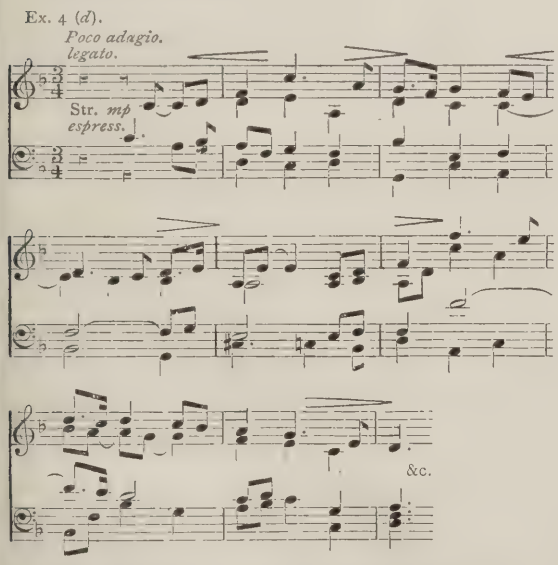
Development of Ex. 2 immediately follows, and a short horn *motif* leads the movement into quintuple time with the phrase:



allotted to the oboe. Much use is made of both of these. Some characteristic octave leaps for strings—a favourite device of the composer, which occurs to a notable extent in all the works under consideration—leads into 3-4 time, and the second subject, in E major, is given out on the horns over an octave-leaping passage on the lower strings.

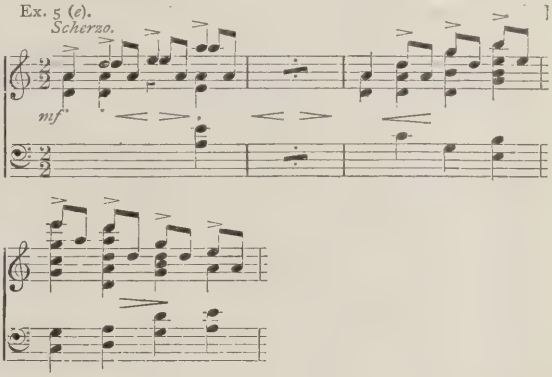
This leads back into quintuple time, and further development of all the subjects. The *Allegro* ends *fortissimo* with a version of the theme (*b*) in augmentation on the whole of the brass.

The second movement, *Poco adagio*, 3-4, opens in F major with an introduction based on similar material to the opening of the first movement. A version of (*b*) appears also on the oboe, and is further used in the course of the movement. This leads to the main theme:



a most beautiful melody for the strings which is clearly related to (*b*). It has a decidedly Celtic flavour, and its modal quality is accentuated by the harmonization of its cadences. The whole movement is constructed on more delicate lines than any of the others, and is well contrasted with them. It is not, however, without its climaxes, and there is a change to 9-8 in the centre section. The short horn solo immediately before the final cadence, with its high *tenuto* accompaniment for *divisi* strings, is indeed one of those moments in music which bring tears to the eyes by their sheer beauty.

The *Scherzo*, 2-2, follows, quite changing the atmosphere, and taking the key back to A minor. The subject:



is announced at once with quite an original orchestral colour, the wood-wind being cunningly interwoven with a combination of muted and unmuted strings. A contrasted centre section is characterised by alternate bars of duple and triple time, the new theme being first given out as a horn solo. A return is made to the opening theme, and a bridge-passage built on the above horn solo leads into the *Finale*, *Allegro vivace*, 3-4, in A major. A special feature is the liberal use of the brass. Although a massive structure results, any feeling of turgidity is skilfully avoided.

This is perhaps the most intense work of the three, and has probably won its success in performance by obvious sincerity and sheer merit. There is no playing to the gallery, and in writing to please himself the composer has given of his very best.

(To be continued.)

THE ORGAN WORKS OF BACH

(Continued from May number, page 310.)

BY HARVEY GRACE

II.—THE WEIMAR PERIOD *(continued)*

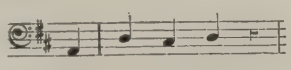
Like other composers who were also famous as players, Bach left a number of works in which the virtuoso is considered first, last, and almost all the time. But just as we have seen him rapidly drawing away from his contemporaries in the melodic and expressive power of his fugues, so we find him very soon leaving them far behind in the writing of bravura pieces. The toccatas and more showy fugues of Buxtehude, Froberger, Muffat, Pachelbel, and other early writers have little interest for us to-day, whereas Bach's best essays in the

field are still among the most popular of recital items. Their superiority to other works of the period lies in the originality and musical value of their subject-matter, in the significance—sometimes even fire and passion—of the bravura passages, and, perhaps above all, in their continuity.

The chief works of the concert type clearly belong to the nine years Bach spent at Weimar. His fame as a player grew rapidly, and he seems to have made a tour every autumn, giving recitals at the various courts and large towns. No doubt each journey found him ready with one or two fresh pieces wherewith to astonish the natives. How completely he astonished them is shown by rhapsodies quoted by Spitta and others. Thus when Bach went to Cassel in 1714 to try the restored organ at the Court, he so amazed the Crown Prince by a pedal solo that a ring set with precious stones left the Royal finger for Bach's pocket. Spitta tells us that 'an intelligent admirer of art' describing the incident says that Bach's 'feet flew over the pedal-board as if they had wings; and the ponderous and ominous tones pierced the ear of the hearer like a flash of lightning or a clap of thunder; and if the skill of his feet alone earned him such a gift, what would the prince have given him had he used his hands as well?'

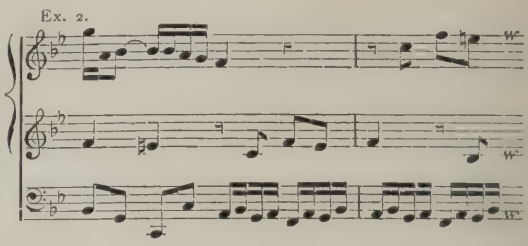
One of the best of these show pieces is the Prelude and Fugue in D major (vi., 10). Griepenkerl says the Prelude and Fugue were usually regarded as separate works, being found together only in a manuscript belonging to Nicolai. This appears to be the sole authority for their association. Although the fugue might well stand alone, the prelude seems to call for some kind of pendant. The striking *Adagio* with which it ends is clearly a link of the type we find elsewhere in works of this period. (See the *Grave* in the G major Prelude and Fugue discussed last month.) It is obviously no fit ending for the Prelude, though as a kind of embryonic slow movement between two brilliant ones it is highly effective. Griepenkerl tells us also that his own manuscript of the Prelude is marked *Concertato*, 'whence,' he adds, 'we may conclude that this composition was not used in Divine service.' The Prelude has a taste of the early French overture style in its opening mixture of pomp and brilliance, though we see the hand of Buxtehude in bars 13 and 14. A genuine Bach stroke—one of his most brilliant—is the scale of D following on the close in F sharp major. The interest of this splendid beginning is not well maintained by the *Alla Breve*. There is far too much mechanical use of a sequence that may have been fairly fresh in Bach's day, but which has long since become threadbare. The tamest parts of the movement are those based on a little figure:

Ex. 1.



which Bach is content to repeat in various keys. (Years later, when writing the big G minor, Bach used the figure again. It comes on the scene in bar 57, very modestly in the alto, in a kind of 'by the way' style:

Ex. 2.



But how much more resourceful is Bach's use of it! No longer made to stand alone and show its poverty, it now takes its place in the general discussion, and becomes a significant feature for nearly forty bars. It would be difficult to find a better example of the mature Bach's power of imparting significance to a scrap of commonplace.)

The *Alla Breve* calls for straightforward treatment, with a few changes of manual that suggest themselves. As we shall have used the reeds and mixtures in the opening, and shall require them for the *Adagio*, we might well restrict ourselves to diapasons for the body of the work. A good pace seems to be called for. Spitta says that the *Alla Breve* direction 'is not to be understood of the pace, but rather indicates only the style, which is strictly sustained.' I much prefer the unexpectedly racy remark of Matheson in his 'Grosse-General Bass Schule,' Hamburg, 1732, quoted by Pirro in his 'L'Orgue de Jean Sebastian Bach':

> 'It is not necessary to indicate the pace of an *Alla Breve*. The term alone serves to stir the most sluggish mind, and to loosen the stiffest fingers. It is as if one said to one's horse, "Gee up!"'

The *Adagio* is a dramatic interruption that leaves all similar bridge-passages of the period far behind. The sombre effect of the double pedal, the grinding discords, and the daring harmony, combine to produce a poignancy that is all the more startling from its position in the middle of a brilliant concert piece. It is a kind of *memento mori*.

The Fugue is often spoken of in exaggerated terms. Spitta's description of it as 'one of the most dazzlingly beautiful of all the master's organ works' is well known, and was so readily accepted in this country by the early Bachites that the movement has been allowed to put finer examples in the shade. Even Parry repeats Spitta's 'dazzling,' calls the fugue 'superb music,' and says that it 'shows the composer at a very high pitch of mastery.'

With due respect to these authorities, I venture to say that it is conspicuous for neither beauty nor mastery. It is too superficial to be beautiful, and in regard to both invention and construction it is mere child's play beside fugues which are generally agreed to be masterly. But we could ill spare a work so full of high spirits, and so unfailingly effective. It will always be a favourite with players

if only for the sheer physical enjoyment it yields. It has also the unusual merit of sounding a good deal more difficult than it really is—though we may keep this dark! If our final scamper up the pedal-board leaves our hearers feeling like his Highness of Cassel, why break the spell?

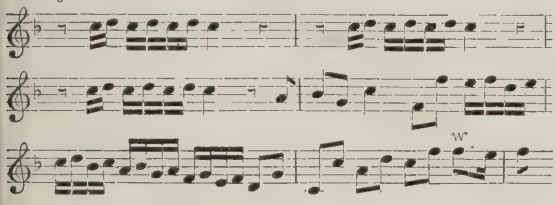
It is hardly possible to play the D major too quickly, provided we do not sacrifice clearness. This last requirement depends so much upon prompt speech of the organ and favourable acoustics that we should not include the work in a programme without being sure of these two points. Clearly the final portion demands the use of full power, and the pedal passages are ruined by (say) a sluggish pedal 16-ft. reed. And if the building is so large and resonant that clearness can be obtained only by adopting a slow pace, we shall do well to substitute a broader example of Bach's work. It is odd that there should be such divergence of opinion as to the pace of this movement. Bridge and Higgs suggest ♩ = 76, Best and Hull ♩ = 100. Widor and Schweitzer give no figures, but say, 'Do not take the *tempo* too hastily, so that the piece may not be deprived of its majestic character.' But where is the majesty? If the work is not a brilliant *scherzo*, what is it? Spitta, who certainly did not underestimate the dignified side of Bach, says:

> 'This is a bravura piece from beginning to end. . . . In this whirling dance of notes, which becomes madder and madder towards the end, we can appreciate the truth of the words in the Necrology: "With his two feet he could perform on the pedals passages which would be enough to provoke many a skilled clavier-player with five fingers."'

In the face of this we can have no doubt that Bach made the pace as hot as his instruments would allow. If he played on a modern organ he would make it hotter still. Moreover, in settling points of this kind we have to remember that our conceptions of musical pace are much more pronounced than were those of our great-great-grandfathers. Our *adagio* is slower and our *allegro* quicker. On the whole, then, ♩ = 100 is a good pace, and if we can manage to get in a dozen more crotchets per minute so much the better.

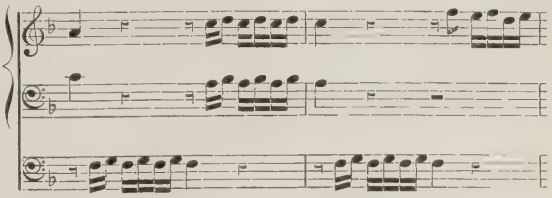
Everybody knows that this fugue owes a good deal to Buxtehude, but the likeness is not in the subject, as is frequently stated. Even Parry makes a slip here. He says that the fugue is interesting historically, 'in consequence of the resemblance of the subject to one by Buxtehude in F.' Here is Buxtehude's subject:

Ex. 3.

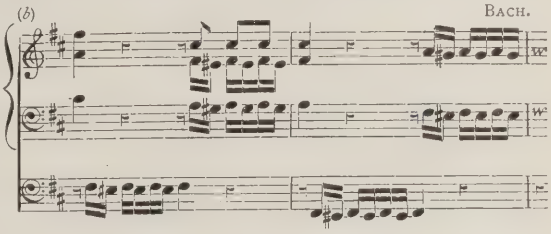


There is some similarity of type, but no more. That Bach had the older man's work at the back of his mind, however, seems clear from this remarkable thematic coincidence that occurs later:

Ex. 4 (*a*) BUXTEHUDE.



(*b*) BACH.



And a reference to the *Vivace* of Buxtehude's Fugue in F sharp minor (especially bars 18, 19, 25-29, and 42-52) will show further reminiscences less exact as to notes, but unmistakable.

An interesting variant of the fugue exists. It will be found at the beginning of vol. iv. of Peters, and in vol. x. of the Augener edition. It is obviously an early form of the work, though Spitta thought otherwise. He says:

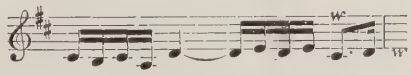
> 'It appears, moreover, that Bach afterwards clipped the too luxuriant growth of brilliant executive passages, and greatly condensed the whole, since it occurs also in a form thirty-nine bars shorter, which could scarcely have come from any hand but that of the composer himself.'

A comparison of the two versions shows the longer form to be the better in every respect. The chief difference is that bars 80-95, with their effective modulation to B major and C sharp minor, do not appear in the early sketch. A trifling change in the subject is all to the good. Bach first wrote the ending thus:

Ex. 5.

The later version of the ending:

Ex. 6.



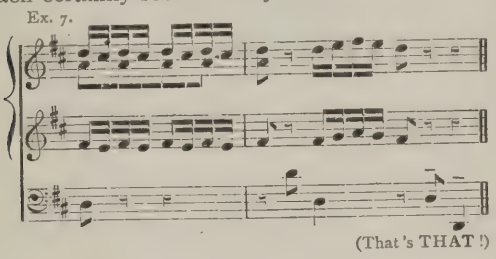
is more emphatic, as the statement is clinched, instead of being allowed to fizzle out.

If we want to see how completely Bach was already improving on his models we have but to compare his D major Fugue with the F major work of Buxtehude. The Northern master hardly ever gets away from tonic and dominant, and is unable to maintain the animation with which he begins. At the end he tails off into a cadenza of conventional scale-passages. Bach not only sticks

to his text, but becomes more and more exuberant as he develops it. And the ending drives the argument home in no uncertain fashion. It is an unique example of a platitude being delivered with such gusto and audacity as to take us by storm. On paper it is nothing. In its place at the close of the work, and played on a big organ, few things could be more emphatic.

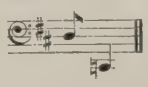
A few years ago some eminent musicians amused themselves and us by adapting words to Bach's fugue subjects. Some themes (that of the 'little' E minor for example) seem in themselves very near to speech. I daresay most of us, when finishing the D major Fugue, have felt impelled to set words to the final pedal leap, and say, as Bach certainly seems to say:

Ex. 7.



And no doubt we have at least once in our lives got over-excited and added a further point to this excellent humoresque by making a wild shot and playing:

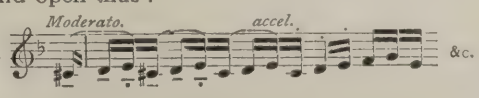
Ex. 8.



Another of these concert works that still holds its own is the Toccata and Fugue in D minor. It is far more imaginative than the work we have just been considering, and even more brilliant when it aims at that quality.

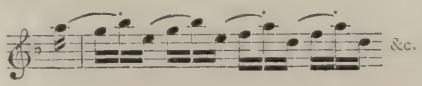
Like the D major fugue, it is less difficult than it sounds, so far as mere note playing is concerned. It calls, however, for a good deal in the way of interpretation, and the phrasing, especially in some of the rapid manual passages, needs thought. If these passages are played with the speed and power they seem to demand, we must take care they do not reach the ear as a meaningless scramble. We can guard against this by beginning them with some deliberation, making the design clear in the first few groups, and then increasing the pace, usually to the end, though it will often be a good plan to retard the closing notes. This method adds the touch of lucidity without which such passages often miss fire. Thus, the *Prestissimo* beginning in bar 3 should open thus:

Ex. 9.



The phrasing of the third group is even more important. It should be thus:

Ex. 10.

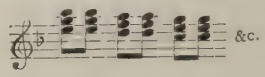


so that the chordal progression is clearly shown as a chain of suspensions:

Ex. 11.

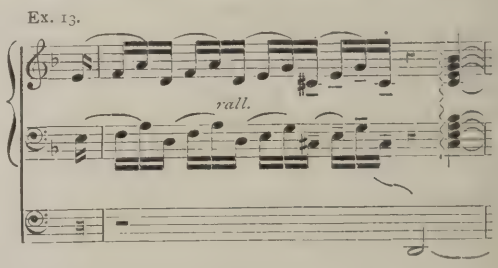
and not common chords:

Ex. 12.



This point is so obvious that one is astonished at the number of players who apparently overlook it. The grouping should be kept up to the end so that the pedal D closes the cadenza, thus:

Ex. 13.



Widor and Schweitzer suggest the following grouping for the *prestissimo*, bars 22-27:

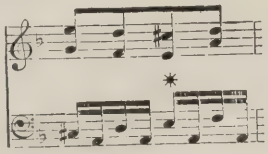
Ex. 14.

At first glance, this seems far-fetched, but there is much to be said for it. It brings the passage into line with its predecessors, and makes it a good deal more than a prolonged diminished seventh. Moreover the chord of A in bar 27 is then the final note of a group, instead of being preceded by a kind of hiccup.

The fugue is a very sketchy example of the form, but an enjoyable piece of music, and the slenderness and simplicity of its first fifty bars make it an excellent foil to the tempestuous opening pages. Not less admirable is the way Bach begins at bar 85 to work back to the mood of the Toccata, with a climax and pause at bar 127 that says 'Here we are!' as plainly as can be. The registration of the fugue should be quiet until bar 85. Editors differ (or remain silent) as to whether the shakes should be with the tone or half-tone above. The former has an antique flavour that is effective, and it also avoids some ugly clashes. The arpeggio passages are better on two manuals, so as to produce an effect of contrast, or even of echo. As I have already pointed out, the rapid use of alternate keyboards was a popular means of obtaining variety in the early days of organ playing. Bach does not indicate such changes, it is true, but we must not argue too much from that fact. If he went touring with this piece, as seems certain, he probably found it convenient to leave the matter to be settled according to the capabilities of the various organs on which he played. We may adopt any plan that suits our instrument, so long as it brings us the right manual—preferably the Great—for the succeeding passage.

In bar 103 the duplication of the E at * is so weak that we may well wonder if the alto E is not a slip of the pen for G:

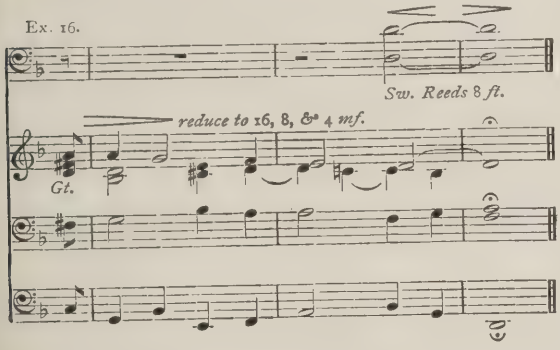
Ex. 15.



Opinions differ as to the manual for the final *recitativo* and *presto*. The Choir is apt to sound feeble; the full Swell is frequently confused, and moreover its use involves an awkward join when we go on to the Great for the slow chords. On the whole it seems better to play the passages on the full Great without 16-ft. (and perhaps without reeds), bringing on everything for the chords. A passage of this type for orchestra would not be given to the flutes, but to the strings (without double-basses), playing *ff*. If our Swell is slow of speech we should uncouple it for the *recitativo* and *presto*, drawing the coupler for the last three demisemiquavers in bars 130 and 136, and playing these notes deliberately so that they lead into the chords. What a magnificent stroke is the pedal-point at bars 132, 133, with its startling change from a second inversion in A minor to a first inversion in C!

Some players end the work *mf* or *p*—an anti-climax surely. If a quiet ending is desired, however, the registration suggested by Mr. Heathcote Statham* is worth consideration:

Ex. 16.



This Toccata is so much more fiery and imaginative than any other of Bach's works bearing the title that, as Pirro says,† we are justified in regarding it as programme music. As to the nature of the programme he says:

> 'The dazzling lightning, the clap of thunder, rumbling formidably in the repercussions of a long broken chord, above the crash of a profound pedal; the wind, then the hail: we are in a classical storm.'

This suggestion may shock some of us until we remind ourselves of Bach's fondness for descriptive writing. The man who did not hesitate to introduce equally frank pictorial effects into a setting of the Passion would have no scruples about writing an organ storm, though he may have hesitated to label it as such. And we must not condemn organ 'storms' too hastily, for most of the classical composers have given us bad weather on the orchestra. If anything, the advantage is with the organ, because it can produce a good specimen without putting us to the expense of engaging fifty or sixty players. At all events, there is piquancy in the thought that John Sebastian went a-touring with a Storm in his pocket, for all the world like a modern music-hall organist.

(To be continued.)

* 'The Organ and its Position in Musical Art.'
† 'L'Orgue de Jean-Sébastien Bach.'

CONCERTS OF THE NEW YORK SYMPHONY ORCHESTRA

The arrangements for the visit to London of the New York Symphony Orchestra are now completed. As was announced in the May *Musical Times*, five concerts will be given—four at Queen's Hall, and one at the Royal Albert Hall.

The first concert, on the evening of June 14, will open with the 'Eroica' symphony. Mr. Albert Spalding will be the soloist in Saint-Saëns's Concerto in B minor, and the final item will be Ravel's Fragment Symphonique, 'Daphnis et Chloë.'

On the following evening two symphonies will be played—the 'Jupiter,' and 'From the New World.' The latter will be followed by a kindred work in John Powell's 'Rhapsodie Nègre' for pianoforte and orchestra, with the composer at the keyboard.

For June 16 a Wagner programme has been arranged—the 'Rienzi' Overture, Prelude to 'Lohengrin,' the Bacchanale from 'Tannhäuser' (Paris version), Prelude to Act 3 of 'The Mastersingers,' the 'Good Friday Spell' from 'Parsifal,' in Wilhelmj's violin solo arrangement (played by Mr. Albert Spalding), the Prelude and Finale from 'Tristan,' 'Siegfried's Rhine Journey,' and the 'Ride of the Valkyries.'

The chief feature at the fourth concert will be Elgar's first Symphony—a work for which Mr. Damrosch has a special predilection. This performance comes happily at a time when the greatness of Elgar as a symphonic writer is at last being realised in this country. The programme includes also 'La Fileuse' from Fauré's 'Pelleas and Melisande,' an extract from Ravel's 'Mother Goose,' and Moszkowski's Intermezzo and Perpetuum Mobile. Miss Mabel Garrison will sing.

The programme of the final concert (Sunday, June 20, at the Royal Albert Hall) has not yet been announced.

Those of us who may feel disposed to complain that the scheme as a whole is on too familiar lines should remind ourselves that the tour involves a formidable amount of travelling and a very heavy list of engagements of a social nature.

In such circumstances it would be unfair to impose the additional strain and extra rehearsals that would be inevitable if more than one or two new or unfamiliar works were included. There, is, however, a special interest attached to well-known masterpieces seen through other eyes, and the interpretations of the 'Eroica' and 'Jupiter' at the hands of Mr. Damrosch and his fine band will no doubt be listened to with a keenness not always accorded to a novelty.

Interludes

By 'Feste'

The approach of the Handel Festival has of course called forth from certain quarters the objections we have heard so often during the past twenty years. We are told that it is 'inartistic,' 'megalomania,' 'musical jumboism,' and so forth. Let me hasten to admit that I joined in the chorus of disapproval and shouted 'jumboism!' as loudly as anybody until I did what the objectors generally don't do—I went and heard it. Fortunately, my first visit happened to be that at which Cowen proved so conclusively that a huge chorus need not lack delicacy and expressive power, and I began to modify my views. After all, in this as in other matters, the proof of the pudding is in the eating. If a chorus of three thousand, or even of thirty thousand, can give us a performance in which its immense resources are so organized and directed as to produce fine and moving effects obtainable in no other way, it surely justifies its existence. That the Festivals of 1909 and 1912 did give us such effects must be admitted. And it should be borne in mind that the finest results were not necessarily in the direction of power. The pianissimo singing at its best moments was an unforgettable experience. It was like the gentle heaving of the sea in its quiet immensity and in its suggestion of latent power. We saw, for the first time, that three thousand people whispering are more thrilling than the same number singing full blast—a useful piece of knowledge. No chorus of normal size could have produced just that effect.

By the way, is the word 'jumboism' well chosen in this connection? The elephant has long had a high reputation for intelligence and adaptability. So far as mere activity is concerned, especially as regards covering the ground, we have reliable—even enthusiastic—testimony from hunters who have found it necessary to hurry away from him. Let Jumbo provide us with a synonym for bigness and weight, by all means, but not for slowness and lack of spirit and intelligence. 'Very well,' you say, 'I withdraw jumboism and substitute stodginess.' But stodginess is a quality found in small choirs as well as in large ones. Indeed we may say that like all the grosser faults in choral work, its absence or presence depends not upon the size of the choir but upon how far the teacher knows his job. Probably the Handel Festival in its old days was a stodgy meal, and therefore one to be shunned. But choralism to-day is a very different thing from that of a generation ago. We have dozens of chorus-masters who can make a choir of five hundred do things that our grandparents would have said were impossible. Even the acoustical problem is less formidable than we used to think. Who would have supposed that a choir of fifty thousand was a practical proposition? But Dr. Coward organized and conducted a little group consisting of 52,561 at Sheffield, on May 27, 1897, two thousand being school teachers and the rest children—'every one registered,' he proudly tells us in his 'Reminiscences.' All the accessories were to scale. Nine bands played the accompaniments; the conductor's stand was about thirty feet high; his baton was a piece of timber about nine feet long, with a little flag at the end; and the audience was very near the hundred thousand mark:

> 'The singing was worthy of the occasion. After the first piece had been sung, Dr. McNaught shouted up to me, "Bravo, Coward! You have quite upset all my calculations of how it could not be done." The same good judge later expressed his astonishment at the clearness of the runs in pieces like "Rule, Britannia."'

Here is another extract showing the surprising unanimity obtained:

> 'At the close of the demonstration, a high official who came to compliment me on the result remarked that I had been very wise in having only one big drum, as at the final rehearsal the previous day it was very disconcerting to hear the thuds of the many drums coming in one after another. I thanked him warmly for his welcome compliments, and said that I had noticed the defect and had taken such steps to remedy the fault that he would be surprised to hear that there were nine drums, and not one only, as he supposed.'

Dr. Coward and others too numerous to mention have proved that the modern choral technique can be exemplified with a choir of five hundred, and I believe the day will come when the same thing can be done with a body of five thousand. Sir Frederic Cowen was well on the way to prove it at the Handel Festival of 1912. The Festival of 1920 will of course suffer from the aftermath of the war, and will therefore hardly provide a real test. But let us put our prejudices aside and give it fair play. We rightly scoff at those whose chief interest is in the mere size of the choir: to object to the Festival on the same ground is quite as uncritical. Our sole concern is with the musical result. If that is fine, all the sneers about megalomania and jumboism are so much superior pose. Let us remember that a few years ago any composer or conductor of an orchestra exceeding about fifty players was attacked on the same score. Now we hear

massed bands and orchestras without turning a hair. The question of proportion comes in, too. The power of the Handel Choir in the transept of the Palace is less of an assault on the ear than some of the orchestral climaxes we frequently hear at Queen's Hall. And the Holme Valley Male-Voice Choir at Æolian Hall a few days ago showed us that the *fortissimo* of even fifty voices can be an infliction. No choir or band can be too big or too small if it perform works suited to its size in an auditorium of the right area.

And the critics are not even consistent. They all admit that the singing of a crowd is a fine thing—indeed, they frequently lament that the average English crowd is so shy in lifting up its voice. Yet when it is proposed to call together four thousand of these shy folk for the sole purpose of getting them to sing, after careful preparation, some of the finest choral music ever written, we at once hear a chorus of advance sniffs. The idea is Victorian, suburban, philistine, stodgy, typically English in its inartistic wrongheadedness, and so forth. Surely we shall do well to regard it as a form of community singing!

It is sometimes urged that the preparation for the Festival absorbs the activities of many members of local choral societies for a few months and so retards progress, because the musical life of the community draws most of its nourishment from the activities of local centres. A yearly Handel Festival would certainly be undesirable, but a triennial gathering, with a high standard of performance, surely covers the loss, with a bit to spare. Moreover there is a social aspect that is worth noting. We all feel that one of the chief needs of to-day is the recovery of the community spirit—the ability to pull together—which we have lost to a great extent during the past two years. A bit of this spirit comes back every time a big gathering enjoys anything in common, whether it be an oratorio, an opera, or a football match. How much more is this the case when the enjoyment is active rather than passive! If ever Competitive Festivals and big choirs were needed they are to-day, and on this social ground alone we should wish the 1920 Handel Festival success.

We may reasonably ask, however, whether the time has not come for the inclusion of other than Handelian music. The ice was broken in 1909, when Mendelssohn shared the programme. The experiment was not entirely successful, because the Mendelssohn choral idiom is not as a rule best suited by performance on such a scale. There are many excellent works that simply cannot carry a big tonal weight. It is not a question of length so much as of texture and character. On the other hand there are some, both ancient and modern, that seem to call for a choral force limited only by practicability. Among big works there are the double chorus motets of Bach. 'Sing ye to the Lord' or 'The Spirit also helpeth us' would present no more difficulties to a Handel chorus of to-day than did 'Israel' to their predecessors of twenty years ago. There are also many detached choruses of Bach that would be ideal for a huge force: *e.g.*, 'God goeth up,' 'It is the old decree,' the opening chorus of the Cantata 'A Stronghold sure,' and (best of all) the five-part unaccompanied 'Death, I do not fear thee.' Then there are plenty of native works, old and new, long and short. Gibbons alone could provide a fair list. Think, for example, of 'Hosanna to the Son of David,' and, on the secular side, 'What is our life?'—that most sombre of madrigals, which impresses us when sung even by a small choir, and would overwhelm us at the hands of a big one. And although perhaps the Tallis forty-part Motet is interesting chiefly as a curiosity, its performance by such a choir might easily make it something more. Then there are some fine unaccompanied Motets by Brahms, and the name of Cornelius will also occur in this connection.

I believe that most musicians who object to the Festival do so on the ground that we have suffered too much from the Handel obsession. 'Why do anything to perpetuate it?' they ask, 'especially to-day, when we are beginning to be aware of the excellence of so much of our native choral music of all periods?' The inclusion of music by other composers would answer this very reasonable objection. But we may scrap the obsession and yet retain the name—the handle, if I may say so. After all, the Mozart Society and the Bach Choir do not confine themselves to works by those composers. The Handel choir has good precedent for casting its net wider.

Some recent developments in choral writing have given us hints of possibilities undreamt of a generation ago. Why should not some of these be worked out by such bodies as the Handel choir? There is, I think, no Handelian example of what is now a choral commonplace—the vocal accompaniment of a solo. The Handel-Mendelssohn Festival of 1909 gave us a taste of the amazing results that a huge choir may obtain from the device. The effect of the *pianissimo* background to 'I waited for the Lord' was well worth the discomforts of the railway journey to the Palace.

Then there are the fascinating shifting colour effects brought about by humming and the use of vowel sounds instead of words. This is a department of choralism in which composers are going to experiment with profit. We have had some examples in which the device has been used incidentally, or as a background to words. Soon we shall have a good many in which it is more than a mere accessory. Before me lies a short work by Delius of a type that I believe will soon be fairly common. It consists of a couple of unaccompanied part-songs for S.A.T.T.B.B., with tenor solo. The soloist sings to the syllables 'luh,' 'lah,' 'la,' 'ha,' while

the accompanying voices sing on 'uh' (as in 'love'), and there are directions as to the employment of a slight aspirate at repeated notes, and the first notes of slurred passages. The songs are written for the Oriana Choir, and it will be interesting to see how far this kind of thing is successful. So long as the Handel choir limits its activities to Handel it cuts itself off from these and other modern developments in choral technique. On the other hand, if it took a part in them it would give an enormous impetus to choralism. I can see our Holsts and Vaughan Williamses and Percy Graingers doing some astounding feats with a choir of four thousand to play with. They would probably give us such things as a stupendous melody sung by 2,500, with a vocal accompaniment provided by a picked five hundred; antiphony between four sections of a thousand apiece; a ground bass sung by all the men, with a superstructure for s.s.s.c.c.c. (the third contraltos perhaps helped out by a hundred tenors); eight-part male-voice choruses (imagine the whisper of such a choir!). I leave you to hit on a few more combinations; don't be afraid to think in continents. And if we regard such performances as community singing, why not extend the idea so as to include the audience? There would then be two choirs, one in the transept, and one in the orchestra. Each concert would include a group of songs with chorus. The trained choir would sing the verse, and the untrained (the audience) would roll out the chorus. In a word, if the Handel choir will enlarge its scope, and give us triennial concerts made up of one-sixth of Handel, one-sixth of Bach, and the remainder of miscellaneous choral works, from Tallis to Grainger, its future will be as popular as its past—and a good deal more exciting.

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. Grattan Flood

IX.—Robert Fayrfax

Although the best available account of the compositions of Fayrfax is that contributed by Mr. Godfrey E. P. Arkwright to the new edition of 'Grove,' yet Fayrfax's biography has been somewhat inadequately told. None of our musical historians have penetrated his career prior to the year 1502, when he is met with at St. Alban's, being then a Doctor of Music of Cambridge University. Anthony Wood says that Fayrfax was Organist or Informator Chori of the Abbey of St. Alban's in 1502, and that in his day he was 'in great renown and accounted the prime musician of the nation.' Probably the former statement rests on the entry under date March 28, 1502, in the Privy Purse Expenses of Queen Elizabeth of York, from which it appears that he received at St. Alban's the sum of twenty shillings 'for setting an Anthem of Our Lady and St. Elizabeth,' probably his 'Aeterne laudis lilium.' Yet from two entries in the recently published Calendar of Patent Rolls of Henry VII., 1494-1509, it is probable that Fayrfax was a Gentleman of the Chapel Royal in 1496, and possibly earlier.

Bishop Tanner says that this remarkable English musician was born at Bayford, in Hertfordshire, and this event may be placed as *c.* 1465 or 1466. He may have been a boy chorister in the Chapel Royal in 1480, but one thing is certain—he was a Gentleman of the King's Chapel in 1496. The fact of occupying this post may be taken as evidence of his musical skill in the last decade of the 15th century, and he probably studied under Gilbert Banaster (1478-86), Laurence Squire (1486-93), and William Neuark (1483-1509), who were in succession Masters of the Children of the Chapel Royal. Anyhow, in 1497, he was granted the free chapel of Snodhill in Herefordshire. The entry runs as follows: 1497, December 7, 'Grant to Robert Fairfax, one of the Gentlemen of the King's Chapel, of the free chapel in the Castle of Snodhill, in the diocese of Hereford, void by the death of Master Richard Jackson.'

Less than a year later, on November 16, 1498, another entry supplies the information that Fayrfax had resigned the chapelry, which was then given to Robert Couper. It is very probable that he surrendered this ecclesiastical benefice in order to take up the post of organist at St. Alban's Abbey, and if so, this occurred at the Christmastide of 1498.

As has been stated, Fayrfax was at St. Alban's in 1502, and, doubtless, from St. Alban's came the suggestion of the Albanus Mass, but evidently he must been returned to London before the accession of King Henry VIII., as his name appears in the list of the Chapel Royal at the funeral of Queen Elizabeth of York on February 23, 1503, and again at the funeral of King Henry VII. in April, 1509. Two months later, on June 22, the new King, Henry VIII., granted him (with another) an annuity of £9 2*s.* 6*d.*, and his name appears at the head of the singing men at the King's Coronation. In December, 1510, he was paid £7 17*s.* 4*d.* for the board and education of two of the Chapel Royal boys, William Alderson and Arthur Lovekin, King's scholars. The name of 'Mr. Doctor Fairfax' appears at the head of the Chapel Royal singers at the funeral of Prince Henry, on February 22, 1511. He surrendered a corrody in Stanley Monastery in 1513, which was given to John Fisher, Gentleman of the Chapel Royal (March 6, 1513). A new patent was made out for his annuity of £9 2*s.* 6*d.* on November 16, 1513; and, in December, he got 104 shillings for the two King's scholars.

Dr. Fayrfax must have been in high favour at Court, because, on September 10, 1514, he was appointed 'one of the poor knights of Windsor with 12*d.* a day.' On January 1, 1516, he was paid the large sum of £13 6*s.* 8*d.* for a book; on New Year's Day of the following year he got £20 'for a Book of Anthems'; on January 1, 1518, he was given £10 'for a prick-song book'; and on January 1, 1519, a similar sum 'for a balet-boke limned.' One of these four books is supposed, with good reason, to be the celebrated Fayrfax MS.

In the List of the Chapel at the Field of the Cloth of Gold in June, 1520, Fayrfax stands at the head of the Singing Men. This was his last public appearance. Mr. Arkwright cautiously states that his death 'probably took place before January 1, 152$\frac{5}{6}$,' but the actual date was Thursday, October 24, 1521. He desired to be buried at St. Alban's, and was interred in the presbytery of the Abbey, where a fine brass—long since disappeared—to the memory of Robert Fayrfax and Agnes, his wife, and their

children was erected. His wife, Agnes, must have survived him, as letters of administration were granted to her on November 14. The following is the wording on the sketch of the brass (made in 1643) which is in the Presbytery of the Abbey Church: 'Pray for the soules of Master Robert Ffayrefax, Doctor of Music, and Agnes his wife and her children. Robert deceased the xxiiij. day of October in the year of Our Lord God, mdxxi., on whose soules Jesus have mercy. Amen.'

Occasional Notes

One-composer programmes are a severe test on all concerned, but they have at least the merit of drawing public attention to the bulk and scope of a composer's work. We are glad to hear that a concert is to be given at Wigmore Hall on the evening of June 15, with a programme drawn entirely from the works of Arnold Bax. Miss Harriet Cohen will play pianoforte solos, including some new pieces, and Mr. John Coates will sing groups of songs.

We have received—too late in the month for the detailed notice it deserves—the April-June issue of the *Musical Quarterly*. This excellent New York journal maintains its high standard, the writers in the current number including W. Barclay Squire ('Letters of Robert Lucas Pearsall'), Jean Huré ('The French School of Organ-Playing'), Henry F. Gilbert ('Progress in Art'), Guido M. Gatti ('Alfredo Casella'), W. J. Lawrence ('Music in the Elizabethan Theatre'), and half a dozen others.

A word of welcome to the *Sackbut*. Its first number appeared on May 15—and a good number, too. The name of its Editor, Mr. Philip Heseltine, leads us to anticipate that this excellent start is but the prelude to even better things.

In the *Daily Mail* of May 15 a correspondent wrote concerning the pronounced musical taste of a dog he had obtained from the Battersea Dogs' Home. He says:

> I am a pianist, but I soon found that I could no longer play what I wanted. Tony likes Chopin—and nothing else. If I play a Chopin Ballade or Nocturne he will lie motionless, with the silliest of smiles on his silly face; but a Liszt Rhapsody will send him howling out of the room.

One would have expected Tony to show a preference for the music of Ba—— but we refrain from so obvious a comment. Instead, let Tony speak for himself:

> When master plays the 'Forty-eight,'
> Most melancholy is my state.
> When he begins a Handel Suite
> I make a bee-line for the street.
> But though these writers send me hoppin'
> I'm always in the mood for Choppin.
>
> A loyal dog, I duly grouse
> When people talk of playing Strauss; *
> Stravinsky I consider *rum* muck,
> For Brahms and Schumann I've no stummuck,
> And yet my ears are always open
> For any little thing of Showpin.
>
> But you should hear me howl 'Desist!'
> When master has a cut at Liszt.
> My taste in music, I concede,
> Is very limited indeed.
> The only kind that gives me *no* pang
> (As master says) is that of Showpang.

* Although our modern British tosh
Is no improvement on the Boche.

THE IDEAS OF M. VINCENT D'INDY

By C. Saint-Saëns, de l'Institut

(Authorised translation by Fred Rothwell)

(Continued from April number, page 246.)

III.

In these modern days harmony is the flesh and blood of music, rhythm is the ossature on which it is built up, and melody is its epidermis.

Harmony, we are told, is the daughter of melody. This is a widespread opinion, though it is not my own.

Harmony was developed subsequent to melody, seeing that an advanced musical culture is necessary for appreciating the interest and charm of simultaneous sounds; harmony, however, previously existed in the sonorous body which makes its harmonics heard, forming an accord with the fundamental sound. More particularly is this phenomenon perceptible in bells, which often give forth a chord that consists entirely of harmonic sounds, the fundamental sound being scarcely perceptible.

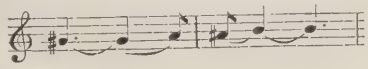
One night, in the absolute silence of the country, I heard an immense chord of extreme tenuity; this chord increased in intensity and resolved itself into a single note produced by the flight of a mosquito.

Subsequently, in Cochin-China, I heard a powerful chord produced by the flight of an enormous coleopter, resounding in the vast sonorous rooms open to every wind—one of those insects that are so common in that wonderful clime. What an enchanted fairy-land are those tropical regions! And yet I found there a poet insensible to this beauty; he sent me some of his effusions in which he regretted the fact that he was not in some northern clime, listening to Wagner's operas. 'We should never understand each other,' I replied, 'better not see one another at all!' And in my indignation—*facit indignatio versus*—I wrote the piece in which I hurled insults at Wotan, the Valkyries, *le Nord, l'horrible Nord!* It was the Pole I ought to have said, for the extreme South is in no way behind its *confrère;* only it has no gods and poets of its own—no one ever thought of them. In default of gods and poets, however, it now has its martyrs.

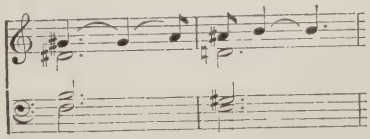
No; melody does not produce harmony. If such were the case, Gregorian chants, folk-songs, composed without accompaniment of any kind, would gain by being accompanied. The contrary is the case; accompanied, they lose their entire character and charm.

On the other hand, harmony may produce melody. This is what happens in the ballad 'Ange si pur,' of 'La Favorita.' It is nothing but a succession of chords, the upper register of which is wedded to the voice. The vocal part possesses no attraction whatsoever for any one unacquainted with these chords: it is in the harmony that the idea dwells.

The same thing is found in many passages from Wagner. The chromatic theme of Tristan:



is devoid of meaning without the chords that accompany it:



Here too the idea is in the harmony. This is why those who seek melody and nothing else in Wagner's operas are quite incapable of understanding his music.

Harmony is based on accord worked out by harmonics; it is a product of nature, antecedent to the human race. Melody is a creation of man himself.

With this exception, the chapter devoted to harmony and the following chapters to the end of the first book of the 'Course of Musical Composition' are full of excellent things. Practically my only regret is the superfluous indications and nuances added on to ancient madrigals, indications perhaps necessary for the actual execution of the pieces, but very undesirable in a treatise which should sacrifice everything to purity of text. However, it is impossible to recommend too earnestly a careful reading of these chapters, for they contain much that is of the utmost utility and benefit.

In the first book of the 'Course' we deal only with the elements of music; the second introduces us to the very heart of the subject—to musical composition in the strict meaning of the term. A masterly exposition shows us its genesis and also the split that took place in music: a symphonic current on the one hand, a dramatic current on the other.

This second book is devoted to every form of symphonic music; a third, still in preparation, will deal with the subject of dramatic music.

M. D'Indy is perfectly right in telling us that the study of harmony, counterpoint, and fugue, however useful, is only preparatory, and that, when this is done, the work of construction has still to be learnt, a result obtained only as the outcome of prolonged application. He is right in advocating respect for tradition, without which art is like a tree that has no roots, and he does well in blaming the search after originality at all costs, just as in the first book he deprecated the inconsiderate use of modulation, its aimless and profitless waste of effort. In this connection he quotes some admirable sentences from Ruskin.

'It is to symphonic forms,' M. D'Indy tells us, 'that we attribute first place, both in power and in importance—the place of honour, which from more or less avowable motives they were so long refused, both in musical schools and in the opinion of the public.'

'More or less avowable!' M. D'Indy can strike hard when he chooses.

The immortal trio—Haydn, Mozart, Beethoven—carried instrumental art to so high a level that it has resulted in illusion. Is it necessary to remind ourselves that in more ancient times instrumental music was used only in two ways: for dance airs and for voice accompaniment? The dance air produced the suite. The suite gave birth to the symphony,* where it has left traces of itself in the form of the minuet. The latter, by gradually accelerating its movement, has produced the scherzo.

The masterpieces of the three great classics have made us forget too readily that the human voice is the finest of all instruments. It is the inimitable, living, divine, even miraculous instrument; for no one understands how the two ligaments called the vocal cords, and the resonator called the larynx, are capable of producing it. Those who of recent times have been affecting the most profound scorn for ornamental singing, trills, vocalisations—though they were utilised by all the great composers of the past—ought rather to express wonder and amazement thereat. Berlioz ridiculed singers who succeed in playing on the larynx as one would play on a flute. What harm is there in that? Neither Handel, nor Sebastian Bach, nor Mozart, nor Beethoven, nor Weber, objected to florid singing. A curious thing to note is that Berlioz, in his lyrical comedies, also introduced vocalisations, though he treats them in a singularly unskilful manner.

Vocalisations are absent from the works of Richard Wagner, though he did employ the trill, or shake; and while the trills of Brunnehilde are very effective in the 'Valkyrie,' those in the duet with Siegfried, on her awakening, seem very strange to any in the audience who have not been sufficiently hypnotised by Wagnerian infatuation.

There is no need to conceal from ourselves the fact that, with the exception of a few special and comparatively restricted circles, the public prefer vocal to instrumental music. The cause of this is not to be found in more or less avowable reasons; it is nature herself that insists upon it, because the voice is the only natural instrument. It is even the one eternal instrument, so far as human things can be eternal. Instruments pass and have their day; the instrumental music of the 16th century is for the most part impossible of execution nowadays. But the human voice remains.

In the course of his work, M. D'Indy reverts to this idea; he insinuates that the love of gain may have something to do with the preference for theatrical form shown by certain composers. As the public has always evinced a marked predilection for this form, no wonder musicians instinctively turn to the kind of music that will enable them to earn their living; not every one has the good fortune to be born with a silver spoon in his mouth. All the same, there must be some other reason, for almost all composers have written for the theatre or have tried to do so. M. D'Indy himself has been attracted in this direction.

Love of gain was not the incentive which made Richard Wagner embark upon his colossal work, the 'Ring of the Nibelung,' under conditions of so exceptional a nature that he did not know if it would ever be produced.

Meyerbeer was possessed of a great fortune, the major portion of which was swallowed up in his musical works. In his memoirs, Duprez artlessly relates the fact that the gifted composer made every possible sacrifice to ensure the execution of his operas, while the famous singer profited by them.

Haydn wrote Italian operas in his youth. During his stay in London, when producing his finest symphonies for the Salomon concerts, he began an 'Orfeo' which he never finished, owing to the fact that the theatre at which it was to have been given, went bankrupt.

Mozart would still be Mozart, even if there remained nothing but his theatrical works.

The reason why Beethoven confined himself to the symphony and did not devote himself to the theatre is that the Opera of Vienna would not have it so. Beethoven had actually offered to bind himself to produce one work each year for five years.

No one can tell what would have happened if Beethoven's offer had not been refused, if he had acquired that theatrical experience which cannot be had apart from the theatre and which is evident in the second version of 'Fidelio,' when compared with

* This word includes the orchestral symphony, the quartet, the sonata, &c.

the first 'Leonora.' Certain parts of 'Fidelio' are not inferior to any of his works: the famous 'Pistol' scene resembles nothing that had hitherto been given. Had Beethoven been able to realise his desires, the very direction in which the lyrical theatre was tending would probably have been changed.

Both Mendelssohn and Schumann tried the theatre. The failure of Schumann's 'Genevieve'—interesting as it was from a musical point of view, though anything but adapted for the theatre—was what determined his hostility to Meyerbeer; he could not understand how such music could be regarded as *music*, though he must have realised that the theatre has to accept art forms inadmissible elsewhere. The painting of stage scenery is different from painting on an easel. Wagner placed the purely musical, even symphonic, interest in the foreground; but success was achieved only as the result of pressure directed upon the public, the duration and intensity of which were such that nothing like it up to that time had been seen, or probably ever will be again.

Berlioz, after writing the following terrible sentence: 'Theatres are the disorderly houses of music, and the chaste Muse one drags therein cannot enter without shuddering,' treated thus his own Muse, and certainly the result was not always satisfactory. Nevertheless 'Les Troyens' is a superior work, though it was not smiled on by Fortune—that implacable queen who rules over battles and operas alike. Was not preference over it shown to a translation of Bellini's feeble 'Romeo,' with its loud fanfare of brasses, big drums and cymbals, for the occasion! A blush of shame rises to the cheek at the very thought. However, a notable failure rewarded this ill turn on the part of the then Imperial Academy of Music.

Richard Strauss, after becoming known to the public by symphonic poems, has revolutionised the musical world by extraordinary operas upon which I will not dwell, and thereby avoid irritating his admirers—for he has admirers. Did not one of them state that the fact of writing the song in one key and the accompaniment in another, was a matter of no importance whatsoever?

Before continuing, I must deal thoroughly with a side question which will necessitate a special chapter and carry us beyond the limits of this study. I am thinking of an evil that has long affected music, that first made itself felt in pianoforte music and is now threatening to extend its ravages, an evil from whose contagion M. D'Indy himself has not escaped.

(To be continued.)

BRITISH MUSIC SOCIETY'S CONGRESS

By ALFRED KALISCH

The first National Congress of the British Music Society took place in London during the week beginning May 3.

Its net results will no doubt be of great advantage to the Society itself, and not without influence, it is to be hoped, on musical life in general. Everything worked well, except for a few hitches at the provincial centres, to which several of the speakers alluded, and the scantiness of the audiences at the concerts. This scarcely surprised those who knew their musical London well, which brings us to the most serious criticism to be made. London is in reality not by any means the best place for a meeting of this kind, and May is probably the worst month in the year. London, again, is too full of distractions which affected, not only members of the Congress, but the public itself.

There is also another thing which may strike many observers unfamiliar with London journalism as anomalous. The promoters of the Congress no doubt hoped for much fuller notice in the London Press than they really obtained; but had the Congress taken place in a provincial city, the London papers would no doubt have sent down special correspondents who would have treated the proceedings fully. As it was, the doings of the Congress had to take their chance with murders, divorce cases, prize-fights, sport, politics, and many other happenings of a very crowded week.

The whole Congress may be regarded as a great personal success for Dr. Eaglefield Hull, who did wonders in performing a dozen men's work, both during the time of preparation and during the Congress itself.

It seems better to put on record the doings of the Congress under the three headings of Debates, Social Events, and Concerts, than to give a chronological account of the happenings day by day.

THE DEBATES

The first of the three discussions in connection with the Congress took place at Æolian Hall on Tuesday, May 4. The subject was 'The Possibilities of a World Standard Pitch.' The chair was taken by Colonel J. C. SOMERVILLE, the director of the Kneller Hall Army School of Music, who began by saying that he ought to appear in a white sheet as his Institution was mainly responsible for retaining the old high pitch. He pointed out that when the question of changing the Army pitch was first mooted the cost was estimated at £10,000. What it would be now nobody knew, but the cost would have to be borne by the officers. The War Office was naturally at the moment disinclined to consider anything involving expense.

SIR HENRY WOOD, who wrote a letter regretting inability to be present, sent the orchestral tuning machine that he had used for many years. The pitch is 435.4 vibrations per second at a temperature of 59 degrees Fahrenheit. He also expressed regret at the high pitch of the Albert Hall organ.

LORD SHAFTESBURY replied that it was not the Royal Choral Society but the Royal Albert Hall Company which was responsible for the pitch of the organ.

MR. H. K. MOORE, speaking as a pianoforte manufacturer, advocated the pitch A 435, or the diapason normal. He stated that it was immaterial whether A or C was used as the starting-point for tuners as long so the tuning was well done.

DR. EAGLEFIELD HULL, the REV. DR. E. H. FELLOWES, PROF. DONALD TOVEY, and MR. HERMAN KLEIN also took part in the discussion.

At the close two Resolutions were adopted. The first urged that every possible effort should be made to spread a wider knowledge of the divergencies of existing pitches, and to secure uniformity in the future from manufacturers and performers. The second expressed the opinion that the Queen's Hall Orchestral pitch, that is to say A 435.4 at 59 degrees Fahrenheit, should be universally adopted, and that every effort should be made to induce the Government to recognise the wastage and inconvenience caused by the discrepancy between concert orchestras and military bands.

Though not so practical, the second discussion—which took place in the same hall on the following day, and had for its subject 'The Municipalisation of Music'—was fuller of human interest.

LORD DONERAILE, the Mayor of Westminster, presided.

MR. BERNARD SHAW urged the importance of music subsidised by municipal money, but declared himself wholly averse to the ordinary commercial view of the matter. In his view, there should be a competent symphony orchestra and an opera theatre in every centre of population, and no child should be brought up without free access to the best music. As some people would fear that the subsidising of music by municipalities would mean an increase in the rates, they must, he said, be prepared with arguments to prove that artistic culture was a very paying thing in the long run. A community brought up with chances of acquiring artistic intelligence was more likely to produce useful citizens who were less expense to the community than others who were trained only to appreciate lower forms of pleasure.

MR. DAN GODFREY, Director of Music at Bournemouth, painted a gloomy picture of the present state of municipal music, and deplored the abandonment of the Bath Orchestra, the oldest in the country, dating from the beginning of the 18th century. He referred to the fact that the Bournemouth Municipality was levying from £5,000 to £6,000 a year in entertainment tax, and hoped that a strong expression of opinion from the Congress might induce the Government to make a rebate in the case of educational concerts. After dwelling on the grievance caused by the competition of Army bands, he pointed to the formation of the Birmingham City Orchestra, and a project of the same kind for the City of Liverpool, as more hopeful signs.

DR. ARTHUR SOMERVELL spoke of the encouraging results of education in the secondary schools, which were tending to produce audiences.

MR. H. C. COLLES criticised the quotation from Shakespeare in the Congress programme: 'This will prove a brave kingdom to me where I shall have my music for nothing.' On this basis, he urged, no progress could possibly be made.

The discussion was continued by DR. EAGLEFIELD HULL, M. VLADIMIR ROSING, MR. HERBERT THOMPSON, and MR. APPLEBY MATTHEWS, the last two of whom spoke of the efforts of municipal music at Leeds and Birmingham respectively.

In conclusion, DR. C. B. ROOTHAM moved a resolution pledging the members of the Congress to use all their power to offer every assistance to Municipal bodies in their respective areas. This was carried.

SOCIAL EVENTS

The Congress was inaugurated by a brilliant reception given by Lord and Lady Howard de Walden at Seaford House.

The second event was a reception held on Wednesday afternoon, May 5, at the Mansion House, by the Lord Mayor and the Lady Mayoress, when Sir Henry Hadow delivered an address on the growth of music in England from the earliest stages, and pointed out what lessons for the future might be learned from the story of its evolution.

The Congress closed with a banquet at the Wharncliffe Rooms of the Great Central Hotel on Thursday, May 6, to which over two hundred guests sat down. It was a representative gathering from all parts of the country.

The banquet was notable for two innovations. First of all, after dinner there was an interval of half an hour for conversation before the speeches began. Secondly, it was decided to reverse the order of the toasts, and to begin with Dr. Eaglefield Hull's speech proposing the health of the Chairman. He gave a brief summary of the results of the discussions on 'Pitch' and 'Municipal Music,' and referred to the financial position of the Society and the needs of the Fund. He pointed out that Lord Howard de Walden's offer of a contribution of £5,000, if £10,000 was collected by the end of the year, was really a bet that the Society could not collect the rest of the money, and that the Society had taken the bet. Mr. Gordon Selfridge, who had originally promised £100, had now pledged himself to pay £500 under similar conditions.

LORD HOWARD DE WALDEN, in reply, confessed that the new arrangement had somewhat puzzled him, because it had compelled him to play, to a certain extent, the part of prophet, and to express appreciation of the brilliant speeches that were about to be delivered. Referring to the remarks which they expected to hear from Sir Thomas Beecham, he said that he now looked upon Sir Thomas as a fine old reactionary, who would derive benefit by coming to some progressive body such as they were. He frankly preferred the Beecham of the old days, who was an ardent revolutionary and performed works at Queen's Hall that no one had ever heard before and that no one was ever likely to hear again. He himself looked back with affectionate memories to those old days, when the scanty audiences increased the sonority of the hall. The smallness of the audiences at those concerts of British music used to surprise him. He could not make out why the British public at large had so little curiosity about British music, as he had always found plenty to excite his curiosity in the strange doings of his fellow countrymen in all walks of life, and his own desire for knowledge extended to his fellow Britishers' doings in the sphere of music. He never knew why every Britisher did not feel the same.

SIR THOMAS BEECHAM, in his speech, undertook the rôle of mentor to British composers of opera, and he told them plainly that one of the reasons why the long expected British School of Opera had not yet come into existence, as it ought to have done, was that British composers stayed away from the opera houses and thus had no real inner knowledge of the technique of operatic composition, which could only be gained by familiarity with the nightly traffic of the operatic stage. He further confessed that the arguments in favour of Municipal music had not converted him. He said that English Municipalities had shown themselves incompetent in the everyday affairs of life. Only a few of them knew how to keep the streets clean. How on earth, he asked, could it be expected that they could manage music in any advantageous way? State aid, he said, was even worse, and he pointed to the shocking example of the Paris Opéra, which he described as the scorn of all right-minded artistic people and the home of every form of artistic nastiness.

Other speakers were SIR ALEXANDER MACKENZIE and MR. PHILIP GUEDALLA.

Another speech which deserves record in this place was that made at the concert on Thursday afternoon

by MR. BERNARD SHAW, who really appeared to apologise for Mr. William Murdoch's inability to play the solos put down for him owing to the regretted illness of his wife. Referring to the 'bet' made by Lord Howard de Walden, in characteristic Shavian vein he said that his Lordship had come to the conclusion that he would not give any more money to artistic purposes, because he was the only Peer who did that sort of thing, and was tired of having the finger of scorn pointed at him by brother members of the Upper House for such a reason. But he might console himself with the fact, said Mr. Shaw, that he was the only Peer with whom a really artistic person could afford to be seen. However, he (Mr. Shaw) was not proud; he didn't mind what Peer he shook hands with. In appealing for contributions to the Fund, he dwelt on the moralising effects of music, and told the audience of his only experience as a patron of the Arts, when he spent a little money in helping to turn a wife-beater into a drummer. The gentleman in question found beating the drum gave much greater scope to his artistic faculties than beating his wife, and became a model husband and an estimable citizen.

The subject for discussion on Thursday, May 6, was 'The Needs of Music in Britain and how the British Music Society can best meet them.'

DR. H. P. ALLEN, who presided, said at the outset that it would be best to divide the question into four sections, viz.: (1.) Education; (2.) The British Music Society's opportunities for bringing those interested in music into touch with the practice of music; (3.) Co-operation between various musical bodies; and (4.) Decentralization. The discussion ranged over a wide field.

MR. CECIL H. BATESON (North Lancs.) spoke of the system in force at Manchester, by means of which musical training was made accessible to a hundred thousand children, and referred to the Municipal Orchestra at Burnley, which was in receipt of a grant of £300 per annum. He urged the establishment of a Clef Club, *i.e.*, a branch of the B.M.S., in every community.

PROF. DONALD TOVEY spoke of the state of music at Edinburgh, so far as it concerned him. He was, he said, on strike for a 'forty-eight hour day,' for he had an unholy number of lectures to give. He then dwelt on the relationship between University music and Municipal music.

In response to a request from the Chairman, DR. RALPH DUNSTAN spoke of his work at the London Training Colleges of Westminster and Southlands, where, during his career, he has had six thousand budding teachers under his care. He emphasised the deplorable fact that sight-singing ability had declined rapidly in the last twenty years—by seventy-five per cent., in fact. He told the meeting that his results were borne out by the experiences of a well-known gentleman connected with the music publishing trade. He paid a tribute to the services of Sir Frederick Bridge in bringing this matter before the Congress.

SIR HENRY HADOW then proposed a resolution, which was carried *nem. con.*, 'That this Society pledges itself to do all in its power to help in the improvement of Musical Education in this country, particularly in elementary, preparatory, secondary, and public schools.'

MR. BERNARD SHAW next spoke of the duty of the individual to help musical enterprise, and related a story of the foundation of a small orchestra in an unmusical place through the efforts of one man.

MR. DAN GODFREY explained his plans for arousing 'musical appreciation' at Bournemouth. The question of country and village music was next discussed by various speakers, and MR. J. M. MCTAVISH, Secretary of the Workers' Education Association, approached the question from the point of view of the masses, and dwelt on the importance of Folk-Song and the need for lectures on Appreciation. Ultimately the following resolution was passed: 'That this meeting of the British Music Society pledges itself to do all in its power to understand and develop the opportunities for performance and appreciation of music throughout the country.'

THE CHAIRMAN then suggested that the two remaining sections of the subject should be discussed together. MR. WALTER P. WEEKES (Plymouth) spoke against the municipalisation of music, and MR. DEE urged the necessity for co-operation between the British Music Society and the publishers.

THE CHAIRMAN and MR. ADRIAN C. BOULT dwelt on the advantages of decentralization, or the making of a larger number of places musically self-sufficing.

MR. HERBERT THOMPSON (Leeds) extolled the work done by Competition Festivals, and the value of the criticisms of the adjudicators.

THE CONCERTS

The first in importance and second in chronological order of the concerts was that given on Tuesday evening, at Queen's Hall, and conducted by Mr. Albert Coates. As a matter of history it should be recorded that Strauss's 'Heldenleben' had been put into the programme, but a protest was made, headed by Prof. Granville Bantock, as a result of which Scriabin's 'Poème de l'Extase' was substituted. Miss Agnes Nicholls sang the 'Romance' from Berlioz's 'Faust.' Bantock's 'Wilderness' and Ravel's 'Ma Mère l'Oye' Suite were also included in the programme. None of these things, however, nor Elgar's 'In the South' Overture, call for any notice here; but the first production of the new (third version) of Vaughan Williams's 'London' Symphony was an event of first-class importance which alone should have sufficed to crowd Queen's Hall. As already remarked, it did not. Future generations may read with astonishment that this work was written in 1910, but was played only for the fourth time on this occasion, and that it has but just now attained the dignity of print. The 'London' Symphony—unless all competent judges are mistaken—is destined to rank as one of the significant British works of its generation. Whatever Dr. Vaughan Williams writes is the result of deep thought and earnest aspiration, and is inspired by true love of beauty. The 'London' Symphony is not programme music in the strict sense, but it has a certain kinship in its poetical significance with Delius's 'Paris,' which is programme music. It is a record of impressions with comparatively little descriptive music: the only approaches to realism are in the *Scherzo*, which is brilliantly written, and though this movement at first hearing makes the strongest appeal, the beauty and depth of the slow movement will probably make a more lasting impression. To those who do not know it well it seems a little long. The finest passage in the work is the close, where the sudden dying down of the music, suggesting the impression of a great multitude slowly sinking to

rest, bespeak the soul of a poet. The London Symphony Orchestra played the work very finely.

The other concerts contained very little that was new, and therefore a brief record will suffice.

The Quartet of Mr. Armstrong Gibbs, played at the Seaford House reception, again greatly impressed its hearers as the work of a composer of undoubted personality. The London String Quartet played at the concert on Wednesday evening at Æolian Hall, when the programme included McEwen's Threnody Quartet, which was an interesting contrast to the other large work in the programme—Frank Bridge's 'Bologna' Quartet—both in emotional content and in workmanship.

The great feature of the concert on Thursday was the singing of the Holme Valley Male-Voice Choir. It is a remarkably fine body of voices, with all the typical Yorkshire qualities of brilliancy, solidity, and sonority; the latter was almost too great for Æolian Hall. The two items in which the singers most distinguished themselves were perhaps 'Feasting, I watch,' by Elgar, in which they displayed fine musicianship, and Holst's 'The Home-coming,' in which their technique and mastery of comic, almost grotesque, effects were exceedingly good.

The inability of Mr. Murdoch to play his solos was a great disappointment, especially as all had been looking forward to making a first acquaintance with the pianoforte works of Mr. Baines, the young Yorkshire composer of whom such great accounts had been heard.

For convenience of record the full programmes of the concerts, as well as of the two recitals of Church music, are appended:

MONDAY, MAY 3, AT 8.30 P.M., SEAFORD HOUSE, BELGRAVE SQUARE. RECEPTION OF THE MEMBERS BY THE LORD AND LADY HOWARD DE WALDEN. THE PHILHARMONIC STRING QUARTET: MR. FREDERICK HOLDING, MR. RAYMOND JEREMY, MR. THOMAS PEATFIELD, MR. CEDRIC SHARPE.

Quartet ... ... *Armstrong Gibbs*
Trio for Oboe, Violoncello, and Voice ... ... *Cyril Scott*
Mr. Goossens, Mr. Cedric Sharpe, and Miss Astra Desmond.
Fantasy Quartet ... ... *Holbrooke*
Quartet ... ... 'Lady Audrey Suite' ... ... *Howells*

TUESDAY, MAY 4, CHURCH MUSIC, 3.15 P.M., AT WESTMINSTER ROMAN CATHOLIC CATHEDRAL. DIRECTOR OF MUSIC, DR. R. R. TERRY.

Magnificat ... ... *Mundy*
Anthems—(*a*) 'The Blessed Virgin Mary' *Peter Philips*
(*b*) Hymn for Five Voices ... ... *Tallis*
(*c*) 'Te Lucis' ... ... *Byrd*
(*d*) Nunc Dimittis (six voices) ... *Charles Wood*

SOUTHWARK CATHEDRAL, AT 4 P.M. DIRECTOR OF MUSIC, MR. E. T. COOK.

Magnificat and Nunc Dimittis ... *Causton, in Mode 1*
Anthems { 'Justorum Animæ' ... ... *Byrd*
{ 'In manus tuas' ... ... *Tallis*
Organ music—(*a*) Rhapsody No. 3 ... ... *Howells*
(*b*) Choral Prelude ... ... *Charles Wood*
(*c*) Rhapsody ... ... *Harvey Grace*

TUESDAY, MAY 4, AT 8 P.M., QUEEN'S HALL. THE LONDON SYMPHONY ORCHESTRA. CONDUCTOR, MR. ALBERT COATES.

Overture ... ... 'In the South' ... ... *Elgar*
Romance from 'Faust' ... ... *Berlioz*
Miss Agnes Nicholls
'A London Symphony' (new version) *Vaughan Williams*
'Ma Mere l'Oye' ... ... *Maurice Ravel*
Air from 'Christ in the Wilderness' ... ... *Bantock*
Miss Agnes Nicholls
'Poem of Ecstasy' ... ... *Scriabin*
Violin Solo—Mr. W. H. Reed

WEDNESDAY, MAY 5, AT 8.15 P.M., ÆOLIAN HALL. CHAMBER MUSIC. THE LONDON STRING QUARTET: MR. JAMES LEVEY, MR. THOMAS W. PETRÈ, MR. H. WALDO WARNER, MR. C. WARWICK EVANS.

'Bologna' Quartet ... ... *Frank Bridge*
'On Wenlock Edge' ... ... *Vaughan Williams*
Mr. Gervase Elwes and the L.S.Q.
(*a*) 'The Lonely Shepherd' ... ... *Speaight*
(*b*) 'By the Tarn' ... ... *Goossens*
(*c*) Folk-Song ... ... *Waldo Warner*
Songs by ... ... *Aiken, Ley, and Quilter*
Threnody Quartet ... ... *McEwen*

THURSDAY, MAY 6, AT 3.15 P.M., ÆOLIAN HALL. VIOLIN, PIANOFORTE, AND CHORAL RECITAL.

(*a*) 'Feasting I watch' ... ... *Elgar*
(*b*) 'It's oh! to be a wild wind' ... ... *Elgar*
(*c*) 'O Mariners, out of the sunlight' ... *Coleridge-Taylor*
The Holme Valley Male-Voice Choir.
Conductor: Mr. Irving Silverwood.
Sonata in C minor (Op. 30, No. 2) ... ... *Beethoven*
Mr. Albert Sammons and Mr. William Murdoch.
(*a*) 'The Home-coming' ... ... *Holst*
(*b*) 'Lucifer in Starlight' ... ... *Bantock*
The Holme Valley Male-Voice Choir.
PIANOFORTE SOLOS—(*a*) Rhapsody ... ... *John Ireland*
(*b*) 'Paradise Garden' *William Baines*
(*c*) 'Fireflies' ... ... *Frank Bridge*
Mr. William Murdoch.*
'Hymn before Action' ... ... *Walford Davies*
'Storm Joy' ... ... ,, ,,
The Holme Valley Male-Voice Choir.
Sonata (Op. 82) ... ... *Elgar*
Mr. Albert Sammons and Mr. William Murdoch.
(*a*) 'My love's like a red, red rose' ... ... *Bantock*
(*b*) Réveille! ... ... *Elgar*

* Mr. Murdoch was not able to play these solos.

[*Photo. by* *Sydney J. Loeb.*]

Among the most prominent figures at the British Music Society Congress was Mr. Bernard Shaw, who delivered entertaining speeches on behalf of the Society's funds and the Municipalisation of music. Our photograph was taken at Bayreuth. As will be seen, 'G. B. S.' was caught speaking. The words of the great at supreme crises have always some kind of interest, so we are glad the photographer recorded this utterance. Here it is: 'Have you got me lighted properly?'

We have received some particulars of a concert tour in Jamaica undertaken by Mr. Josef Holbrooke. At Mandeville, on March 22, a combined recital was given by Mr. Holbrooke, Mr. Vasco Akeroyd (violin), and Madame Stedman (vocalist). Pianoforte recitals were arranged at Port Antonio, Port Maria, St. Ann's Bay, and Montego Bay during April, with Mr. W. C. Spooner (vocalist) assisting. According to programme the tour was to cover Trinidad, Bridgetown (Barbados), and Bermuda during May, with the following as a constant programme: Violin Sonatas by Ireland and Strauss, pianoforte works by Scott, Bax, and Holbrooke, violin solos by Dale and Glazounov.

London Concerts

By Alfred Kalisch

The principal orchestral event which has taken place since the last issue, was the Philharmonic Concert on April 9, conducted by Mr. Landon Ronald. It was comparatively uneventful, but Rachmaninov's E minor Symphony is well worth hearing. Though it is not much more than twenty years old, it already dates ; but it remains a brilliant and effective specimen of a modern symphony of its own period.

Miss Marguerite Nielka sang the Monologue and Air 'O toi qui prolongeas' from Gluck's 'Iphigenia in Tauris' with considerable dignity of style, and Madame Suggia's playing of Lalo's Violoncello Concerto and some movements from the unaccompanied Suite of Bach satisfied the most fastidious critics.

The second of the concerts of the Royal Albert Hall Orchestra (the New Symphony Orchestra), conducted by Mr. Landon Ronald, on May 11, included a very effectively scored Rhapsody for Orchestra, 'Over the hills,' by Percy E. Fletcher. It was conducted by the composer, and its genial presentment of Bank Holiday impressions pleased the audience very much.

At the same concert, the young Serbian violinist, Yovanovitch Bratza, delighted the audience in Tchaikovsky's Concerto. There is no doubt that this boy has enormous gifts, but he requires some severe training.

How urgent is this need was shown still more conclusively when he played at Dame Melba's Concert at the Albert Hall. His misreading of a little Minuet of Mozart was almost tragic, though he played his other pieces very well. The Melba Concert in question, on May 22, was a great event. Dame Melba sang as beautifully as ever. Once or twice her very high notes were not quite what they used to be years ago, but otherwise it was not possible to detect a flaw in her vocal armour. Of course encores were plentiful.

Mr. Tom Burke made his re-appearance at the same concert, and secured the greatest effect in an Aria from 'La Forza del Destino.' It was generally noticed that his middle notes have gained in power, though possibly at the sacrifice of some of their beauty, and his phrasing showed a considerable advance on his last year's work. Needless to say, he too aroused tremendous enthusiasm.

On the following Sunday, May 9, when Dame Clara Butt filled the Albert Hall, a feature of the programme which distinguished it from many other Clara Butt concerts was that she sang an unusual number of songs in lighter vein, and sang them with consummate skill. There are probably few, if any, singers living who could make small things so effective in so large a space.

The number of vocal recitals has been more than ever bewildering, and first in chronological order to be mentioned is that given by Miss Flora Woodman at Queen's Hall on April 21. It is a long time since she has challenged criticism in so serious a way, but the fluency of her florid singing and her unaffected sincerity of expression vindicated her right to do so. It must be a long time since 'Bel Raggio' was heard at a London concert, yet this old battle horse of the prime donne of a past generation is still capable of some lively caracoles.

At a recital on the following day, at Æolian Hall, Miss Mignon Nevada sang very charmingly. Her reading of Ernest Maurel's 'Si mon rival' was unexpectedly dramatic. The programme also included an Arietta from Puccini's new one-act opera, 'Gianni Schicchi,' which was new to London—a very taking trifle, but made up of scraps from the composer's earlier works. The first appearance of the Indian tenor, Ali Khan, gorgeously robed in scarlet and gold, was interesting. He has a warm voice and sings with fervour.

One of the best singers heard here for some time is Mr. Cecil Fanning, the American baritone. He has a beautiful voice and exceptional command of tone-colour, with a diction so clear that every word can be heard at the back of the hall. In addition to this, he has exceptional interpretative gifts. He was unfortunately very nervous at his first recital, especially at the beginning, so that those who only heard the early part of his programme, as was the case with several of the critics, were hardly able to gain a fair impression.

Madame Calvé gave her last recital on May 1. The only thing demanding special record is her singing of some Pyrenean folk-songs.

Mr. Gerald Cooper is a tasteful vocalist, who gave his first recital on May 1. He received excellent help from a group of madrigal singers.

CHAMBER MUSIC

There has been an unusual amount of interesting new chamber music. The re-appearance of the Bohemian String Quartet was very welcome. The extraordinary vitality of these players, their amazing wealth of tone, which yet never suggests an attempt to imitate the orchestra, and the wonderful balance of their *ensemble* always give us something to think about. It is a mistake, too, to imagine that they can play only Czech music ; though of course the music of Dvorák, Suk, and Smetana brings out their finest qualities. Their playing on May 12 of Elgar's Quartet, which they had specially studied with the composer, was remarkably interesting, for they made us see the work from a new angle. Some of the mystic aloofness which we are wont to associate with it was perhaps missing, but in compensation we had more warm human feeling, especially in the slow movement, and there was an unusual brilliancy about the *Finale*.

At the same concert we had Arnold Bax's Pianoforte Quintet, which had only once before been played in London— at an afternoon event given by the Music Club, on the day following a particularly unpleasant air-raid and with lively anticipations of another, in 1917, when it was perhaps not possible to form an unbiassed judgment. It is certainly a very remarkable work, perhaps destined to be remembered longer than any of its native contemporaries. In spite of its complexity, its structure is logical and finely proportioned. It is full of melody, and a storehouse of new and legitimate effects. The idiom may be described either as Stravinsky-ised Celtic folk-song or Hibernianised Russian. In any case, whichever view we adopt, it is a very fascinating blend of East and West. It is strange that we should have had to wait so long for a second performance, and it will not be creditable to British music if we have to wait as long for another. Probably one of the reasons for the delay has been the fact that it is not accessible except in manuscript, an omission which ought soon to be rectified. The whole

performance was full of life and imagination, and Miss Fanny Davies's help at the pianoforte was very valuable. She played at all the five concerts given by the Bohemian Quartet.

Another new British chamber work which has not attracted quite the attention it deserved is Mr. Cyril Scott's Pianoforte Trio, which was given by the Misses Harrison, with the composer at the pianoforte, on April 24. Mr. Cyril Scott remains faithful to his idiom with a devotion which occasionally seems to interrupt the free flow of his modern ideas. It would be more effective if he did not cling to it quite so persistently. The *Trio* disproves the theory that Mr. Scott has forgotten how to be cheerful; but at the same time it does give the impression now and then that he is a little ashamed of himself that he has allowed his music to become merry.

At his so-called 'Chamber Orchestral Concert' on April 27, Mr. Arthur Bliss introduced a Pianoforte Quintet of his own, and at the same concert we heard Stravinsky's 'Ragtime' for a combination of instruments so curious that it deserves detailed mention. The instruments concerned are two violins, viola, double-bass, flute, clarinet, horn, cornet, trombone, percussion, and cymbalum. It is quite a good joke, but for Stravinsky to indulge in such diversions seems a waste of time for a man who can write music like that of 'Petroushka.' At the same time the extraordinary cleverness with which the unusual combination is used is undeniable. The absence of the violoncello to bridge the gulf between the viola and double-bass, and the contrast between the old-world cymbalum and the modern sounding brass, give ample scope to Stravinsky's powers of parody.

Mr. Boris Levenson's second concert of his compositions took place at Æolian Hall on April 29. His Quartet in B flat has the same qualities of fluent ease and good workmanship which distinguish his other compositions, and also more depth and originality. The *Scherzando* was particularly attractive. His 'Lyric pieces for Violoncello' and his 'Fantasies on Russian Folk-songs for String Quartet and Pianoforte' also deserve mention because of the same qualities.

THE VIOLINISTS

The greatest sensation of the musical season so far has been the first appearance of Jasha Heifetz. It deserves mention also for a reason which may become historical, that this is the first time an artist has been well-known to a large public before appearing in person in this country. I heard one lady say after the concert: 'He is quite as good as his records,' the kind of remark which would have been unthinkable a few years ago. The number of Heifetz gramophone records sold in this country before the concert is said to have been seventy thousand, a figure which gives food for thought.

At his first concert he played nothing which gave any opportunity of judging his real powers as an interpreter, and it is only possible to say, negatively, that he did nothing meretricious or that could offend fastidious taste. When he has played works like Mendelssohn's Concerto, Bach's 'Chaconne,' and César Franck's Sonata, which are included in his future programmes, we shall have some certainty on this point, but there is no doubt that as a master of technique he has seen now at the age of nineteen few living rivals.

His ease is astonishing, and the way in which even in most difficult passages he never scrapes or scratches is all but unparalleled. His tone is strong and pure, and, if the analogy may be used, like that of a high soprano rather than that of a mezzo-soprano. The comparison with Dame Melba, which more than one writer has made, is singularly apt.

M. Achille Rivarde has made a very welcome re-appearance, and the breadth of dignity and authority in his style will always command admiration.

The number of violinists now before the public who would some years ago have been sensational is very large, and many of them have been giving recitals. As, however, all are familiar, and they have not introduced anything new, it would be superfluous to mention them in detail, but the names of Miss D'Aranyi and M. Hubermann must not be withheld.

The same may be said of pianists, but Mr. Lamond's Beethoven recital on May 9 deserves record. Of native pianists who are coming to the front, special mention should be made of Miss Chilton Griffin, Mr. Anderson Tyrer, and Miss Isabel Gray. The latter's playing of a French programme on May 5 showed her to be equally at home in the old masters as in the new. Her playing of Grovlez's 'Almanac les Images' revealed a quite unusual power of musical characterization. The pieces themselves are unusually clever, and the composer manages to be humorous in his music at the pianoforte without indulging in extreme dissonances. The most popular of the pieces was one called 'The Huntsman,' but that entitled 'The Wise Donkeys' is perhaps the most original.

TWO VIEWS OF 'NATIONAL OPERA'

DINNER TO MR. ALBERT COATES

On Thursday, April 22, the Music Club gave a dinner to Mr. Albert Coates at the Hyde Park Hotel, with Lord Burnham in the chair.

Many musicians distinguished in all branches, to the number of about two hundred, sat down to dinner, and though after-dinner oratory does not generally call for permanent record, the speeches delivered by Mr. Albert Coates and Sir Thomas Beecham deserve to be remembered.

Incidentally Mr. Coates mentioned the fact that this was the anniversary of his return to England after his adventures with the Bolsheviks, and he briefly summarised his experiences in the interval. He deplored the fact that in spite of all the great resources of Covent Garden and the outstanding talent of the Company there, they had done nothing more 'national' than to perform 'Parsifal' in English. He impressed on British composers the need for the formation of a National School of Opera on the model of that which had grown up in the last century in Russia. Musically it was based on Russian idiom of national folk-song and national dances; and the heroes of the operas were familiar figures of national legends and national history. England, he contended, had a storehouse of subjects equally rich, and the national musical idiom was equally well adapted to become the basis of a school of national opera.

Sir Thomas Beecham, in proposing the toast 'National Opera,' took the opposite view. He rightly pointed out that there was much loose thought and speaking on the subject, and when we referred to 'National Opera' we meant two different things, and it was time the air was cleared. Some of us meant opera of the kind suggested by Mr. Coates, others simply meant opera written by native composers in

native idiom, whatever the subject of the opera. He maintained that for England the latter was the only hope of salvation. The whole nature of our civilization was not such as to promise any results of permanent value from following the example of the Russian composers, and Sir Thomas went on to describe the differences between the two nations in this respect. He was very severe on those who have condemned 'A Village Romeo and Juliet' on the ground that it is not opera. What qualities, he asked, essential to opera did it lack? It was 'national' because it was music of the kind which no country but this could produce. He pointed to the example of Shakespeare, who—apart from his historical plays, which after all were not the fine flower of his genius—had sought his subjects all over the world, and from the literature of all countries, and had yet remained the most English of all the poets. Thus, he said, English composers could choose their subjects from the planet Mars, and an opera written on such a subject, provided it had English characteristics, would be national English opera. The School of English or British Opera had of course not yet been founded, but he was confident that we should have it before long. He made a rapid survey of operatic conditions of all other countries, and said that he feared the number of people interested in music—or, as he put it, amid much laughter, 'interfering in music'—to be found in this country was much larger than anywhere else, and quoted opinions of how authorities in other countries thought the future of music lay in this country. Incidentally, he took the opportunity of elucidating his relations with the Press, and of solemnly and 'officially' holding out the olive branch to the critics. Later in the evening he suited the action to the word by leaving his seat and joining a group of well-known musical critics. A. K.

THE NOVELLO CHOIR

A welcome feature of the present day, and one significant of the democratic times in which we live, is the steadily growing recognition of the value of music both as a pleasant relaxation from the daily routine and as a means of promoting good-fellowship amongst those who have to be continually rubbing shoulders with each other. It is all to the good when members of a big firm, irrespective of position, meet together for a weekly music-making. It will be an excellent thing for the growth of music in this country, and to the mutual advantage of both employers and employed, when every factory and business establishment has its own Musical Society.

The Novello Choir, consisting of members of the staff and their friends, and conducted by Mr. Harold Brooke, one of the directors of the firm, is, however, no new thing. It has been in existence for fourteen years, a fact which is perhaps not surprising when we remember that it was founded by such a keen and accomplished choralist as the late Dr. McNaught.

At its concert at the Central Hall, Westminster, on May 8, the choir soon made it evident that it had worked hard and well in the preparation of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and Parry's delightful 'Pied Piper of Hamelin.' The singing was admirable throughout, and the choralists were successfully piloted by their conductor through the not infrequent intricacies to be met with in these two works. It is true that in the more strenuous passages the over-exuberance of the orchestra, backed up by the eccentric acoustical qualities of the hall, occasionally succeeded in bringing about the temporary eclipse of the choir. In the quieter portions, however, and in the frequent snatches of unaccompanied singing, the singers showed what excellent work they are capable of doing. One felt at these moments that it was a pity they did not let themselves be heard in some unaccompanied items.

The large audience—which, it was clear, included many friends of the performers—was very appreciative of a most attractive programme. In addition to the work of the choir—which also included Elgar's arrangement of the National Anthem as the opening number—Miss Winifred Small played brilliantly in two movements from Mackenzie's 'Pibroch' Suite, and a group of solos, Mr. Joseph Farrington sang 'O ruddier than the cherry,' and contributed an exceptionally fine reading of Coleridge-Taylor's 'Eleanore,' and an air from 'Pagliacci' was given by the young operatic tenor, Mr. Frank Webster.

Miss Marguerite Swale was at the pianoforte, the organ was in the safe hands of Mr. John E. West, and the orchestra—which, it should be mentioned, gave an exhilarating performance of Balfour Gardiner's 'Overture to a Comedy'—was led by Mr. W. H. Reed. G. G.

Opera in London

By Francis E. Barrett

OPENING OF THE ROYAL OPERA SEASON: THE CARL ROSA SEASON AT THE LYCEUM

To all intents and purposes there has been no cessation in the business of opera-giving throughout the month. By the end of the musical year the amount of opera-giving to be counted up will be enormous. Never has so much opera been heard in London of late years, and never in my recollection has so much of it been in the vernacular. I do not fear that there has been too much opera in English, for the simple reason that there is an immense amount of way to be made up, and also the natural corollary to opera in English is English opera. There can be no doubt that such will be the end of it all, and a better end one could not desire. It is one of the cases in which history may well repeat itself, and give us again the days when the opera heard in English in this country was English opera and nothing else. How and why a change came is another story, which may be re-told some day; for the present the fact remains that there has been a remarkable amount of opera and that there is more to come.

ROYAL OPERA SEASON

In the first place I must record that the Royal Opera opened its doors once again on May 10. The alterations to the interior of the house were not the only changes that marked the undertaking. Its official title has now become 'Royal Opera, Covent Garden: Proprietors, The Grand Opera Syndicate, Ltd.: Lessees, The Sir Thomas Beecham Opera Co., Ltd., under the direction of Sir Thomas Beecham.' This means that the Grand Opera Syndicate which has served London so well in the past stands aside, in a measure, in favour of Sir Thomas Beecham. A new name of 'International' has been found for the season, and the policy is the representation of grand opera in French, Italian, and English by artists

belonging to the countries in which those languages are used—and to any other. Though the term is new, the practice is not, and the presence even of British artists at the Royal Opera is no new thing. But I shall never cease to acclaim those who consider the number should be greater. Provided the singers possess the necessary high qualification for the Royal Opera there is no reason why they should not appear.

As a matter of fact the British singer down to the time of writing has held his own by sheer force of excellence. The foreign visitors so far have not revealed any distinctive qualities. Those who appeared during the first week of the season emphasised the fact that the choice of artists from abroad had not been so carefully made as in the past. No one of distinction has as yet appeared; the palm has been borne by Great Britain. The opening performance of Puccini's 'La Bohème' re-introduced Madame Kousnietzoff—now styled Kousnezova—who appeared in pre-war days and charmed us with her good looks and clear voice. She did so again on this occasion, though hardly by the light and shade she employed. Mr. Tom Burke made his reappearance to sing Rudolpho, which he did as before, since he is at his best in Italian music whose phraseology suits his methods. There were some newcomers, *e.g.*, Signor Ernesto Badini, the Marcello, and Signor Concetto Paterna, the Schaunard, neither of whom seemed particularly well-suited for these parts. The Musetta was Miss Madeline Collins, whose third appearance in opera it was—a fact somewhat too apparent for the patrons of the Royal Opera. M. Cotreuil, who makes a welcome return to London, was a wholly sympathetic Colline, and Mr. Herbert Langley—as in the English representations—doubled Benoit and Alcindoro. Sir Thomas Beecham conducted, but this is not one of the operas he can get through with satisfactory results. For the second night Puccini's 'La Tosca' was put on. Madame Edvina resumed her part of Floria with all her wonted weight. The Cavaradossi was M. Ansseau, the Belgian tenor, who made a successful appearance last year. He sang this part for the first time in London, and made much of it. A very notable impersonation of Scarpia was given by M. Maguenat, whom one is glad to see again. It was the refinement of cruelty, emphasised by his great powers as an actor. The conductor was Signor Gaetano Bavagnoli, who is new. He is essentially a modern conductor, and his reading of the score had many fresh touches. The following evening brought a revival of Bizet's first opera 'I Pescatori di Perle.' In spite of some good music, although it is wholly un-Bizetian in style, the work has never taken with the London public. Mapleson tried it, Harris tried it, and even a Tetrazzini could not make it 'go.' Its fortune is hardly likely to change now. The Leila on this occasion was a singer new to London, Signora Graziella Pareto, whom Madame Edvina is credited with 'discovering.' She has an excellent soprano voice, flexible and sweet; but her method of using it is against her. Her upper notes, which might well be round and clear, are hard and shrill as the outcome of a way of attacking them without sufficient breath-pressure. The part of Nadir showed Mr. Tom Burke in something differing from his previous efforts, and rather exposed the want of variety of colour in his voice, his singing being otherwise good. Signor Bardini and Mr. Edmund Burke also appeared, and Sir Thomas Beecham conducted with full sympathy. The mounting was good and the chorus strong, although I did not hear the unanimity of pitch I should have liked to notice.

The following night provided what so far has been the best representation. The work was Debussy's 'Pelléas et Mélisande,' which may or may not be called an opera, according to the point of view. My view is that it is not an opera but an uncommonly clever musical illustration of the Maeterlinck drama. The characters have little to sing; the action and the music are both in the orchestra. But what those on the stage had to do they did with great distinction. Madame Edvina was the Mélisande, and well expressed the characteristics of that somewhat irritating young female. M. Maguenat performed a veritable feat by appearing as Pelléas. It was a wonderful performance, and revealed the pliancy of the art as cultivated in France. There was no hint of the Scarpia of the two nights before; nothing but the boyish thoughtlessness. Another French artist, Madame Jacqueline Royer, who made her first appearance in London, displayed sound methods and a pleasing, well-managed voice as Geneviève. M. Cotreuil was entirely in the picture as Golaud, and M. Huberdeau was the aged Arkel. Mr. Percy Pitt conducted ably, and the representation was a triumph for the French artists. Incidentally, it showed us what an immense amount there is to be done before we shall get performances by British artists that are 'the equal of any Continental town.'

But that there is no lack of material among the British was very well illustrated the next night, when 'La Bohème' was repeated, for the Rodolfo was taken by Mr. Joseph Hislop, a Scottish tenor from Stockholm. He has a genuine tenor voice of excellent quality, and sings in thoroughly good style. Here is another example of a good British voice whose owner has had the benefit of Continental experience. Mr. Hislop should do much, not only for himself but in the direction of raising the level of the representations at the Royal Opera, which so far have not been on a very high plane. I should add that at this performance Miss Ellinger gave us an improved Musetta and M. Dinh Gilly was the Marcello. The first week closed with a revival of Donizetti's comic opera, 'Don Pasquale.' Whatever its merits may be it is unsuited to Covent Garden in these days. It was well done in its way, for the cast was all Italian, and the Italians have a pleasant habit of keeping their national masterpieces in their répertoire. Every one of the numerous Italian touring companies has 'Don Pasquale' on tap, so that the task of giving it in London was not heavy. Signor Paterna made an excellent Don, showing full possession of all the quaint movements and gestures proper to the part. Signora Pareto was the Norina, Signor Badini Malatesta, and Signor Govoni Ernesto. Signor Bavagnoli conducted, revelling in the tone of the British brass without considering the question of proportion. The performance was greatly enjoyed by those who understood Italian.

The last of the productions I can record is that of Puccini's 'Madama Butterfly,' given in Italian. This introduced a new exponent of the part in Signora Gilda Dalla Rizzi. She is a temperamental person with some powerful high notes not altogether free from vibrato in excess, almost amounting to tremolo. She is a good actress, and was able to give us a version of the familiar part that had considerable freshness. Chance also enabled us to hear Mr. Hislop in this opera, for Mr. Riccardo Martin, who had been

Three Sleeps

UNACCOMPANIED PART-SONG FOR FOUR VOICES.

Poem by F. Wyville Home. Composed by John Gerrard Williams.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Andante con licenza e ben legato.

Soprano. *p* *poco* *poco*
Life had not heard of Love, Nor dream'd in sleep there-of;

Alto. *p* *poco* *poco*
Life had not heard of Love, Nor dream'd in sleep there - of;

Tenor. *p* *poco* *poco*
Life had not heard of Love, Nor dream'd in sleep there - of;

Bass. *p*
Life had not heard of Love; . . . The

Andante con licenza e ben legato. ♩ = *circa* 76.

Piano. (*For practice only.*) *p* *poco* *poco*

ten.
The Soul . . with - in him lay Un - wa - ken'd night and day.

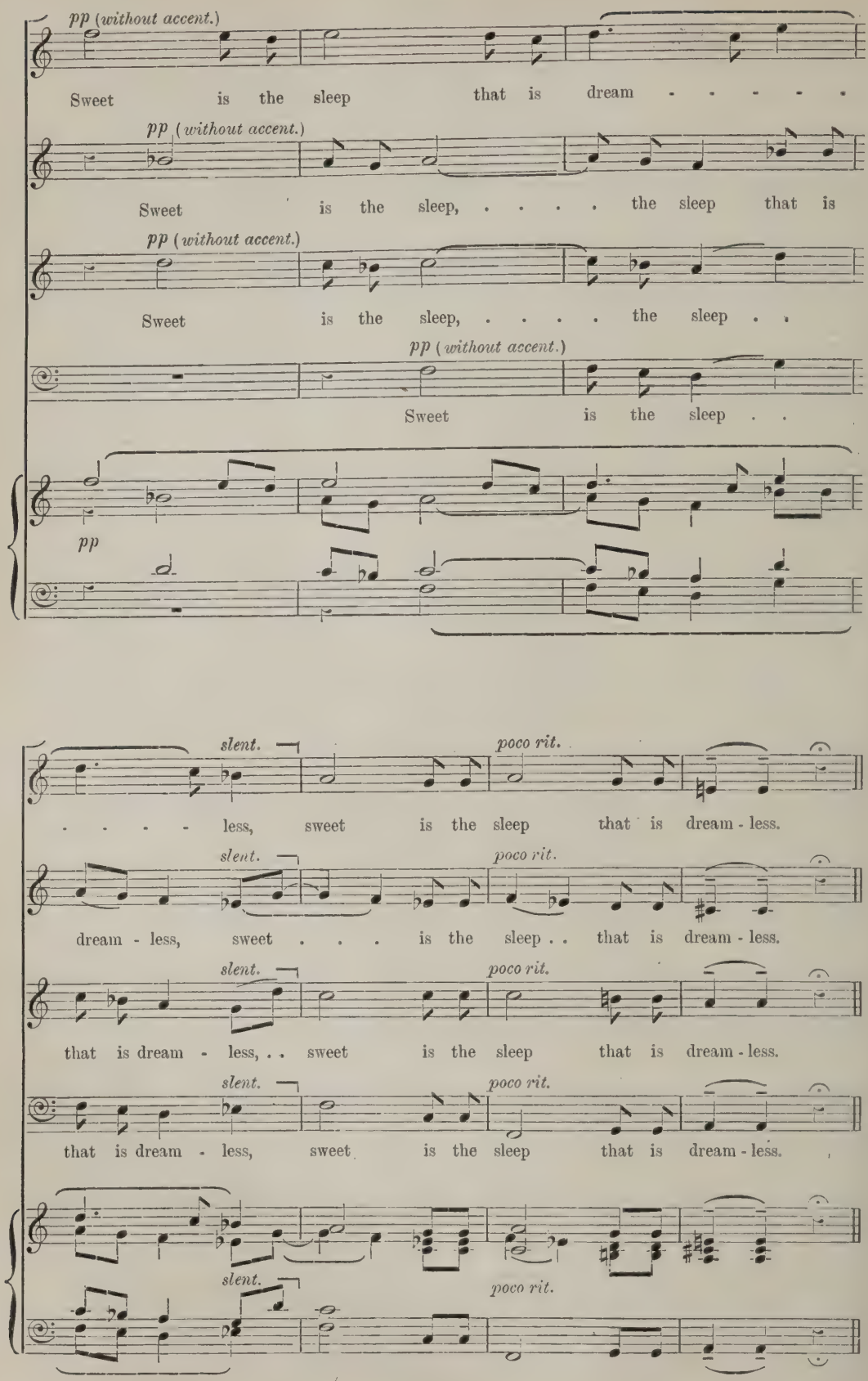
ten.
The Soul with - in him lay Un - wa - ken'd night and day.

ten.
The Soul with - in . . him lay Un - wa - ken'd night and day.

ten.
Soul . . with - in him lay Un - wa - ken'd night and day.

ten.

Copyright, 1920, *by Novello and Company, Limited.*


pp (without accent.)
Sweet is the sleep that is dream - - - - -
pp (without accent.)
Sweet is the sleep, ... the sleep that is
pp (without accent.)
Sweet is the sleep, ... the sleep . .
pp (without accent.)
Sweet is the sleep . .
pp
slent.
poco rit.
. . . . - less, sweet is the sleep that is dream - less.
slent.
poco rit.
dream - less, sweet . . . is the sleep . . that is dream - less.
slent.
poco rit.
that is dream - less, . . sweet is the sleep that is dream - less.
slent.
poco rit.
that is dream - less, sweet is the sleep that is dream - less.
slent.
poco rit.

The Musical Times **EXTRA SUPPLEMENT.** June 1, 1920

This Supplement is part also of the June issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 143.

MORECAMBE—May 6-9.

(FROM OUR OWN CORRESPONDENT.)

The twenty-fourth Festival was held amid new surroundings in the Tower Buildings, whose theatre is somewhat smaller than the Winter Gardens Pavilion (unavailable now), the scene of so many great choral festivals in the past. The acoustic of the newer premises is hardly so good, nor its marshalling accommodation so spacious; but these were only minor defects in comparison with the too prevalent slackness in management. The Festival machine has been 'jacked up' so long that its engine needs overhaul, and a freer application of lubricant would ease its running. Time was needlessly lost at the commencement of Saturday evening's concert, although the judges were in place on the stroke of time; nowadays telephonic communication between platform stewards and adjudicators' box is indispensable.

No Festival held this year can hope for any approach to pre-war enthusiasms either on the stage or in the auditorium. If Morecambe is to regain anything like its old position its friends must secure some drastic reconstruction.

What is to be said of a selection committee that prescribes for choral singing by children under sixteen years of age such words:

> I go before my darling,
> Follow thou to the bower in the close alley;
> There we will go together,
> Sweetly kiss each other,
> And like two wantons,
> Dally, dally, dally.

This was one of old Thomas Morley's canzonets for two voices. Shades of Howson and Gorton!

Proceedings on the final day opened with the singing of Brahms's 'Queen of Heaven' Motet and Schumann's five-part 'Forest Fay' by seven female-voice choirs, in which the highest standard of the day was revealed. Pre-war standards necessitated not less than 90 to 95 per cent. if choirs were to survive preliminary rounds; here the Lancaster and Blackpool Orpheus Choirs reached 87 per cent. and 85 per cent. respectively, and during the day this level was only reached again on one occasion, so it is evident that considerable leeway has yet to be made up.

The male-voice competition witnessed the reappearance of Mr. Fred Lord and his Barnoldswick singers—who that heard it will ever forget his reading of Bantock's 'Tyger' ten years or more since at Blackpool?—and new choirs from Rochdale and, most significant of all, Crossley's Motor Works Choir from Manchester.

Brahms's Alto Rhapsody choral part (why only a portion used, one wonders), and Hathaway's setting of Keats's 'It keeps eternal whisperings around desolate shores,' were the preliminary tests from which Barnoldswick, Mr. J. S. Warburton's Blackpool men, Crossley's Motor Works, and Habergham emerged.

Brahms was uniformly sung too fast. To start where they did (p. 12 Novello score) was unwise, because the proper contrast of atmosphere, the transition from mental storm and stress of the solo portion to the calm and resignation of the choral close could not be established. Choirs were not required to provide their own soloist with whom they could have rehearsed. Miss Sybil Cropper (of Kendal) has a beautiful voice, and sang with each choir in turn as it appeared, the later choirs naturally having more knowledge of her style and reading than the earlier ones. Hers was rather an unhappy position: she sang seven times in succession under as many conductors, and emerged with greater credit than any other participant. The acting accompanist was Mr. J. A. Fuller-Maitland. He is the president of the Festival, and also acted as an adjudicator. Incidentally one may question the wisdom of such procedure, unless in cases of serious emergency. It was soon evident that Mr. Fuller-Maitland's *tempi* were not in accord with those of some of the conductors, and Mr. E. Hitchon, of Habergham, especially adopted a much slower rate, perhaps over-slow, but nearer the ideal than any other. Mr. Maitland ignored this, and instinctively urged the speed. Miss Cropper entered at his rate, and ultimately Mr. Hitchon stopped the singing and asked, 'Are you playing to my beat or am I to sing to yours?' In a longish experience of Festivals I do not recall anything comparable to this. Strict justice, I suppose, would have called for a fresh start, but they turned back a few bars and finished in rather excited manner. The official accompanist, Mr. E. B. North, was on the premises, I believe, and ought to have been utilised. Probably he has accompanied this work more frequently than anybody else in public performances; but, apart from this, it is for the conductor alone to dictate the *tempo* of his reading. He stands or falls by his own deliberate choice, and is judged accordingly. Mr. Hitchon was at great pains to indicate in the preludial bars on p. 11 his desire for a slower rate of movement. I write in complete ignorance of the marks awarded. When Dr. Bairstow assembled the joint forces for a rehearsal at a combined performance (which I did not hear) there was again a slighter, but still pronounced, difference of idea in the rate of movement. I cannot think this will be the last occasion on which this work will be utilised at such Festivals, so one would urge that:

(*a*) Choirs should provide their own soloist;
(*b*) The closing phrases of the solo portion (at least) be sung, and this performance be judged solely on its merits, without prejudice to the choral singing;
(*c*) That an accompanist be secured who has had ample experience of public performances of the work, and who can play it orchestrally—so far as a pianoforte admits;

(*d*) That if there is an orchestral class, the accompaniment be prescribed as a test-piece, and the joint forces utilised in united performance, after a full rehearsal.

In the Challenge Shield class for mixed-voice choirs there was included a setting of the 'Witches' Sabbath' from Ben Jonson's 'Masque of Queens,' specially written for the occasion by Mr. Leslie Heward, who I learned was 'discovered' either at Morecambe or Carlisle some years since by Mr. S. H. Nicholson in an ear-test competition. Mr. Nicholson interested himself in the youth, and now he is at the Royal Academy. I believe that in choral music this is the first-fruits, and with some appropriateness its first hearing was at Morecambe. Before discussing it one may express a personal opinion that its introduction at this Festival was inopportune. Choirs cannot re-start where they left off in 1914; Heward's technique demands that of 1914, and it was simply not forthcoming. It is an elaborate exploitation of the grotesque, of the *macabre*. Necessarily there is much that is merely mechanical, and its imaginative grip is not possible within the limits of pure music. There is no continuous certainty of touch, but a couple of dazzlingly illuminative flashes: that in the stanza beginning 'The moon is red,' and later 'Fire above, fire below . . . go! go!' His chords often are weird and strange—some choirs made them more so! Lancaster was more musically correct, but unimaginative; Sale and District (Manchester) less correct, but powerfully imaginative in the two passages I note. Query? If a composer conceives an imaginative effect in terms of certain notes (and only those notes), and a choir sings them but fails of the effect, whilst another choir fails to sing them but gets the effect despite that fact—which counts most, the composer's view or the adjudicator's award? If the latter, then what's the use of notes which are only approximate means to an end? Does not 'music' mean the infallible attainment of imaginative results from the unerring use of certain means? I enjoyed hearing Lancaster, Barrow, Blackpool Orpheus, and Sale sing this hazardous music, but it had no emotional thrills, and I can understand choirs abstaining from participation in such a work at this juncture.

When Mr. Heward conducted a joint performance of his work after thirty minutes' steady rehearsal, he took it quite slowly, and the two imaginative effects which one choir gave us in the afternoon quite missed fire. A choral enthusiast asked one of the conductors in terse Lancashire fashion, 'What do you make of the Witches' Sabbath." Owt or nowt?' To which the reply came back, with comparable brevity, 'A toss-up'! And so it is.

Elgar's 'My love dwelt in a Northern land' made one weep, so powerfully emotional was the singing by Keighley Vocal Union. I am a keen modernist, but Elgar of 1896 had *then* secrets which are hidden from some who are thought to have made him and others look quite (I think the word is) 'feeble.'

The following is a summary of the tests and results in the principal choral classes:

Female-Voice Choirs (not more than thirty-six voices).—Tests: Six-part song, 'Queen of the night' (Brahms) and 'The forest fay' (Schumann). 1st, Mr. Aldous's Choir, Lancaster; 2nd, Blackpool Orpheus; 3rd, Barrow Madrigal Society.

Male-Voice Choirs (not more than thirty voices).—Tests: 'Stars of the summer night' (C. E. Miller) and 'Tars' song' (Hatton). 1st, Millom Male-Voice Choir; 2nd, Greengates Musical Union; 3rd, Barrowford Co-operative Glee Union.

Mixed-Voice Choirs (not more than thirty-six voices).—Tests: 'With wreaths of rose and laurel' (Cobbold) and 'My love dwelt in a Northern land' (Elgar). 1st, Keighley Vocal Union; 2nd, Penrith Choir; 3rd, Skipton Road P.M., Colne.

Male-Voice Choirs (not more than forty voices).—Tests: 'It keeps eternal whisperings' (Hathaway), chorus part of Alto Rhapsody (Brahms), 'Arm thee' (Walford Davies), and 'United are we' (Brahms). 1st, Crossley Motor Male-Voice Choir, Gorton (Mr. Walter Harris); 2nd, Habergham Glee Union (Mr. Ernest Hitchon); 3rd, Barnoldswick Glee Union (Mr. Fred Lord); 4th, Blackpool Male-Voice Choir (Mr. James Warburton).

Mixed-Voice Choirs (not more than sixty voices).—Tests: Choral Ballad, 'The Witches' Sabbath' (Leslie Heward), 'Happy streams' (Rootham), and 'Light of my soul' (Pearsall). 1st, Sale and District Musical Society (Mr. Alfred Higson); 2nd, Blackpool Orpheus (Mr. J. S. Warburton); 3rd, Barrow Madrigal Society (Mrs. T. M. Bourne); 4th, Mr. J. W. Aldous's Choir.

The adjudicators were Dr. E. C. Bairstow, Mr. S. H. Nicholson, Mr. Geoffrey Shaw, Mr. J. A. Fuller-Maitland, and Mr. E. Bennett North.

GREENOCK.—April 23, 24.

This Festival seems to have gained the attention of the neighbourhood, for entries were satisfactory, audiences numerous, and the proceedings were watched with close interest. Mr. Walter S. Nesbitt had plenty to say in commendation of the singing, especially that of the female-voice choirs. Mr. Thorpe Davie's choir was only better than the Greenock Festival Choir (Mr. J. Calder) by the margin of 187 marks to 185, and both gave exquisite performances of Vaughan Williams's 'Sound sleep.' In the class for local female voice choirs the prize went to Greenock High Grade School Ladies' Choir (Mr. Cuthbert Foster). In the mixed-voice class Greenock Festival Choir carried off the challenge trophy and Greenock Male-Voice Choir (Mr. A. J. Gourley) was first among the men's choirs. George Square Congregational (Mr. Robert F. Lyle) and Mount Park U.F. Church (Mr. Robert Campbell) showed the best idea of anthem singing in three classes. The following were the prize-winners in the junior choral competition—Greenock Co-operative Society No. 2 choir (Mr. John B. Law), Greenock Higher Grade School (Miss Lena M. Mayhew), Cartsburn School (Miss Agnes MacCallum), and St. James's U.F. Sabbath Schools, Paisley (Miss A. Craig). There were eight classes for vocal solos.

WHARFEDALE (ILKLEY).—April 29, 30, May 1.

This Festival has shown steady growth since its inauguration fourteen years ago. It continued during the war and this year has made a marked advance in nearly every respect, the only notable exception being that the support given by junior choirs has not kept pace with the rest. Dr. Brewer, who adjudicated throughout, found a great deal to praise in the highest terms. One of the 'finds' of the Festival was the astonishing talent of two Huddersfield violinists, Jane Marcus (age thirteen) and Jessie M. Hinchcliffe (age eleven). In the course of three days all sorts of musical effort came under review, from pianoforte and string quintets to Girls' Club Choirs. Space only permits of record of the chief choral results. These were as follows: Elementary School Choirs, (open class).—1st, Holycroft Boys' Council School, Keighley (Mr. W. H. Whitaker); 2nd, Victoria Road Council School, Morley (Mr. Edgar Varley). Public Secondary Schools (two classes).—1st prizes to Bradford Girls' Grammar School (Mr. A. T. Akeroyd) in each case. Village Choral Societies.—1st, Ilkley Vocal Society (Mr. Akeroyd). Female-Voice Choirs.—1st, Bingley Training College (Miss C. M. Boggis). Male Voice Choirs.—(eleven entries) 1st, Todmorden Male-Voice Choir (Mr. Harold Lees); 2nd, Gledholt Male Choir (Mr. J. Fletcher Sykes). Mixed-Voice Choirs.—(eight entries) 1st. Gledholt Vocal Union (Mr. J. Fletcher Sykes); 2nd, Thornton Vocal Union (Mr. J. Barker).

THE MIDLAND FESTIVAL, BIRMINGHAM.
May 10 to 15.

No one expected this meeting to be at all brilliant, for the reason that travelling difficulties had put a stop to the prize-choir and orchestral classes. Thus we expected the gilt to be off the gingerbread, and as the test-pieces were all British none of us (not even myself, who refuse to falter in my belief in native musicianship, even after an experience like the present) looked to find a normal quantity of ginger in the mixture. But we certainly did not anticipate finding that, far from being twice-baked, which is the process with biscuit-making, the matter was scarcely half-baked. I refer to the public attitude towards the Festival, which was an attitude of indifference, no persons attending except such as were apparently connected with the competitors.

This last adverse condition of the present Festival is so serious that on no account must it recur. Only those classes should be run publicly that are likely to interest the public—honours sections in solo performance, &c. I am of opinion that so far as public performance is concerned this Midland Festival should resolve itself into a series of lengthy concerts at which final adjudications would be made on the work of the two or three best entrants in the various classes.

The first three days of the competitions were quite seriously disappointing. Only in the violin solo classes was any notable ability discovered. There were many good solo singers, as might be expected from among about two hundred candidates, and some of the children's dances were pretty. Organists and chamber music associations displayed courage, but during these three days the public revealed nothing but a unanimity of absence. Competition after competition followed on to empty halls, and as few rooms in the kingdom are more depressing than Birmingham Town Hall and the Large Theatre of the Midland Institute when occupied by no more than fifteen to twenty persons, it is not surprising that a sensitive critic should feel that something of deep-rooted character was amiss.

And something was indeed fatally amiss, namely, the music set for tests. Where this was interesting for the listener, it was either too difficult for the classes or too abstruse for the type of student represented by the entrants, and where it was not too difficult it was for the most part too uninteresting for one to listen to in repetition. The errors of the selection committee call for criticism, because they worked in so many ways against whatever public success might have been made by the Festival. I therefore mention briefly a few of these errors :

(1.) The 17th century 'Voluntary in D minor' of John Blow is not the class of music to stimulate the technique or excite the imagination of Elementary Grade organ students.

(2.) The ambitious 'Pæan' of Basil Harwood is a virtuoso piece. The only competitor who could play it on this occasion was a man who had used it previously for his F.R.C.O.

(3.) 18th century violin music by English composers may be, and often is, music of Handelian genius, but it is not the music on which musicianship is to be built up. William Babell's Sonata in B flat was set in the Elementary Grade ; Arne's in E minor, J. Humphries' in D minor, and John Collett's in A were set in other grades.

(4.) Walker's Violin Sonata in A minor, Op. 8, is too uniformly Brahms-like in its romanticism to be a fair test for players under eighteen.

(5.) Holbrooke's Fantasie Sonata for 'cello, Op. 19, is infinitely beyond the powers of students under eighteen.

(6.) Howell's Pianoforte Quartet in A minor, Op. 21, demands the most gifted virtuoso in every part.

(7.) Songs which for a generation have been the stock material of concert singers are unsuitable for tests, *e.g.*, Wallace's 'Free-booter Songs.' Those which are comparative failures are also unsuitable, *e.g.*, Elgar's 'The River,' and those in which the composer has falsified the poetry are harmful, as Cyril Scott's 'My Captain.'

(8.) The charm and fancy of Hatton, Sullivan, Sterndale Bennett, &c., cannot withstand the rough and tumble of Competition Festival conditions. The inclusion of 'Woo thou thy snowflake' from 'Ivanhoe' carried error to the point of farcical comedy.

The very important classes in chamber music drew each one entry. We shall shortly have proof whether or no the Midlands have but one advanced 'cello student, because very soon the Midland Institute School of Music examinations take place. If at these a number of gifted 'cellists appear, then we shall know that the Holbrooke Sonata by its great difficulty killed the class for 'cello and pianoforte at the Festival.

The folk-dance classes were a success. They showed vitality, unbounded promise, and considerable attainment. For two reasons—the first that future Midland Festivals may be made attractive to children, the other that the spirit of music in general (creative, appreciative, and interpretative) may be stimulated—this section of the Festival scheme should be cultivated.

The elocution classes were well entered. Here the test-pieces varied from stock recitation items (the equivalent in the elocutionary world of 'The Enchantress' in the vocal) to Shakespeare sonnets. Few of the competitors intimated that they had any idea that reciting is a form of uttering poetry. Like the average competing choir, they regarded words as pins for the fixing of 'effects.' This is wrong, as the judge said, and it is time that local teachers of elocution understood that it is wrong.

The pianoforte and solo singing classes were splendidly filled. Elgar's 'The River' was sung sixty times, and Mackenzie's 'Ritornello' was played thirty times. Many singers and pianists performed their pieces like poetically-minded artists, for which, in the pianoforte classes, the romantic charm of many of the tests (Ireland's 'Island spell,' Fenny's 'In early Spring,' Austin's 'Tone Stanza,' No. 1, Scott's 'Water Wagtail') was responsible. Few, if any, of the pianists, however, did any good with the Elizabethan pieces. Twenty-three young musicians had to prepare Farnaby's 'Rosasolis,' and twenty-four Byrd's 'The carman's whistle,' all of whom should have been busy with the E minor from the '48,' Book I., or the B minor.

The various Midland choirs sang moderately well according to established competitive rules and customs.

The most striking individual successes were in the solo violin classes. Several candidates had talent, and one something more. This last was a girl of fifteen (Marjorie Astbury), whose playing of the slow movement of the Elgar Concerto was of the highest possible order of art. This child is the great 'discovery' of the fourth Midland Festival.

The week ended in beauty and brilliance, for which consummation are to be thanked, first, William

Fenney's chorus for female voices, 'The flower fairies,' and, secondly, Wesley's 'Sing aloud with gladness.' This anthem was superbly sung by the Coventry Choral Society, Dr. H. P. Allen conducting.

SYDNEY GREW.

We give below particulars of the tests, entries, and results to the chief competitions:

CHILDREN'S COUNTRY DANCES.

The tests were 'Haste to the wedding,' 'If all the world were paper,' and an own-choice piece. No fewer than twenty teams entered. The best of them was St. Thomas's School, No. 2 team (Miss Frances Edmunds), whose own-choice was 'Newcastle,' and the second Dartmouth Street Girls' School, 1st team (Miss G. E. Hayes), who gave 'Chelsea Reach.' The other teams were:—Church of England Girls' School Team, Moseley (Miss A. Lambourne); Charles Arthur Street Council School Team, Nechells (Miss E. Reece); Edgbaston Church College, B. Team (Miss Winifred Gregson); St. Thomas's School, No. 1 Team (Miss Frances Edmunds); 'The Blossoms' Team, Raddle Barn Lane Girls' School, Selly Oak (Miss H. M. Wates); Norton Street Girls' School Team (Miss G. M. Dumelow); 'The Elves' Team, Raddle Barn Lane Girls' School, Selly Oak (Miss G. Taylor); King Edward's High School for Girls, A. Team (Miss Ailsa M. Jaques); Fentham Road Council School Team, Erdington (Miss V. E. Kay); 'The Maybelles' Team, Raddle Barn Lane Girls' School, Selly Oak (Miss H. M. Wates); Clifton Road Girls' School Team, Balsall Heath (Miss E. M. Willcocks); Dixon Road Girls' School Team (Miss N. B. Perry); Edgbaston Church College, A. Team (Miss Winifred Gregson); Grove Lane Council School Team, Handsworth (Miss L. Evans); 'The Brownies' Team, Raddle Barn Lane School, Selly Oak (Miss G. Taylor); Dartmouth Street Girls' School, 2nd Team (Miss G. E. Hayes); Kings Heath Girls' School, Country Dance Team (Miss M. Wheeler); Ryland Road School Junior Team, Erdington (Miss M. E. Cope).

The favourites among the teams' own selections were 'Hunsdon House,' 'Chelsea Reach,' and 'Newcastle.'

Competitions for Morris Dances and Country Dances by Working Girls' Clubs brought respectively two and six entries, the winners being Oozell Street (Miss Jaques) and St. Jude's, Hill Street (Miss Florence Ireland).

CHILDREN'S MORRIS DANCES.

Girls' Teams (ages nine to sixteen).

Tests: 'Blue-eyed stranger' and an individual choice (in every case 'Rigs o' Marlowe').

1st, St. Thomas's School, No. 2 Team, Birmingham (Miss Frances Edmunds); Raddle Barn Lane Girls' School, Selly Oak (Miss H. M. Wates); King Edward's High School for Girls, B Team, Birmingham (Miss Ailsa M. Jaques); St. Thomas's School, No. 1 Team, Birmingham (Miss Frances Edmunds); 2nd, King Edward's High School for Girls, C Team, Birmingham (Miss Ailsa M. Jaques); Raddle Barn Lane Girls' School, Selly Oak (Miss H. M. Wates).

There were also classes for country dancing by children under nine, boys' Morris dancing, and country and Morris dancing by adults. The Birmingham Branch of the English Folk-Dance Society sent two teams of country dancers, under Miss H. Tuttiett, who were unopposed. Six teams of adults gave elementary country dances, the prize going to a Coventry team (Miss Elsie H. Evans).

CHILDREN'S CHOIRS.

The 'Mary Wakefield' Open Class.

No fewer than thirty-seven schools entered in this class, which was held in three divisions—girls' choirs, boys' choirs, and mixed choirs. The tests were Havergal Brian's 'Summer has come' and Stanford's 'Meg Merrilies,' both written for two parts.

Mixed Choirs.

1st, Wolverhampton Higher Grade School (Mr. J. West). Other competing choirs were:—Grove Lane School, Handsworth (Mr. John A. Toy); Floodgate Street School, Birmingham (Mr. G. H. Llewellyn); Birmingham Royal Institution for the Blind (Mr. Harry E. Platt); Asbury Wesleyan Band of Hope Choir, Handsworth (Mr. Watkin Gabb); Stirchley Co-operative Junior Choir (Mr. W. E. Leech); City Road School, Birmingham (Mr. Walter Wakerley); Holy Trinity School Choir, West Bromwich (Miss Benbow); Shenley Fields School, Northfield (Mr. W. Bowers); Hebrew School Choir, Birmingham (Mr. E. Green); Spon Lane School, West Bromwich (Miss W. M. Caddick); Holy Trinity C. E. School, Handsworth (Mr. P. G. Haskell); Boulton Road School, Handsworth (Mr. H. R. Sheppard); Barford Road School, Birmingham (Mr. C. F. Stone).

Boys' Choirs.

1st, Lodge Estate, West Bromwich (Mr. James Phillips). Other competing choirs were Greets Green, West Bromwich (Mr. G. H. Woodward), and Station Road School, Harborne (Mr. S. C. Espley).

Girls' Choirs.

1st, St. Paul's College Junior Choir, Edgbaston (Rev. R. Eaton); 2nd, Dixon Road Girls' School, Birmingham (Miss N. B. Perry). Other competing choirs were:—St. George's Girls' School, Birmingham (Miss F. E. Taylor); Jenkins Street Girls' School, Small Heath (Miss F. H. E. Pallett); Immanuel School, Birmingham (Miss Nye); St. Matthias's School, Birmingham (Miss E. Green); Lyng Girls' Elementary School, West Bromwich (Miss Edith Scott); Calthorpe High School Choir, Edgbaston (Madame Marguerite Gell); Bingley Street Girls' School, Wolverhampton (Miss E. Sanders); Moseley Girls' College Junior Choir (Mr. Horace Shepherd); Golden Hillock Road Girls' School, Sparkhill (Miss Florence Ellis); St. Paul's Girls' School, Birmingham (Mrs. I. Frost); Fox Street Girls' School, Birmingham (Miss M. Taylor); Alma Street Girls' School, Aston (Miss Mabel L. Barkham); St. Joseph's Convent High School, Coventry (Miss Alice McGowran); Lodge Estate Girls' School, West Bromwich (Miss E. M. Collett); Beeches Road Girls' School, West Bromwich (Miss Alice E. George); Greets Green Girls' School, West Bromwich (Miss E. Hancox); Norton Street Girls' School, Birmingham (Miss G. Morris); Dorsett Road Girls' School, Darlaston (Miss Millner).

The competitions for children's choirs also included the following:

Secondary School Choirs, Midland Counties (Girls).—Tests: 'Ye spotted snakes' (Havergal Brian) and 'The fairie's song' (Bishop), both for four parts unaccompanied. Six entries. 1st, St. Paul's College, Edgbaston (Rev. Robert Eaton); 2nd, West Bromwich Girls' Secondary School (Mr. G. W. Shepherd).

Secondary School Choirs, Midland Counties (Boys).—Tests: 'Song of the scythes' (Nicholson) and 'In these delightful, pleasant groves' (Purcell). Three entries. 1st, St. Phillip's Grammar School, Edgbaston (Mr. O. H. Dillon).

Smaller Elementary Schools, Midland Counties.—One entry. St. Catherine's R.C. Girls' School, Birmingham (Miss T. Gilhooly).

Cantata Class, for public Elementary Schools in Birmingham.—The test was Nicholson's 'Childe Allen-a-Dale.' Ten choirs competed in three divisions—girls, boys, and mixed. The winners were respectively Station Road School, Aston (Miss R. S. Locker); College Road School, Moseley (Mr. D. M. Hopkins); and Boulton Road School, Handsworth (Mr. H. R. Sheppard).

FEMALE-VOICE CHOIRS Open).

Tests: 'Flower fairies' (Fenney) for six parts, unaccompanied, and 'Good morrow, fair ladies of the May' (Morley).

1st, Madame Marguerite Gell's Ladies' Choir (Madame Marguerite Gell); 'Les Chanteuses' Ladies' Choir, Kettering (Miss Elsie Riddle); Handsworth Ladies' Choir (Mr. William Bennett); Netherton Female-Voice Choir (Mr. Leonard Richards); Mr. W. E. Robinson's Ladies' Choir (Y.W.C.A.) (Mr. W. E. Robinson).

MALE-VOICE CHOIRS (Open).

Tests: 'Father of heroes' (Lovatt) and 'The Reveille' (Elgar).

The Coventry Musical Club (Mr. John Chapman); Clydebank (Mr. James D. Fleming); 2nd, Blackheath (Mr. Ernest Parkes); 1st, Stourbridge Institute (Mr. G. Harry Woodall); Cradley Heath, Old Hill and District (Mr. A. Hickman); Leamington (Mr. Geoffrey Gibbs); Wolseley (Mr. W. E. Robinson); Armstrong-Siddeley Choir, Coventry.

MIXED-VOICE CHOIRS (Open).

Tests: 'Sing aloud with gladness' (S. Wesley), 'The dance of the sword' (H. Priestley Smith), and 'Hark, hear ye not' (Bateson).

1st, Coventry Choral Society (Mr. John Potter); Willenhall Mixed-Voice Choir (Mr. Edward Dunton); Netherton Mixed-Voice Choir (Mr. Leonard Richards); Coventry Co-operative Choir (Mr. Alfred Petty).

OTHER CHORAL COMPETITIONS.

Church and Chapel Choirs (four entries).—1st, St. Anne's, Moseley (Mr. Herbert E. Knott).

Choirs of Work-people —Six Men's Choirs: 1st, Cheslyn Hay (Mr. E. Amphlett). Seven Girls' Choirs: 1st, Rookery Road, Handsworth, Evening School (Mr. W. Bennett). Four Mixed Choirs: 1st, Mr. W. Bennett's Choir, Handsworth.

Midland Counties Competitions.—Four Male-Voice Choirs: 1st, Wolverhampton Apollo (Mr. H. Underwood). Four Female-Voice Choirs: 1st, Madame Marguerite Gell's Choir. Two Mixed Choirs: 1st, Ten Acres and Stirchley Co-operative (Mr. W. E. Leech).

SOLO-SINGING.

Miss Gladys Morris (soprano), Miss Faulkner (mezzo-soprano), Miss Rhoda H. Rollason (contralto), Mr. C. Hill (tenor), Mr. F. Lester (baritone), Mr. E. G. Hughes (bass), Miss Lilian Rogers and Miss May Kendrick (sight-reading).

The adjudicators were:—Dr. H. P. Allen, Dr. W. H. Harris, Mr. Sydney H. Nicholson, Mr. Arthur Catterall, Mr. Frederick Dawson, Madame Gleeson-White, Madame Edith Hands, Madame Agnes Larkcom, Mr. Daniel Price, Mr. Hugh S. Roberton, Mr. T. H. Smith, Mr. Cecil J. Sharp, and Mr. R. T. Rundle Milliken.

COLERAINE—May 11, 12, 13.

Mr. H. Orsmond Anderton adjudicated at this successful Festival, which brought 127 entries. Eighteen choral contests were held. In the school sections the chief prize-winners were the Hon. Irish Society's School, Mark Street National School (Portrush), Ballyveely, Cullycapple, Ballymoney Model School, and Killowen. The adult choral contests resulted as follows: Ladies' Choirs: Coleraine Y.W.C.A. Rural Church Choirs: Aghadowey Presbyterian. Town Church Choirs: Killowen Church, Coleraine. Mixed-Voice Choirs: Ballymena (tests: German's 'Sleeping' and Bantock's 'The Leprehaun'). Male-Voice Choirs: Coleraine (tests; Elgar's 'Feasting I watch' and Bantock's 'Boot and Saddle').

AYRSHIRE (KILMARNOCK).—Revived on April 23 and 24, after six years of waiting, this Festival attracted fair entries and good audiences. There were sixteen choral classes. Stewarton Public School (Mr. T. G. Philip) and Ayr Academy (Mr. Frederick Ely) won the chief prizes in the school singing contests. Kilmarnock Equitable Co-operative Society (Mr. R. C. McCrone) and—in the 'novice' class—Beith Choral Society (Mr. Alex Emslie) did some excellent work. The principal choral prizes were won by Ayr Burgh Choir (Mr. Ely) and Clydebank Male-Voice Choir (Mr. J. D. Fleming). The former was the only competitor in the open class. The tests were Marson's 'The nymphs and shepherds danced' and Elgar's 'Go, song of mine.' Dr. Brewer adjudicated.

GLASGOW.

A special interest attaches to the Glasgow Festival (April 29 to May 9) as celebrating the tenth anniversary of the institution of the Festival movement in the city. In Mr. H. S. Roberton's very apt 'Foreword' in the souvenir programme, a short history of the Festival is given, and we may be allowed to quote the tribute paid to the late Dr. W. G. McNaught:

> Dr. McNaught was the first adjudicator, and he had his work cut out for him. At the time we thought he overstressed the academic side. Now we see that he was right. The thing had to be put on the rails before it could be made to go.
>
> It was at the 1918 Festival that the Co-operative Junior Choirs astounded Dr. McNaught by their subtlety and finesse in Colin Taylor's difficult and elusive, 'If there were dreams to sell,' probably the finest achievement by junior singers anywhere. This was Dr. McNaught's last Glasgow Festival—indeed, one of his last Festivals—he died a few months later, to the deep regret of all music-lovers. He took a paternal pride in the Glasgow Festival, and looked to it to lead the whole country.

It may be mentioned that it was largely the result of long talks with Dr. McNaught, and his gift of Festival literature, that led directly to the convening of the first meeting at which it was decided to institute the Festival movement at Glasgow.

Regarding this year's Festival it may be recorded that the high standard of past years was fully maintained. This was chiefly notable in the Junior Choir Classes. For the first time elocution was included in the scheme, and the name of Sir Johnston Forbes-Robertson as adjudicator possibly accounts for the large number of entries. There were some remarkably good performances, but the adjudicator very properly pointed out that the true purpose of this side of the Festival was more to secure thoroughly good reading than a more or less artificial success through dramatic gesture—that the spirit of the piece should be revealed without the adventitious aids of dress or exaggerated action.

In the children's Action-song Classes Mr. Ernest Newman urged teachers to exercise the utmost care in the selection of music and to eschew all songs savouring of the music-hall or revue. The new Solo Class for boy vocalists brought forward only seven entries, and in view of the importance of devoting much-needed attention to the training of boys' voices (we have not the tradition of the Cathedral choir in Scotland) larger entries will no doubt be forthcoming at future Festivals. In adjudicating this class Prof. Walford Davies deplored the want of naturalness in some of the renderings, and warned the boys against adopting the grimaces and 'platform manner' of many adult singers. His strong criticism will surely be remembered. The singing of the junior choirs as already indicated again astonished both adjudicators and audiences, although the former took objection to some of the test-pieces as not being perfectly suitable for choristers under seventeen years of age. For some of the senior choirs the test-pieces so abounded in chromaticism as to make Prof. Davies 'long for a common chord.' Many among the audience had similar longings, and doubtless next year's selection committee will bear this in mind. It is possible to find unexceptionable tests in the wide range of choral music. As a specimen of music thankless alike to choirs, audiences, and adjudicators, the selection for the Premier Female-Voice Choir Class may be instanced. The instrumental classes have not yet come into their own, but the entries give hope for the future. The Brass Quartet Class, included for the first time this year, produced five entries, and the remarkably fine performance of G. W. Martin's 'Haste

ye, soft gales,' by the Clydesdale Trombone Quartet, earned warm praise from Mr. Granville Bantock, who adjudicated in this class. The test-pieces in the Folk-song Classes were drawn chiefly from Mrs. Kennedy-Fraser's Hebridean collection, and Mr. Newman described the renderings as being unsurpassable by any other Festival. The closing session of the Festival was devoted to the Premier Choral Classes, and of these the 'thrills' were given by the William Morris Female-Voice Choir, the Glasgow Orpheus Male-Voice Choir, and the Glasgow Orpheus Choir. The last-mentioned was the only entry to the Premier Challenge Class for mixed-voice choirs, and their performance was largely an exhibition. Their magnificent singing of the 'Hallelujah Chorus' from 'Messiah' will long be remembered. One can imagine that a perfect performance of, say, 'The Dream of Gerontius' is possible with the combined forces of the Orpheus Choir and the Scottish Orchestra. The Festival closed with the singing of three Scottish songs by the massed choirs and the entire audience which packed every inch of space in St. Andrew's Hall, a performance so thrilling as to justify Mr. Ernest Newman's remark that it revealed the soul of a nation. The working of this great music-making was as smooth as that of a well-oiled machine—thanks to the organizing skill of the committee charged with this all important duty.

We append a list of the prize-winners in the chief choral classes:

SCHOOL CHOIRS.

Open Challenge Class.—Eight entries. 1st, Ayr Academy (Mr. Frederic Ely); 2nd, Queen's Park Higher Grade School (Mr. T. H. Allwood).

Higher Grade Class.—One entry. Dumbarton Academy (Mr. Albert Adams).

Senior Class.—Thirteen entries. 1st, Onslow Drive Public School (Miss Marie S. Irving); 2nd, John Street Higher Grade, No. 1 (Mr. Andrew Brown).

Junior Class.—Twenty entries. 1st, Knoxland School, Dumbarton (Mr. John Lithgow); 2nd, Lairdsland School, Kirkintilloch (Miss Jessie C. Fulton).

Infant Class.—Three entries. 1st, Adelphi Terrace Public School (Miss Hetty Martin); 2nd, Oatlands Public School (Miss J. Scrymgeour).

'Special School' Class.—One entry. Percy Street (Miss L. Monteagle).

CHILDREN'S ACTION-SONGS.

Senior Class.—Eight entries. 1st, Bridgeton Day Industrial School (Miss Margaret McGinty); 2nd, Kinning Park Co-operative Junior Choir (Miss Helen A. Wilson).

Junior Class.—Two entries. 1st, Bridgeton Day Industrial School (Miss Margaret McGinty).

Singing Games.—Eleven entries. 1st, Bridgeton (Miss McGinty); 2nd, (equal), Yoker Public School, No. 1 (Miss Emily E. Broad) and Adelphi Terrace Public School (Miss Hetty Martin).

JUNIOR CHOIRS.

Premier Challenge Class.—Four entries. 1st, St. George Co-operative (Mr. William Wilson); 2nd, Vale of Leven Co-operative (Mr. William Nisbet).

Open Challenge Class.—Two entries. 1st, Dumbarton Equitable Co-operative (Mr. Albert Adams).

Scottish Challenge Class.—Six entries. 1st, William Morris Junior Choir (Miss May E. Carruthers); 2nd, Eastern Co-operative (Mr. William Millar).

Church Class.—Eleven entries. 1st (equal), Tron U.F. (Mr. John Brown) and Trinity U.F. Sabbath School (Mr. A. Mitchell).

Boys' Class.—One entry. Dumbarton Academy (Mr. A. Adams).

FEMALE-VOICE CHOIRS.

Premier Challenge Class.—Four entries. 1st, William Morris Choir (Mr. W. Robertson); 2nd, Vale of Leven Co-operative (Mr. W. Nisbet).

Open Challenge Class.—Six entries. 1st, Miss Bond Stevens's Choir; 2nd, Dumbarton Equitable Co-operative (Mr. A. Adams).

Scottish Challenge Class.—Four entries. 1st, Paisley Lyric Choir (Mr. C. Rennie); 2nd, Henderson U.F., Kilmarnock (Mr. R. C. McCrone).

Class C.—Nine entries. 1st, Eastern Co-operative (Mr. W. Millar); 2nd, Miss Annie Jeffrey's Choir.

Industrial Challenge Class.—Four entries. 1st, The Wier Choir (Mr. W. Nisbet); 2nd, Singer Choir (Mr. W. Robertson).

MALE-VOICE CHOIRS.

Open Challenge Class.—Seven entries. 1st, Glasgow Orpheus Choir (Mr. Hugh S. Roberton); 2nd, Ossian Male Choir (Mr. A. D. Archibald).

Scottish Challenge Class.—Three entries. 1st, Denny Brothers Male-Voice Choir, Dumbarton (Mr. David Curtis); 2nd, G. & S.W. Railway (Mr. James Simpson, Jun.).

Class C.—Six entries. 1st, Greenock Male Choir (Mr. A. J. Gourlay); 2nd, Airdrie and District Philharmonic (Mr. John Horne).

Industrial Challenge Class.—One entry. Albion Works (Mr. C. Rennie).

MIXED-VOICE CHOIRS.

Premier Challenge Class.—One entry. Glasgow Orpheus (Mr. Hugh S. Roberton).

Open Challenge Class.—Six entries. 1st, William Morris Choir (Mr. W. Robertson); 2nd, Mr. Thorpe Davie's Choir.

Scottish Challenge Class.—Three entries. 1st, Dumbarton Choral Union (Mr. A. Adams); 2nd, Clydebank Union U.F. (Mr. J. D. Fleming).

Class C.—Eight entries. 1st, High Street U.F., Dumbarton (Mr. Robert A. Reid); 2nd, Fairfield Choir (Mr. James Moncrieff).

Industrial Challenge Class.—Two entries. 1st, The Weir Choir (Mr. W. Nisbet).

CHURCH CHOIRS.

Open Challenge Class.—Two entries. 1st, Clydebank Union U.F. (Mr. J. D. Fleming).

Scottish Challenge Class.—Two entries. 1st, High Street U.F., Dumbarton (Mr. Robert A. Reid).

Class C.—Four entries. 1st, Larkhall Parish Church (Miss Florence Griffiths); 2nd, Livingstone Memorial U.F., Blantyre (Mr. Charles C. Wilson).

NORTH NOTTS.

These competitions were revived at Retford on April 21 and 22, and on May 8, the first two days being allotted to vocal classes for children, village choirs, and other choral societies, and the third day to children's singing games, country- and sword-dancing. The number of classes was reduced, but the entries were numerous and the attendances of the public gratifying.

On the children's day twenty-three schools competed, the chief prizes being won by Retford County High School, Bawtry (Miss F. Stride), West Retford (Miss Brown), and Walkeringham (Miss M. E. Dodds). Seven village choirs came forward, the best being Ranskill, Bawtry, and Tuxford in three classes. The open choral competitions produced fifteen entries. Retford Choral Union (Mr. T. Hercy Denman) were the winners out of five female-voice choirs, and were beaten by Doncaster Co-operative Choir in the class for choral societies. Among choirs from large villages, Ranskill (Mr. A. Morrison) was the winner. A class for amateur conductors brought seven entrants. In the choral classes Mr. Geoffrey Shaw adjudicated. Folk-dance competitions were judged by Mrs. Wyllie Kettlewell. Worksop Lincoln Street Council School, Retford Council School Girls, Retford National School Girls, Bawtry Girl Guides, and Mr. Denman's Retford team carried off the prizes. An object-lesson in sword-dancing was given by the well-known dancers from Handsworth.

STRATFORD (EAST LONDON).—(April 24-May 1.)

This elaborate and highly-organized Festival, now in its thirty-eighth year, was again carried out successfully. The number of entries made, as usual, an extraordinary total. The choral classes were well supported, with a few exceptions, male-voice choirs in particular being either scarce in the neighbourhood or chary of publicity. School choirs and Working Girls' Clubs came forward in plenty. In our January number we gave a short description of the syllabus and a list of the adjudicators. Below are brief particulars of the principal competitions and their results. Special mention is due to the conspicuous successes of Mansfield House Choral Society, trained by Mr. C. Ernest Coward, a son of the well-known Sheffield choir-trainer.

ELEMENTARY SCHOOLS (GIRLS).

Challenge Shield Class.

: 'The Dance' (Elgar), a three-part piece chosen by the choir, and a sight-test.

South Park, Ilford (Mr. J. R. Dealey).
Harrow Green, Leytonstone (Miss Nellie Russell).
Kensington Avenue, East Ham (Miss I. M. Genower).
3rd. Balaam Street, Plaistow (Miss A. M. Bland).
Vicarage Lane, East Ham (Miss R. M. Bale).
1st.* Silvertown School (Miss B. Gawn).
Also sang 'Beauteous Morn' (Edward German).
Cave Road, East Ham (Miss E. Hadgraft).
1st.* Newport Road, Leyton (Miss T. G. Brown).
Also sang 'Rest thee on 'is mossy pillow' (Henry Smart).
Hilda Road, Canning Town (Miss J. Fowler).

* Equal 1st.

ELEMENTARY SCHOOLS (BOYS).

Tests: 'O happy fair' (Shield), a three-part piece chosen by the choir, and a sight-test.

Park School, Stratford (Mr. C. Beal).
Crowland Road, South Tottenham (Mr. Horace Nudds).
1st. Central Park Road, East Ham (Mr. A. E. Cummins).
Also sang 'Lift thine eyes' (Mendelssohn).
2nd. Beckton Road, Canning Town (Mr. W. H. Dodd).
Also sang 'Robin Adair' (Percy E. Fletcher).
Grange Road, Plaistow (Mr. J. Moon).

GIRLS' CLUBS.

Tests: 'Memory' (Hugh S. Roberton), and a two-part piece chosen by the choir.

1st. Kensington Avenue Junior 'Old Girls'' Association, East Ham (Miss I. M. Genower).
Also sang 'Twelve by the clock' (C. H. Lloyd).
Water Lane Evening School (Miss E. M. Hoy).
Newport Road Junior Commercial Institute Choir (Mr. John Fairfax).
2nd. Kirkdale Evening School, Leytonstone (Mr. G. F. Haslock).
Also sang 'The rainbow' (C. Vincent).
Holy Trinity, Canning Town, G.F.S. Club Choir (Mrs. Rushby Smith).

OTHER JUNIOR CLASSES.

Girls' Choirs (new competition for the Mary Wakefield Challenge Medallion, given by the Association of Musical Competition Festivals). Tests: 'The babes in the wood' (Percy Buck) and 'Daffodils and violets' (R. Bernard Elliott). Two entries. 1st, St. Angela's High School, Forest Gate (Mrs. Harrison).

Boys' Choirs. Tests: 'A March landscape' (Stanford) and a piece chosen by the choir. Three entries. 1st, Holy Trinity, Canning Town (Mrs. Rushby Smith).

Choirs from Sunday Schools, &c. One entry. Holy Trinity, Canning Town (Mrs. Rushby Smith).

Girls' Choirs (Challenge Shield Class). Tests: 'The flowers are coming' (G. Bernard Gilbert) and 'The cloud' (Percy E. Fletcher). Two entries. 1st, East Ham Secondary School (Mr. G. Day Winter).

CHORAL SOCIETIES (East London and Essex).

Tests: 'Here a pretty baby lies' (Percy Gordon).
'Full fathom five' (Charles Wood).
1st. Mansfield House Choral Society (Mr. C. Ernest Coward).
Ilford Labour Party Orchestral and Choral Society (Mr. Frederick Taylor).
Choir of the Popular Oratorio Concerts (Mr. G. Day Winter).

CHORAL SOCIETIES (Open Class).

Tests: 'The witch' (Stanford) and 'O snatch me swift' (Callcott).
1st. Mansfield House Choral Society (Mr. C. E. Coward).
Choir of the Popular Oratorio Concerts (Mr. G. Day Winter).

OTHER SENIOR CHORAL CLASSES.

Ladies' Choirs (previous first and second prize-winners). Tests: 'The desire' (Colin Taylor) and 'Whither' (Hamish MacCunn). One entry. Holy Trinity G.F.S., Canning Town (Mrs. Rushby Smith).

Ladies' Choirs (New Open Class). Tests: 'Slumber song' (Rebikoff) and 'The Galway piper' (Percy E. Fletcher). Four entries. 1st, Mansfield House Choral Society (Mr. C. E. Coward).

Men's Choirs (Open Class). Tests: 'Night' (Julius Harrison) and 'After many a dusty mile' (Elgar). One entry. Glow-worms Glee Party, Alexandra Park (Mr. F. Bridge).

Church Choirs (mixed-voices). Tests: 'Thou wilt keep him in perfect peace' (S. S. Wesley) and 'City of God' to tune 'Richmond' (Haweis-Webbe). Two entries. 1st, Plashet Park Congregational (Mr. W. G. Davie).

Small Choral Societies. Tests: 'The willow song' (H. Ernest Nichol) and 'We have fed our sea' (Granville Bantock). One entry. Grays Glee Party (Mr. Frank Wall).

ORCHESTRAL CLASSES.

School Bands (Open Class). Test: Minuet from the 'Jupiter' Symphony (Mozart). Three entries. 1st, Metropolitan Academy of Music, Forest Gate Branch (Madame May Masters).

School Bands (New Class). Test: Selection of old Country Dance-tunes (Percy E. Fletcher). Two entries. 1st, Uphall School, Ilford (Mr. Gerald G. Pratt).

String Orchestras (Open Class). Test: Entr'acte from 'Rosamunde' (Schubert). Two entries. 1st, Metropolitan Academy of Music Intermediate Orchestra (Madame May Masters).

WIRRAL AND EDDISBURY.—April 29 to May 1.

This Festival was formed in 1911, and having been partially suspended during the war was revived, with unequivocal success, this year. There were good attendances, over eight hundred children and adults taking part. The adjudicator was Dr. R. R. Terry. The first day was devoted to mixed and male-voice quartets, both events being won by parties from Christleton. On the children's day the most important competitions were won by Chester Road Council School (Miss E. Lithgoe), Birkenhead Institute (Mr. G. D. Kermode), and John Street Council School, Ellesmere Port (Mr. T. R. Bradley). There were eight competitions for adult choirs. That open to all mixed choirs in the area was won by New Ferry (Rev. H. Lowry). Ellesmere Port sent the best Female-Voice Choir, with Mr. J. Weedall as conductor. Saughall Male-Voice Choir (Mr. E. Robinson) was the best in its class, as was Christ Church G.F.S., Chester (Miss B. M. Bennett). Saughall was best in sight-singing.

ESKDALE.—May 11.

Revived after a lapse of six years this Festival, styled a 'tournament of song,' brought satisfactory entries and good results. The chief prizes in the junior sections went to Hackness (novice schools), Guisborough, Glaisdale (action-songs), Pickering Wesleyan, Cliff Street Girls (junior country dance), and Aislaby No. 1 team (sword-dance). The successful adult choirs included Ruswarp and Sneaton Choral Society, Goathland, Fylingdales and Sleights Choral Society. The adjudicators were Dr. Somervell and Mr. T. J. Hoggett.

BELFAST.—April 21 to 24.

Owing to an increased number of entries it was found necessary to hold this year's Festival in the Large Hall, the Minor Hall, and the Band Room. Dr. R. R. Terry, Mr. Dan Price, and Mr. R. J. Forbes adjudicated. Choral entries numbered seventy, and among them the commercial class was particularly flourishing. The poorest choral entries came from the National Schools, a disappointing feature but not one to be wondered at owing to the crowded state of the school curriculum and the prevalence of infantile diseases. The vocal solo entries were satisfactory, but showed a slight falling-off in numbers probably owing to the introduction of a compulsory sight-test. The standard was high, however, and Mr. Price said there were many lovely voices and plenty of temperament. Mr. Forbes found that want of technique was the most noticeable feature in the pianoforte playing of seventy pianists. String playing and chamber-music playing showed an increased support and an improved standard. Dr. Terry was also pleased with the progress of choirs since last year, especially in the male-voice section. Queen's Island (1st) and the Workman & Clark Choir (2nd) sang exceptionally well. In the class for small mixed choirs there were four entries and a good competition, the winners being St. Anne's Glee Choir (Rev. C. R. C. Olden) with ninety-nine marks.

DUBLIN FEIS CEOIL.

The twenty-fourth annual Feis Ceoil was held from May 3 to 8, and though the number of competitors showed a falling off since last year, yet (writes our correspondent) the standard was well maintained. The pianoforte seems to hold its own in popularity, as the entries in three classes were 19, 52, and 40. Soprano soloists also seem to prevail, as no less than 46 entered the lists, and 29 mezzos. The choral entries were few, and there was but one appearance for string orchestra and for small orchestra. It is sad to record a notable falling off in the number of native players on the Uillean pipes, as only three competed. Native traditional fiddlers made a better show, though the honours fell to the ladies. The concluding Feis concerts on May 8—two performances—can only be described as a symposium of enthusiasm. Crowded audiences (with fond relations and admirers) thronged the Antient Concert Rooms and vigorously applauded the prize-winners. The adjudicators were Dr. Terry, Mr. Gregory Hast, and Mr. Catterall.

MANCHESTER.

At the annual Music Festival for Girls' Secondary Schools, held in Whitworth Hall on May 8, six choirs from as many Girls' High Schools competed for the Miss Gregg Challenge Bowl. Each choir sang a two-part song, 'The echoing green,' by John Ireland, a unison song of own-choice, and a unison sight-test from the Staff. The first prize was won by Stockport (Miss E. A. Ingham), who sang Dunhill's 'Sea horses'; the second prize went to Harpurhey (Miss Pilling), who sang Sterndale Bennett's 'May dew.' The other competing choirs were: Fairfield (Miss Clague); Macclesfield (Mr. C. Seal); Whalley Range (Miss E. F. Jepson); and Sale (Miss L. Gillam). Dr. Thomas Keighley adjudicated.

NEWCASTLE.—June 19—26.

A favourable report is to hand of the prospects of this 'North of England Musical Tournament.' The number of entries under various heads are as follows:—School classes, 45; pianoforte, 219; string and chamber music, 92; organ, 7; vocal solo, 201; choirs, 19; folk-dancing, 90; elocution and reading, 121; brass bands, 15; total 809. Last year's total was 569. A report of the competition will be given in our issue for August.

Twenty competitions are reported in the present issue. Over a dozen others, of which no information has reached us, took place during the closing week of April and the early weeks of May. We are forced to hold over our reports of festivals at Portsmouth, Chatham, and the People's Palace (E. London).

OTHER COMPETITIONS.

Petersfield Musical Festival—April 20-22. The chief aim of this Festival is combined singing, the element of competition being introduced for purposes of grading. A musical propaganda is also carried on largely through the work of Mr. Percy Whitehead and Mr. Steuart Wilson, in the form of lectures on conducting, sight-singing, and kindred subjects. The works sung by the combined choir of two hundred voices on this occasion (with accompaniment by the Petersfield String Orchestra) were Purcell's 'Soul of the World' and Parry's 'Pied Piper of Hamelin.' The programmes also included concertos of Bach and Mozart. The conductors were Mr. Adrian C. Boult, Mr. G. Holst, and Mr. Whitehead.

Dove and Churnet Valleys.—Uttoxeter was chosen as this year's meeting place, the Festival having visited Denstone, Ashbourne, and Cheadle in previous years. The entries exceeded anticipation, and Mr. Geoffrey Shaw, the adjudicator, heard some good singing. The following were the chief results:—Elementary Schools, Ashbourne; Church and Chapel Choirs, Mayfield (also in sight-singing); Female-Voice Choirs, 1st, Rocester; 2nd, Mayfield; Village Choral Societies, Clifton; Male-Voice Choirs, Ashbourne Cecilia; Mixed-Voice Choirs from places of over a thousand inhabitants, 1st, Ashbourne Cecilia (also in sight-singing); 2nd, Mayfield.

Dorset Choral Association.—On May 6 this organization resumed activity at Wimborne. Nine choirs entered, the Minster Choir being particularly good in Bach's 'Come and thank Him.' The Earl of Shaftesbury presided at the evening session and himself contributed three songs to the programme. The adjudicator was Mr. T. J. Crawford, who in addition to judging gave addresses on Choral Technique in the afternoon and evening. It is hoped by next year to get the local competitions taken up in all parts of the county, with the finals held at Weymouth.

Fife.—This Festival of over twenty classes was held at Kirkcaldy on April 24, Prof. Granville Bantock and Mr. Cullen adjudicating. The chief prizes for junior choirs were won by Balcurvie School Senior Choir (Mr. John Ross) and Pathead and Sinclair Town Co-operative Choir (Mr. W. L. Stephenson). In the adult sections Levens Musical Association (Mr. Harrison Cooper), and St. Brycedale (Mr. Harrison Cooper) were the winners. In other classes Mr. Harrison Cooper's Female-Voice Choir and Rosyth Royal Dockyard Male Choir (Mr. David Davies) gained the first prizes.

South Somerset.—A notable part was played in this Festival (held on May 11 and 12) by the Yeovil Choral Society, which, under the direction of Mr. B. B. Swaffield, won the first prizes in the open mixed-voice competition, the madrigal class, and the female-voice and male-voice sections. The Norton-sub-Hamdon Choir (Miss Trask) was also prominent, being unbeaten in three competitions. The most successful children's choirs were those of Ilminster Girls' Grammar School and North Perrott.

Sligo Feis Ceoil.—This annual three-day Festival, held on April 7, 8, and 9, proved the most successful on record. The syllabus provided for solo work of many and various kinds, and only in a minor degree for choral singing. The chief choral successes were won by Sligo Ladies' Choir (Mr. Mark Franklin), Strandhill National School Choir (Miss Nan Wynne), and Carrowmore Choir (Mr. M. J. Harte).

Co-operative Choral Association (Midland Section).—The junior Festival was held at Mansfield recently, Mr. Walter J. Bunney adjudicating. Long Eaton (Mr. Woolley) was first in the choral section, Derby (Mr. T. H. Bennett) second, and Peterborough (Mr. W. J. Roberts) third. There were also classes for solo and duet singing.

O Lord, my trust

COMPOSED BY

KING HALL.

78.	Above all praise	Mendelssohn	1½d.
58.	Almighty and everlasting	Smith	1½d.
145.	Ditto	A. M. Richardson	1½d.
122.	Almighty God, Who hast	Ford	1½d.
20.	And I saw another Angel	Stanford	2d.
24.	Arise, O Jerusalem	Oliver King	1½d.
36.	Arise, O Lord	G. F. Cobb	1½d.
126.	Ditto ...	Hervey	1½d.
168.	Arise, ye people ...	W. Hayes	1½d.
60.	Ave Maria...	...Arcadelt	1½d.
48.	Ave Verum	J. White	1½d.
90.	Awake up, my glory ...	F. Iliffe	1½d.
177.	Be not Thou far from me	Hird	1½d.
193.	Behold. God is my... ...	Stainer	1½d.
165.	Behold, O God	C. Macpherson	1½d.
117.	Ditto	G. C. Martin	2d.
195.	Behold the Lord ...	Thorne	1½d.
30.	Beloved, if God so loved	Barnby	1½d.
35.	Beloved, let us love	G. F. Cobb	1½d.
10.	Beloved, now are we	E.H.Thorne	1½d.
204.	Beside Thy cradle ...	J. S. Bach	1½d.
160.	Blessed are they	S. S. Wesley	1½d.
185.	Blessed be the Lord	Ouseley	1½d.
125.	Blessed be Thou, O Lord	Lloyd	2d.
143.	Blessed is He ...	A. H. Brewer	1½d.
9.	Ditto ...	B. Luard-Selby	1½d.
199.	Ditto	Verrinder	1½d.
26.	Blessed is the man...	Oliver King	1½d.
194.	Ditto	J. Stainer	1½d.
207.	Blessed Lord ...	C. Lee Williams	1½d.
228.	Bow down Thine ear	A.H.Brewer	1½d.
98.	Bread of the world	John E. West	2d.
167.	Break forth	J. S. Bach	1½d.
17.	Christ is not entered	E. Faning	1½d.
59.	Come, let us worship	Palestrina	1½d.
102.	Come unto Me... ...	H. Hiles	2d.
40.	Ditto	...M. Kingston	1½d.
173.	Come, ye blessed	Barnby	1½d.
108.	Deliver me, O Lord	J. Stainer	1½d
127.	Deliver us, O Lord ...	Batten	1½d.
164.	Except the Lord	F. H. Cowen	1½d.
135	Father of all	Tye	1½d.
229.	Father of Heaven ...	Willaims	1½d.
25.	For it became Him	Oliver King	1½d.
81.	For our offences	Mendelssohn	1½d.
179.	Forth from the dark ...	Hook	1½d.
91.	Fret not thyself	F. Iliffe	1½d.
60.	Give ear unto my prayer	Arcadelt	1½d.
114.	Give rest, O Christ...	Arranged	1½d.
38.	God so loved the world	Kingston	1½d.
1.	God, Who is rich in mercy	Garrett	1½d.
227.	Good King Wenceslas (arr.)	Ross	2d.
223.	Grant, O Lord ...	...J. Booth	1½d.
11.	Grant, we beseech Thee	J. Booth	1½d.
205.	Ditto	C. Lee Williams	1½d.
141.	Hark, hark my soul	Oliver King	1½d.
147.	Haste Thee, O God	J. Hopkins	1½d.
47.	Have mercy upon me	J White	1½d.
210.	He that soweth	... J. B. Calkin	1½d.
130.	Hide me under the shadow	West	1½d.
123.	Hide not Thou Thy Face	Farrant	1½d.
213.	Ho! ye that thirst	C Tye	1½d.
107.	Holy, Holy, Holy ...	F. Cellier	1½d.
124.	How dreadful is this place	Monk	1½d.
163.	How still and peaceful...	C. Tye	1½d.
111.	I am not worthy	C. Lee Williams	3d.
170.	I am Thine, O save me	Wesley	1½d.
82.	I heard a Voice	G. M. Garrett	1½d.
86	Ditto	...A. Gray	1½d.
157.	Ditto ...	C. V. Stanford	1½d.
92.	I look for the Lord...	... F. Iliffe	1½d.
54.	I will arise	Ch. Wood	1½d.
42.	I will go forth	...H. Blair	1½d.
189.	I will go to the altar ...	Reay	1½d.
131.	I will go unto the altar	H. Gadsby	2d
230.	I will lay me down in	B. Smith	1½d.
156.	Ditto	Williams	1½d.
8.	I will magnify Thee	Luard-Selby	1½d.
37.	I will wash my hands	A. D. Culley	1½d.
85.	If any man sin	Thos. Adams	1½d.
103.	If any man sin ...	H. Hiles	1½d.
21.	If thou shalt confess	C.V.Stanford	2d.
215.	In life's gay morn	C. Tye	1½d.
18.	In this was manifested	C.H.Lloyd	3d.
233.	Ditto	...F. E. Gladstone	2d.
155.	Is it nothing to you	...Ouseley	1½d.
206.	It is high time	Williams	1½d.
22.	It is of the Lord's mercies	Thorne	1½d.
56.	Jesu, Saviour, I am Thine	Steane	1½d.
46.	Jesu, Who from Thy	F. C. Wood	3d.
48.	Jesu, Word of God	J. White	1½d.
64.	Jesus said unto the people	Stainer	1½d.
186.	Judge me, O God ...	Ouseley	1½d.
208	Judge nothing before	Williams	1½d.
61.	Lead me, Lord	...S. S. Wesley	1½d.
116.	Let my prayer be set forth	Martin	1½d.
166.	Ditto	C. Macpherson	1½d.
118.	Let my prayer come up	Purcell	1½d.
80.	Let our hearts be	Mendelssohn	1½d.
139.	Let the wicked forsake his	Goss	1½d.
32.	Let the words of my mouth	Blair	1½d.
117.	Let Thy hand be ...	G. C. Martin	2d.
65.	Let us come boldly	C. H. Lloyd	1½d.
209.	Let your moderation	Williams	1½d.
137.	Lift up the everlasting gates	Tye	1½d.
224.	Lighten our darkness	J. Booth	1½d.
219.	Like as the hart	Novello	1½d.
161.	Lo! from the hills ...	Williams	1½d.
120.	Lo, the day of rest	Elliot Button	1½d.
19.	Lo, the Winter is past	H Gadsby	3d.
142.	Lord God Almighty	Verdonck	1½d.
93.	Lord, I call upon Thee	F. Iliffe	1½d.
140.	Lord, in thankful love	Schubert	1½d.
79.	Lord, on our offences	Mendelssohn	1½d.
128.	Lord, we beseech Thee	Batten	1½d.
149.	Lord, we pray Thee	Chambers	1½d.
154.	Love not the world	Ouseley	1½d.
62.	Master, what shall I do	Bowes	1½d.
100.	Mercy and truth	A. Sullivan	2d.
176.	Mine eyes are ever	Hamilton	1½d.
212.	Mock not God's Name	C. Tye	1½d.
94.	My song shall be of mercy	F. Iliffe	1½d.
232.	Now thank we all our God	Bach	1½d.
73.	O Day-spring	J. Stainer	1½d.
148.	O do well unto Thy servant	West	1½d.
75.	O Emmanuel	J. Stainer	1½d.
146.	O God, for as much as	Richardson	1½d.
136.	O God of Bethel	...Tye	1½d.
162.	O God, our help	C. Lee Williams	1½d.
23.	O God, Whose nature ...	A. Gray	1½d.
214.	O happy is the man ...	C. Tye	1½d.
119.	O hearken Thou ...	A. Sullivan	1½d.
72.	O Key of David ...	J. Stainer	1½d.
74.	O King and Desire...	J. Stainer	1½d.
70.	O Lord and Ruler ...	J. Stainer	1½d.
53	O Lord, correct me	J. Coward	1½d.
67	O Lord, give ear	W.H.Cummings	2d.
133.	O Lord, give Thy Holy	Tallis	1½d.
113.	O Lord, grant the King	Child	2d.
138.	O Lord, increase my faith	Gibbons	1½d.
159.	O Lord, my God	C. Lee Williams	2d.
13.	O Lord, my trust ...	King Hall	1½d.
15.	O Lord, rebuke me not	H. Lahee	1½d.
132.	O Lord, we beseech Thee	Shaw	2d.
57.	O Lord, Who hast	Iggulden	1½d.
188.	O Lord, why sleepest Thou	Reay	1½d.
33.	O most merciful ...	J. W. Elliott	1½d.
225.	Ditto	... E. Bullock	1½d.
89.	O Perfect Love	H. Elliot Button	1½d.
112.	Ditto	...C. L. Naylor	2d.
43.	O praise God	H. Blair	1½d.
174.	O praise the Lord, all ye	Barnby	1½d.
203.	O praise the Lord	F. Champneys	2d.
71.	O Root of Jesse ...	J Stainer	1½d.
104.	O Saving Victim ...	J. Stainer	2d.
218.	Ditto	A. W. Wilson	1½d.
171.	O send out Thy light ...	Armes	1½d.
84.	Ditto	... J. B. Calkin	2d.
231.	O thou Sword of the	M. B. Foster	1½d.
69.	O Wisdom...	J. Stainer	1½d.
95.	O worship the Lord ...	F. Iliffe	1½d
196.	Ditto	E. H. Thorne	1½d
178.	O ye priests of the Lord	Hird	1½d
39.	O ye that love the Lord	Elliott	1½d
44.	Ditto	S. Coleridge-Taylor	1½d.
217.	Our Father which art ...	Phillips	1½d.
7.	Our soul on God	G. M. Garrett	1½d.
45.	Ponder my words, O Lord	Culley	1½d.
3.	Praised be the Lord daily	Calkin	1½d.
105.	Prevent us, O Lord	A. H. Brewer	1½d.
14.	Rejoice greatly ...	Woodward	1½d.
175.	Rejoice in the Lord ...	Calkin	1½d.
187.	Ditto	Reay	1½d.
76.	Rejoice, O ye people	Mendelssohn	1½d.
144.	Rejoice ye with Jerusalem	King	1½d.
200	Remember, Lord ...	Verrinder	1½d.
153.	Rend your heart ...	...Ouseley	1½d.
226.	Save us, O Lord ...	Hugh Blair	1½d.
129.	Seek the Lord	H Elliot Button	1½d.
201.	Seek ye the Lord ...	Verrinder	1½d
49.	Shew me Thy ways	J. V. Roberts	3d
115.	Sing to the Lord	Tye	1½d
220.	Spirit of mercy	H. A. Chambers	1½d.
5.	Teach me Thy way	Gladstone	1½d.
55.	The Angel of the Lord...	A. Gray	1½d.
190.	The Gentiles shall come	Reay	1½d
4.	The great day of the Lord	Martin	1½d
216.	The Harvest truly... ...	Pearson	2d
111.	The Heavenly Word	Williams	3d
150.	The joy of our heart ...	Foster	1½d.
202.	The Light hath shined	Verrinder	1½d.
181.	The Lord hath been	Macfarren	1½d
198.	The Lord hath brought us	Thorne	1½d.
27.	The Lord is in His Holy	Elliott	1½d
197.	Ditto	E. H. Thorne	1½d
96.	The Lord is King	F. Iliffe	1½d
88.	The Lord is nigh ...	Cummings	1½d
31.	The Lord is the True God	Barnby	3d
50.	The Lord opened the doors	F. C. Woods	1½d
83.	The Lord redeemeth	J. B. Calkin	1½d.
191.	The Love of God	Reay	1½d.
184.	The pains of hell	Monk	1½d.
52.	The path of the just	J. V Roberts	1½d
101.	The Peace of God	J. Rheinberger	1½d
12.	The pillars of the earth	Tours	1½d
134.	The righteous souls ...	Skeats	1½d
41.	The Sacrifices of God ...	H. Blair	1½d.
152.	The Salvation of the ...	Ouseley	1½d.
34.	Ditto	Vincent	1½d.
169.	The Souls of the righteous	Hall	1½d.
87.	The steps of a good man	F. Cambridge	3d.
222.	There is a green hill ...	Gounod	3d.
66.	These are they which ...	J. Goss	1½d
180.	These have left a name	Hook	1½d
192.	This is the day	Reay	1½d
211.	Thou didst turn Thy face	Attwood	1½d.
77.	Thou, Lord, our	Mendelssohn	1½d.
28.	Thou shalt shew me the	A. Gray	1½d.
29.	To Thee do I lift up my soul	Hall	1½d.
16.	Try me, O God ...	C. Wood	1½d.
99.	Turn Thee again ...	A. Sullivan	1½d.
158.	Turn Thy face	C. Lee Williams	2d.
51.	Watch ye and pray	G. R. Vicars	2d.
172.	We wait for Thy loving	Armes	1½d.
182.	Ditto ...	Macfarren	1½d.
2	When my soul fainted	J.F.Bridge	1½d.
63.	Wherewithal shall a ...	Alcock	1½d.
183.	While all things were	Macfarren	1½d.
106.	While we have time	H.W.Parker	3d.
6.	Who are we, O Lord	C. H. Lloyd	1½d.
68.	Whom have I in heaven	Elvey	2d.
151.	Ditto ...	Ouseley	2d.
110.	Whom the Lord	C. Macpherson	3d
121.	Why art thou so heavy	Gibbons	1½d.
109.	Why art thou so	C. Macpherson	2d.
221.	With all Thy Hosts	A.W.Wilson	1½d.
97	Worship and praise ...	F. Iliffe	1½d

(*To be continued.*)

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

O Lord, my trust is in Thy mercy

SUITABLE FOR TRINITY-TIDE OR GENERAL USE.

Psalm xiii. 5, 6.

Composed by KING HALL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

SOPRANO OR TENOR SOLO.

Andante tranquillo.

VOICE.

p

O Lord, my trust is in Thy mer - cy,

Andante tranquillo.

ORGAN.

♩ = 108.

p

cres.

. . . and my heart is joy - ful in Thy sal - va

cres.

- tion.

CHORUS.

SOPRANO.

p *cres.*

O Lord, my trust is in Thy mer - cy, . . and my heart is joy - ful in

ALTO.

p *cres.*

O Lord, my trust is in Thy mer - cy, . . and my heart is joy - ful in

TENOR.

p *cres.*

O Lord, my trust is in Thy mer - cy, . . and my heart is joy - ful in

BASS.

p *cres.*

O Lord, my trust is in Thy mer - cy, . . and my heart is joy - ful in

p *cres.*

p *mf*

I will sing of the Lord, . . I will

Thy sal - va - tion.

Thy sal - va - tion.

Thy sal - va - tion.

Thy sal - va - tion.

p *mf*

sing of the Lord, . . be - cause He hath dealt so lov-ing - ly, so

lov - ing - ly with me.

p *mf*

I will sing of the Lord, . . I will

p *mf*

I will sing of the Lord, . . I will

p *mf*

I will sing of the Lord, . . I will

p *mf*

I will sing of the Lord, . . I will

p *mf*

O LORD, MY TRUST IS IN THY MERCY.

f *dim.*

sing of the Lord, . . be - cause He hath dealt so lov - ing - ly with

f *dim.*

sing of the Lord, be - cause He hath dealt . . so lov - ing - ly with

f *dim.*

sing of the Lord, . . be - cause He hath dealt . . so lov - ing - ly with

f *dim*

sing of the Lord, . . be - cause He hath dealt so lov - ing - ly with

f *dim.*

Solo. *p* Chorus. *p*

me. O Lord, my trust is in Thy mer - cy. O Lord, my

p

me. O Lord, my

p

me. O Lord, my

p

me. O Lord, my

p *p*

cres. *dim.*

trust is in Thy mer - cy, Thy mer - - - - cy.

cres. *dim.*

trust is in Thy mer - cy, Thy mer - - - - cy.

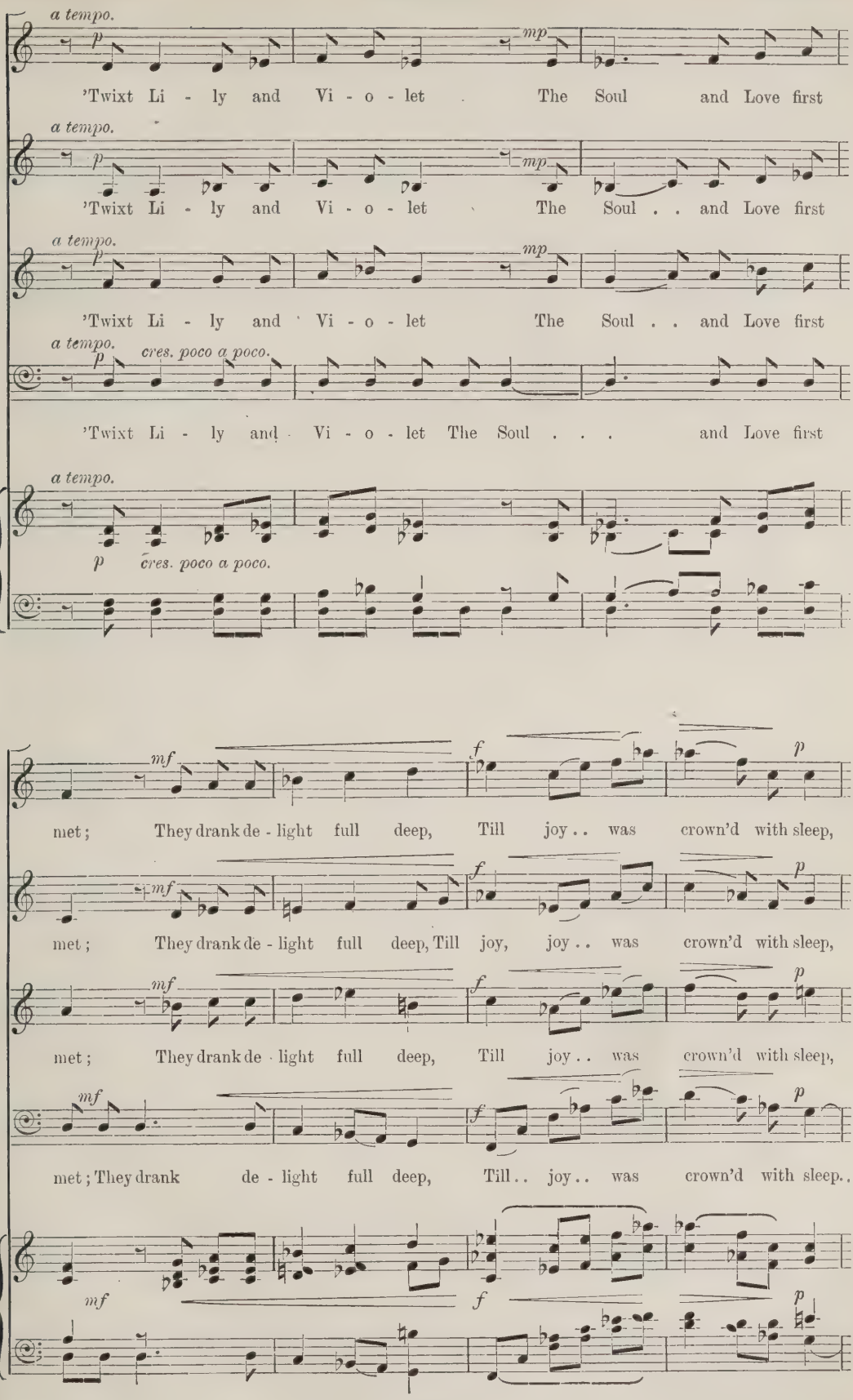
cres. *dim.*

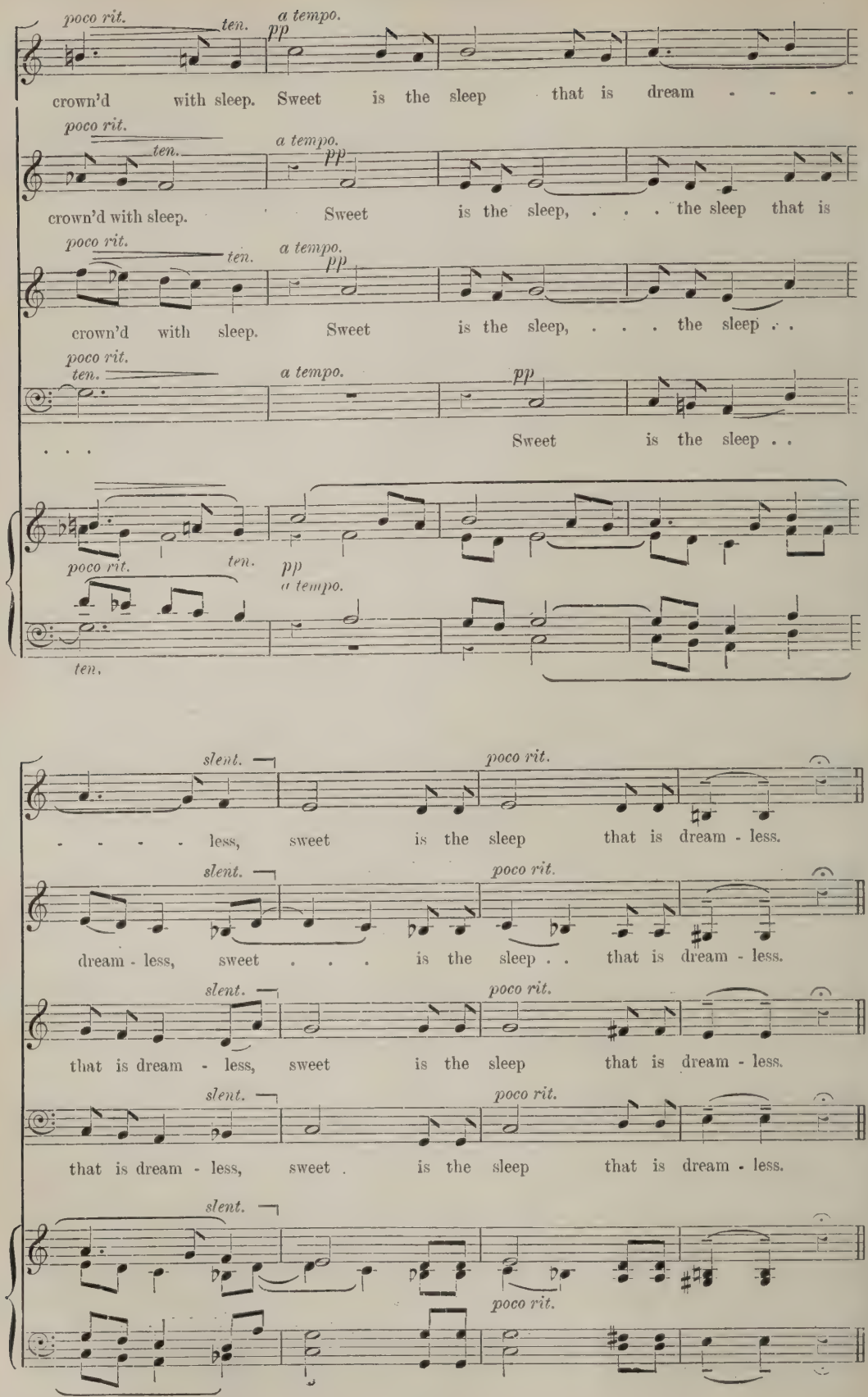
trust is in Thy mer - cy, Thy mer - - - - cy.

cres. *dim.*

trust is in Thy mer - cy, Thy mer - - - - cy.

cres. *dim.*


a tempo.
p
mp
'Twixt Li - ly and Vi - o - let The Soul and Love first
a tempo.
p
mp
'Twixt Li - ly and Vi - o - let The Soul . . and Love first
a tempo.
p
mp
'Twixt Li - ly and Vi - o - let The Soul . . and Love first
a tempo.
p
cres. poco a poco.
'Twixt Li - ly and Vi - o - let The Soul . . . and Love first
a tempo.
p
cres. poco a poco.
mf
f
p
met; They drank de - light full deep, Till joy . . was crown'd with sleep,
mf
f
p
met; They drank de - light full deep, Till joy, joy . . was crown'd with sleep,
mf
f
p
met; They drank de - light full deep, Till joy . . was crown'd with sleep,
mf
f
p
met; They drank de - light full deep, Till . . joy . . was crown'd with sleep. .
mf
f
p


poco rit.
ten.
a tempo.
pp
crown'd with sleep. Sweet is the sleep that is dream - - - -
crown'd with sleep. Sweet is the sleep, . . . the sleep that is
crown'd with sleep. Sweet is the sleep, . . . the sleep . .
. . . Sweet is the sleep . .
slent.
- - - - - less, sweet is the sleep that is dream - less.
dream - less, sweet . . . is the sleep . . that is dream - less.
that is dream - less, sweet is the sleep that is dream - less.
that is dream - less, sweet . is the sleep that is dream - less.

a tempo, poco più animato.
mf *cres.*
Time, who lets no - - - thing rest, Lured Life on some new quest;

a tempo, poco più animato.
mf *cres.*
Time, who lets no - thing rest, Lured Life on some new quest;

a tempo, poco più animato.
mf *cres.*
Time, who lets no - thing rest, Lured Life on some new quest;

a tempo poco più animato.
mf *cres.*
Time, who lets no-thing rest, Lured Life on some new quest; The

mf a tempo, poco più animato. *cres.*

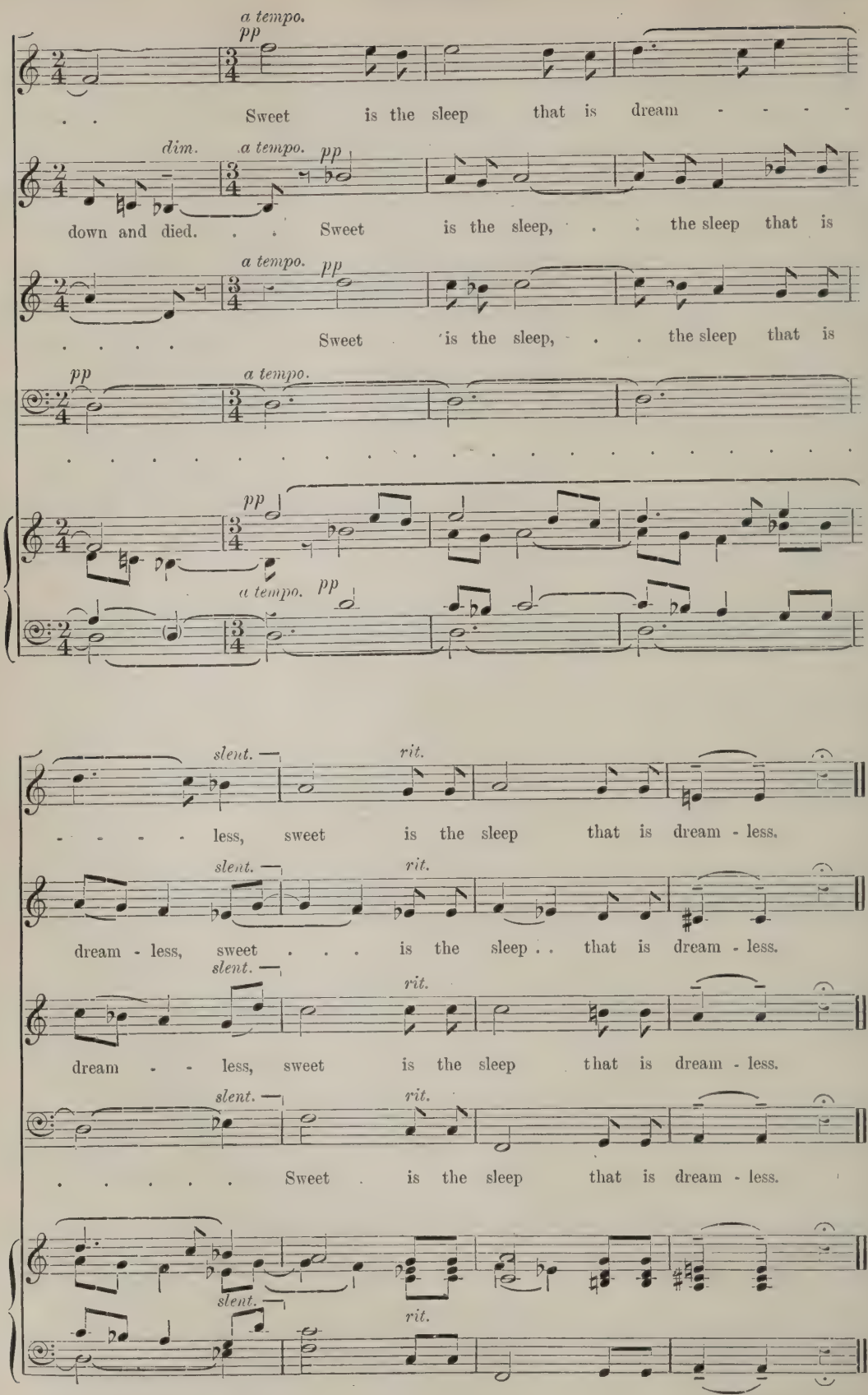
p subito. *rit.* *dim.*
The Soul . . flew far and wide, But Love, but Love lay down and died. . .

p subito. *rit.* *espress.*
The Soul flew far and wide, But Love, but Love lay down, lay

p subito. *rit.* *dim.*
The Soul flew far . . and wide, But Love, but Love lay down and died. . .

p subito. *rit.* *dim.*
Soul . . flew far and wide, But Love lay down and died. . .

p *rit.* *dim.*


a tempo.
pp
Sweet is the sleep that is dream - - - -
dim.
a tempo.
pp
down and died. . . Sweet is the sleep, . . the sleep that is
a tempo.
pp
. . . . . Sweet is the sleep, . . the sleep that is
pp
a tempo.
pp
a tempo.
pp
slent.
rit.
- - - - less, sweet is the sleep that is dream - less.
slent.
rit.
dream - less, sweet . . . is the sleep . . that is dream - less.
slent.
rit.
dream - - less, sweet is the sleep that is dream - less.
slent.
rit.
. . . . . Sweet . is the sleep that is dream - less.
slent.
rit.

announced to reappear, was indisposed. Mr. Hislop did well, though his language sounded stranger than usual for the simple fact that it was the Swedish tongue, with which I cannot claim to be familiar. It did not interfere with his singing, which was of the order that shows him capable of sweet and expressive tone. Madame Bèrat, most famous of Mothers in 'Louise,' appeared as Suzuki, and showed greater familiarity with the music than with *shosi* of Butterfly's house. M. Dinh Gilly was the Consul, and for some strange reason did not sing it as well as he did in English. Signor Bavagnoli conducted, but indicated no great familiarity with the score, of which he gave only a perfunctory version.

SURREY SEASON ENDS

Having accomplished something in the way of a record by continuing for fifteen weeks, the Fairbairn-Miln season at the Surrey Theatre came to an end on May 15. It has served definitely to establish the fact that the public appreciates the bringing of opera into its midst. When the difficulties of giving opera in this country are remembered, the results of the Surrey season become something to be noted. As it is impossible to recruit casts from the schools of music, since no practical teaching of opera is given there, the manager has to rely on his own judgment, and throw a singer on to the stage to sink or swim. Mr. Fairbairn has brought to light more than one British singer who will be heard again, and has moreover made known to the world the fact that the British composer can write opera. To be more explicit: in Miss Maryan Elmar, Miss Mabel Corran, Mr. Frank Webster, and Mr. Andrew Shanks alone, he has a quartet capable of very effective representation of opera, and in Mr. Gatty's 'The Tempest' we have a worthy work. The closing weeks of the season were marked by the production of Gluck's 'Orpheus' and Puccini's 'Madama Butterfly.' The Gluck was put on the stage in a highly appreciative fashion, not the least effective point being the placing of the orchestra behind the scenes. This helped considerably in creating atmosphere. Miss Irene Ainsley appeared (at short notice) as Orpheus, Miss Elmar was the Euridice, and Miss Frances Hall, Amor. Mr. W. H. Kerridge directed the performance, which was well received by the Surrey audience, The repute of 'Madama Butterfly' had evidently preceded it, for the house was packed to the ceiling. With the aid of Miss Clara Simons, who has sung the part many times with the Carl Rosa Company, and of Miss Antoinette Fairbairn as Suzuki, Mr. Lyon Mackie as Pinkerton, and Mr. Andrew Shanks as the Consul, with some well-judged playing from the orchestra under the hand of Mr. Herbert Ferrers, the performance went thoroughly well, and was received with enthusiasm. Mr. Gatty's 'The Tempest' was given several times with increasing appreciation before the close of a season whose record in face of difficulties has altogether been highly creditable to those who carried it out and to those who supported it.

PAVLOVA BALLET AT DRURY LANE

Madame Pavlova's season of ballet at Drury Lane has been well-supported. The programmes have been varied each week, and have made known several unfamiliar examples. They have also afforded a very fine insight into the art of this delightful dancer. Among the numbers have been part of Tchaikovsky's 'Sleeping Beauty,' and the 'Walpurgis Night' ballet from Gounod's 'Faust,' now so rarely seen. It was to the benefit of provincial opera-goers that at one time it was regularly performed after the opera by the Moody-Manners Company, though in London it is equally regularly omitted. Madame Pavlova appeared in the Tchaikovsky and Mlle. Karalli in the Gounod. The next change introduced a comic ballet, entitled 'The Magic Flute,' in which Mlle. Butsova excelled. It was followed by an illustration of some Chopin numbers entitled 'Autumn Leaves,' notable for some particularly elegant dancing by Madame Pavlova and for some remarkably beautiful dresses representing the autumn leaves. The Elysian Fields scene from Gluck's 'Orpheus' was given in ballet form, providing yet another aspect of the art of Madame Pavlova, the bill including, from a musical point of view, one of the most attractive numbers in the répertoire in the shape of an Eastern piece entitled 'La Peri,' with music by M. Paul Dukas, a composer of whom we do not hear enough. At each performance the divertissements have been quite a feature, Madame Pavlova's contributions in the shape of a fascinating illustration of a Beethoven Rondo, a 'Scène Dansante,' 'La Nuit' and the 'Gavotte Pavlova' supplying a very full representation of the extent and variety of the art of dancing as expounded by this organization in general and Madame Pavlova in particular.

Choral Notes and News

BY W. MCNAUGHT

The rehearsals for the Handel Festival seem to have made a promising start. The first meeting of the London contingent took place at Westminster Chapel on May 10, under Sir Frederic Cowen's direction. Some three thousand singers attended. There are many new members in the body, and the addition of fresh tone was very noticeable. Some fine choral effects appear to have been obtained, the *pianissimos* of this huge choir making a deep impression on the listeners. The work in rehearsal was 'Judas Maccabæus.' At the close of the evening session the conductor declared that he had never known a more satisfactory first rehearsal for the Handel Festival. On the first four Friday evenings in June the rehearsals of the amateur section of the orchestra are to be held at the Crystal Palace, under the direction of Mr. Walter W. Hedgcock. The only alteration in the programme of the Festival (as published in our issue for April, page 253) is the substitution of the Overture to the 'Occasional Oratorio' for the Overture to 'Athaliah.'

The Holme Valley Male-Voice Choir introduced a new excitement into London music for a few days during last month. The choir was brought up to sing at a concert of the British Music Society, and afterwards appeared at the Palladium. Its resonant tone (albeit somewhat hard in the *fortissimo* of the tenors), its fine drill, and its grip of expression were very stimulating. The first quality in the singing was cleverness, and choral cleverness is sufficiently rare in our southern regions to be refreshing when it does appear, even to those who are fully aware that it is not the ultimate goal in choral work and that the typical northern choir has other and more refined faculties in its grasp. It is well known that the

school from which these faculties spring is the Competition Festival, which has built great things out of the helpful material of northern voices. But a writer in the *Daily Telegraph*—a paper that is noted for its support of the competition movement—has been led by the singing of the Holme Valley Choir into wrongly estimating the tendencies of the competitive idea. 'Here is a choir from the region of competitive festivals'—he thinks: 'Its singing tends towards trickery. Therefore the competitive festivals put a premium on trickery,' He writes:

> 'Briefly, this choir appears to be a direct product of the Competition Festival, to be a living example of the artistic dangers of that movement. One may congratulate Mr. Silverwood and his choir upon their efficiency—an efficiency that implies much keenness and discipline. But efficiency alone will not make music, even if it wins points in competition. This anxiety to make "points" only resulted yesterday in an exaggeration (chiefly dynamic) that was at times startling. The strident opening of Elgar's "Feasting I watch" was a case in point; for here was a reflective and dignified poem not merely misunderstood but destroyed.'

Without casting any doubt on his critical judgment of the singing, one may question the moral he draws from it.

If the Holme Valley Choir was as bad as he says—('here a crescendo without meaning, there a decrescendo, commas in the text inflated into semi-colons and full-stops')—then it was a living example, not of the dangers of the competition movement, but of the dangers it strives to overcome. There are so many people without experience of our Festivals who are ready to seize upon any opportunity for criticising them, that a somewhat misleading opinion published with the full authority of the *Daily Telegraph's* musical staff should not pass unnoticed. If the competition movement were in the hands of unimaginative people, and were left to develop on sporting lines, there would be a danger that mere cleverness and ear-tickling display would 'win points' from the sporting and musically-blind referees. But the movement is, happily, better shepherded. Its artistic utility is in the hands, not of secretaries and committees, but of adjudicators; and it is not complimentary to the eminent musicians—men susceptible to every refinement in music and its interpretation—who have set the standard at competitions for the last thirty years, to accuse them of such narrowness as to exalt technical display. With any adjudicator worth his salt, as most of them are, a too strident opening in 'Feasting I watch' would count as a fault and lead to a 'loss of points.' One would have thought this obvious. It is hardly fair to saddle the competition movement with the existence of errors it strives to check.

The same writer strengthens these very arguments in a later notice of the Birmingham Festival. He says:

> 'There is still, however, a very noticeable effort on the part of conductors to pay more respect to the letter than to the spirit, but in such adjudicators as Dr. Hugh P. Allen, Mr. Frederick Dawson, Mr. Daniel Price, and Mr. Hugh S. Roberton, the candidates had, on Saturday, wise and sympathetic counsellors.'

That is, there is a tendency to err, but competition checks it.

It often happens at choral rehearsals that a conductor, by way of experiment, will lay down his baton and launch his choir on a chorus or part-song without any guidance. Anyone who has witnessed such a test will remember the looseness and inertness of the singing. Time is kept, but rhythm falters and unity is dissolved. Yet recently a choir sang in London, publicly, without a conductor, and kept a crisp rhythm and as much unity as could be desired. It was no experiment in their case, but a pathetic necessity, for the singers were blind, and came from the Royal College for the Blind at Norwood. One could not help wondering, while listening to them, whether there was real cause for the usual lifelessness of unconducted singing, or whether it was only the result of mental habit. A lesson can be drawn from the blind people's necessity. It could only be beneficial to a choir to practise unconducted singing until it had learnt to secure rhythm and unity from within itself—in fairly simple and continuous music, of course. A choir so trained would be more ready to master subtleties of interpretation than if it had never dispensed with the conductor's beat.

Stanford's 'The Voyage of Maeldune' opened the programme of the Royal Choral Society's concert at the Albert Hall on April 24. A work of power and imagination, and full of stimulating music for choral singers, it was heard with real enjoyment and some wonder at its comparative neglect in choral programmes. The composer conducted a performance that helped to set forth the fine qualities of the music, and in which Miss Carrie Tubb, Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Herbert Brown made efficient use of their abilities. Stanford's 'Songs of the Fleet' were also given, and Elgar's 'Sea Pictures,' under Sir Frederick Bridge. Mr. Hubert Bath conducted his orchestral tone-poem, 'The Visions of Hannele,' and the programme concluded with Hamilton Harty's 'The Mystic Trumpeter,' with the composer conducting. In this brilliant work the choir was able to make good use of its tone-power.

Oxford House Choral Society gave Elgar's 'For the Fallen,' at Queen's Hall, on April 27, and sang this noble music with the beauty of tone and expression that these singers have long commanded under Mr. Cuthbert Kelly's direction. Miss Flora Mann was the soloist. Parry's choral songs 'Jerusalem' and 'England' were also in the programme, and the Excelsior Boys' Choir made its customary appearance with folk-songs.

'The death of 'Minnehaha' was performed by the Central London Choral and Orchestral Society at Central Hall on April 29, Mr. David J. Thomas conducting and Miss Mabel Manson and Mr. Reginald Johnson being the soloists. An interesting diversion was provided by Miss Gwendolen Coleridge-Taylor with recitations.

On May 11, the Langham Choral Society, a body of seven hundred voices formed chiefly from the telephone service, gave an alert performance of 'Hiawatha's Wedding-Feast' at Queen's Hall, under Mr. Hugh Marleyn's direction.

Colchester.—The season of the Colchester and District Musical Society came to an end on April 29 with a performance of 'St. Paul' at the Moot Hall. Both choir and orchestra earned great praise under the direction of Mr. W. F. Kingdom.

Craven Arms.—'Samson' was chosen by the Craven Arms and District Choral Society for its nineteenth concert on May 4. Under the Rev. W. M. D. Latouche the choir sang with vigour and precision. An orchestra, chiefly drawn from Ludlow, provided the accompaniments, assisted at the pianoforte by Mr. F. E. Bastick, organist of Ludlow Parish Church.

DOVER.—A large audience attended the concert given by the Choral Union on April 21 to commemorate the second anniversary of the Zeebrugge-Ostend action. The programme appropriately included Stanford's 'The Revenge' and 'Last Post,' and a new work by the conductor, Mr. H. J. Taylor, entitled 'Sea-girt England,' written for unaccompanied voices.

EALING.—On May 1 and 3 the Ealing Philharmonic Society gave a concert version of 'Carmen' under the direction of Mr. E. Victor Williams. The chorus singing was notably bright and effective, and the solo parts were excellently sung by Miss Winifred Kennard, Miss Irene Ainsley, Mr. Frank Webster, and Mr. George Baker.

HANLEY.—Mr. Hamilton Harty and Mr. John James have been appointed conductors of the North Staffordshire District Choral Society for the next season.

HERTFORD.—An admirable performance of 'Elijah' was given by the East Herts Musical Society on May 6, under the direction of Dr. W. J. Comley. The solo parts were taken by Miss Cynthia Harris, Miss Evelyn Pull, Mr. John Collett, and Mr. Graham Smart.

LEEDS.—The Leeds New Choral Society, of which Mr. H. Matthias Turton is founder and conductor, gave a concert at the Town Hall on April 28, by which evidence was afforded of its continued artistic progress. Elgar's 'King Olaf,' and Stanford's 'The Revenge' were given with thoroughness and great vitality of expression. An orchestra played the accompaniments, and added Weber's 'Oberon' Overture.

NORWICH.—On May 6 the Norwich Choral Society, conducted by Dr. Bates, gave Elgar's 'The Banner of St. George,' and part of Handel's Coronation Anthem which was chosen to celebrate the anniversary of the King's accession.

RIPON.—The Choral Society gave musical performances in Holy Trinity Church and the Wesleyan Chapel on April 23 and 28. The choir and orchestra of a hundred and twenty very creditably performed a difficult and ambitious programme that included Parry's 'Blest Pair of Sirens,' choruses from the 'Hymn of Praise,' Elgar's 'Go, song of mine,' Bach's 'I wrestle and pray,' and Cornelius's 'The surrender of the soul.' Mr. P. R. Pfaff conducted.

ULVERSTON.—The concert edition of 'Faust' was given on April 16 by the Choral Society with full orchestral accompaniment. Mr. E. Telfer conducted.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Pianist would like to meet with number of players, stringed instruments preferred, for practice of classical and modern music. Would also play with amateur orchestra. Manchester district.—'Alceste,' c/o *Musical Times.*

Good amateur string players required for symphony orchestra, and to co-operate with choral Society. Short test required. Rehearsals Wednesday evenings, near Liverpool Street.—J. H. CHISHAM, 30, Broke Road, Dalston, E.-8.

Pianist (male) wishes to join other men in practice of classical chamber music. Ealing or Acton.—H. S., 45, Myrtle Road, Acton, W.-3.

Flautist (not a beginner) desires co-operation with pianist and small party, locally. Not too advanced. Evenings. Mr. M. MATHEW, 97, Cromwell Road, Wimbledon.

Gentleman, higher public school teacher, wishes to join any London band as violinist (amateur).—A. FROSTIG, 12, Essex Road, Acton, W.-3.

Thoroughly experienced Viola player (lady) would give services in orchestra and chamber music concerts, &c., for expenses.—'Viola,' c/o *Musical Times.*

Experienced pianist desires to meet competent violinist, 'cellist, and viola player (preferably G.E.R. season-ticket holders) for study and enjoyment of classical quartets. Broxbourne and Bishops Stortford district.—H. G. B., c/o *Musical Times.*

Young pianist wishes to meet violinist and 'cellist for study of classical trios, or would join violinist alone. Any evening after 7.—J. W. SINCLAIR, 65, September Road, Tuebrook, Liverpool.

Quintet party want practice-room containing a *good* piano, in a private house, hall, or school, within two miles of G.P.O., for use once a week (not Saturday or Sunday) from 5-8 p.m. In return free recitals would be given.—B. B. H. W., c/o *Musical Times.*

Pianist wishes to join chamber music party. Most evenings free.—Miss D. E. L. TREVOR, c/o 'The Homestead,' Rawlings Road, Bearwood, Smethwick, near Birmingham.

Young lady pianist desires to join trio or quartet for practice of good music.—V., 108, Norbury Crescent Norbury, S.W.

Violinist (amateur) required to complete trio for chamber music practice.—Apply to Mr. C. W. SCOTT, B.A., 2, Buxton Road, Thornton Heath; or to Mr. A. WEBEL, 133, Langdale Road, Thornton Heath.

Violinist and 'cellist (male), good sight-readers, wanted to join flautist and pianist in weekly practice. Good-class miscellaneous music. Fine practice room and all music found. Muswell Hill district.—F. H., c/o *Musical Times.*

Pianist desires to join quartet, violinist and 'cellist. Good music.—GEORGE DAY, 10, Little Oak Road, Aston. Birmingham.

Birmingham amateur orchestra requires deputy leading violin and 'cello. Also oboe and horn. Central practices, Fridays.—Apply to Secretary, Stafford House, The Retreat, Aston Manor, Birmingham.

Pianist wishes to meet violinist and 'cellist. Classical and modern music. Margate and Cliftonville district. Most evenings free.—'Allandale,' c/o *Musical Times.*

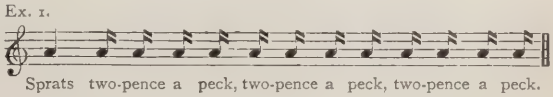
DR. R. R. TERRY AND 'THE CRYES OF LONDON'

In the *Queen* of March 27 and April 3, Dr. R. R. Terry filled six columns with complaints as to Sir Frederick Bridge's edition of the Deering, Weelkes, and Gibbons 'Cryes of London,' recently published by Messrs. Novello. He gave numerous music-type illustrations, and altogether managed to produce an impression that the edition was bristling with errors. Sir Frederick replied in the issue of May 8, but his letter was too brief to do more than deal with two or three of the points raised. Dr. Terry's rejoinder—two columns—followed in the same number.

Since the correspondence appeared we have consulted the original manuscripts, and find that in all but a few cases Sir Frederick Bridge's edition is correct. In the space at our disposal we are able to deal only with the points that can be set forth briefly and with a minimum of music-type.

First we repeat Sir Frederick's remark that the editions were prepared for performance, rather than for library or museum. This, it seems to us, fully justifies some slight modifications both of text and music. For example, Deering wrote:

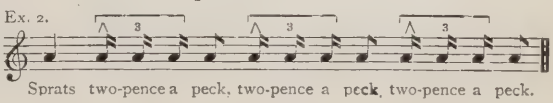
Ex. 1.



Sprats two-pence a peck, two-pence a peck, two-pence a peck.

Sir Frederick reproduces it thus:

Ex. 2.



Sprats two-pence a peck, two-pence a peck, two-pence a peck.

We do not think Dr. Terry will find many musicians joining him in holding up shocked hands at vandalism of this excellent type. He says that 'the Elizabethans would quite naturally (without altering the values of any of the notes) have sung :

Twŏpĕnce ă peck.'

It may be so. But until Georgians are clever enough to emulate Elizabethans in what certainly appears to be a difficult feat, we hope editors will be as considerate as Sir Frederick has been in this case. Moreover, as our readers will hardly need reminding, musical notation was in Deering's time a very limited affair. No doubt Deering thought of the cry as it is noted by Sir Frederick Bridge—a method that reproduces natural speech as nearly as possible—but his means of putting it on paper were only approximate.

Here is another example of Dr. Terry's pedantic regard for the text, regardless of practicability. Deering wrote a pair of cries for (male) alto voice, the second of which involved the alto's singing down to :

Ex. 3.

As the alto part in choral societies is now almost invariably sung by women, Sir Frederick gives the passage to the tenor, and hands over the following cry, consisting of the same notes, to the bass—a commonsense procedure which involves a slight alteration of the time-value of a couple of notes and the insertion of a crotchet rest. Dr. Terry objects, but we fancy contraltos will be grateful.

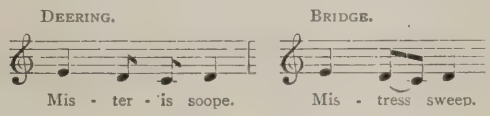
A dire offence is perpetrated on page 11. Dr. Terry says :

> 'The crier is calling "Ripe respass" [*sic ;* the MS. has "raspise"]. As every student of Herrick and old English knows, "respass" was the old word for raspberry. Instead of giving the cry as in the original MS., the Editor alters "respass" to "raspberries," thus involving alteration of the composer's notes as well.'

If this edition had been prepared for the use of students of Herrick and old English, Sir Frederick's alteration would no doubt have been indefensible.

Here is another example of a very reasonable modernisation of text :

Ex. 4.



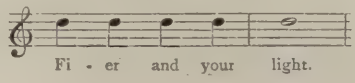
There is surely no point in the retention of the old text here. Dr. Terry is not consistent. He says elsewhere :

> 'The Weelkes cries open with "Ny oisters." The obsolete word "ny," when applied to food, means "fresh" as opposed to "stale." In that sense the Editor is no doubt justified in translating it as "new."'

Exactly ; and is there any less justification for sweep = soope, and raspberries = raspise ?

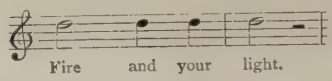
Yet another case, of hair-splitting. The MS. has :

Ex. 5.



The Editor changes this to :

Ex. 6.



This is duly objected to by Dr. Terry.

It seems incredible that a critic in these busy days (when paper is so short, too !) should be at pains to print a long list of such quibbles in the guise of a review.

Dr. Terry makes a more serious charge when he accuses Sir Frederick of substituting, on page 7 of the Weelkes, eight bars of 20th-century harmony in five-parts for 16th-century harmony in four-parts. But Sir Frederick has done nothing of the kind. His copyist at the British Museum found that the Weelkes MS. (Add. MSS. 18936-9) was marked 'of V. voy,'—*i.e.*, for five voices. But the MS. contained only four parts. Another MS. (Add. MSS. 37402-6), however, also contained four parts, somewhat different. The Editor, we think, committed no crime in collating the two MSS., and so producing music 'of V. voy.' The result is sufficiently primitive for most ears, and we must confess our surprise that one so familiar with the subject as Dr. Terry should have regarded the passage as a mere Wardour Street imitation. At the same time we think it a pity Sir Frederick did not make it clear in his preface or by a foot-note that the passage was the result of a collation of two MSS. The second of the MSS., by the way, is evidently unknown to Dr. Terry. In his rejoinder to Sir Frederick he says the MS. 'does not appear in the catalogue.' We advise Dr. Terry to look again : he will find it in No. 3.

We willingly admit the justice of the complaint that the compressed score of the Deering work has not been so arranged as to make it convenient for pianoforte players. Sir Frederick has been so practical in other respects that it is a pity he was so literal and inconvenient in this.

Lack of space prevents our going further into detail. We end by pointing out that Dr. Terry made thirty-two charges of departure from the MS. These have been carefully investigated, and we find that in only *two* instances is Dr. Terry right ; a few others are obvious misprints which have now been corrected, and in several there is room for more than one opinion—as is inevitable in such matters. The great bulk of the thirty-two complaints are of the puerile type we have shown above.

Not often do we find so much smoke (eight columns of the *Queen !*) with so little fire.

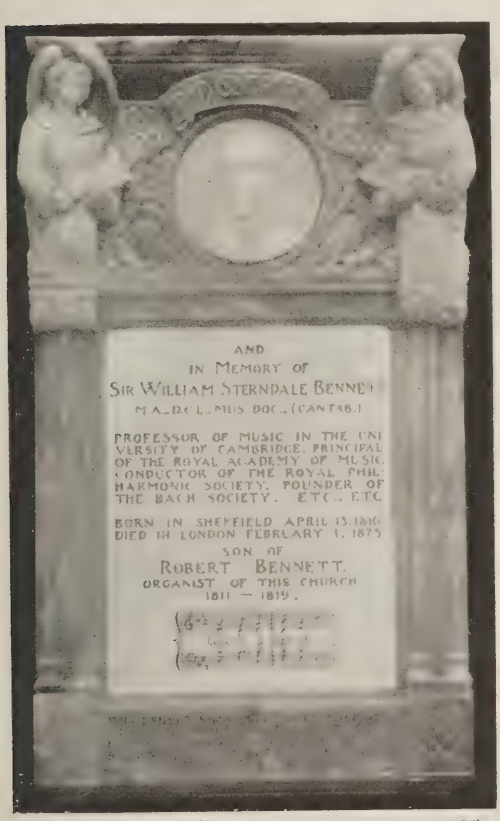
PARRY MEMORIAL FUND.

The committee of the above fund asks us to insert the following :

> The appeal issued through a letter to the Press early in the year for a permanent memorial to Sir Hubert Parry to be placed in Gloucester Cathedral has met with wide response. The Prince of Wales before leaving England expressed his wish to be associated with it, and sent a donation. The list of subscribers includes the names of many prominent musicians and amateurs of music, business houses and musical societies. Among these last are Messrs. Novello, the proprietors of *Musical Opinion*, the Bristol Madrigal Society, the Bristol Musical Club, and the Gloucester Orpheus Society. It is felt, however, that there must be many other individuals and societies, particularly choral societies, who would wish to take part in a

national memorial to the man whose art has enriched their musical resources to an incalculable extent. The fund is being kept open for a time in order to give fuller opportunity for this, and to allow of the response of music-lovers abroad and in the Overseas Dominions.

The Dean of Gloucester has expressed a wish that the memorial in the Cathedral should be simple. The committee of the Parry Memorial Fund is in complete accord, and is only desirous that it should be as representative as possible of the many-sided interests which engaged Sir Hubert Parry's sympathies throughout his life. With this in view donations, even of the smallest amount, will be welcomed. They should be sent to the hon. treasurer, the Hon. Norah Dawnay, 29, Oxford Square, London, W. 2.



[*Photo. by* *W. H. Rabington, Sheffield*]

We are glad to reproduce a photograph of the Sterndale Bennett Memorial Tablet, erected in Sheffield Parish Church by musicians who co-operated in the Festival at the composer's centenary, April 13 and 14, 1916.

JOHN FIELD'S VIOLIN DISCOVERED IN FINLAND

It is interesting to learn that a genuine Stainer violin, which was once the property of the famous English (or Irish) pianist and composer, John Field, has come to light at Helsingfors, the capital of Finland. The violin, which is now the property of Dr. Hermann Friedmann, has been submitted to the most searching tests, and no doubt of its genuineness is entertained by such well-known experts as M. Anton Sitt and M. Antti Niklander.

Dr. Friedmann himself has carried his researches into the history of the instrument backward through many generations. Not a few Stainer instruments, now almost rarer than Stradivaris, found their way into Austrian monasteries, and when towards the end of the 18th century these religious houses were dissolved, the precious violins were eagerly purchased by the cognoscenti in England.

Dr. Friedmann's instrument was, it appears, brought to Petrograd from England in 1804 by the celebrated John Field. From him it passed into the hands of Alexander Villoing, the pianoforte teacher of the brothers Nikolai and Anton Rubinstein. Villoing was one of Russia's greatest connoisseurs and collectors of old instruments, and the Stainer violin in question, which was industriously played at Villoing's chamber music evenings, was known and highly valued in the most distinguished musical circles at Petrograd during the first half of the 19th century.

The instrument was later presented as a gift to a distinguished contributor to Villoing's musical evenings, M. Alexander Bogdanoff, conductor of the orchestra of the Imperial Ballet. M. Bogdanoff had been a favourite pupil of the great Henri Vieuxtemps at the Paris Conservatoire. After his death, the violin was sold by his heirs to the music firm of Westerlund, at Helsingfors, from whom it was purchased by Dr. Friedmann. It bears the inscription 'Jacobus Stainer, in Absam, prope Oenipontum, 1676,' and is now being played by Mlle. Beatrice Friedmann, a pupil of Anton Sitt. Connoisseurs express their admiration for the pleasing form and beautiful lines of the instrument, as well as for its mellow and noble tone.

THE RATIONALE OF CUTS AND ADAPTATIONS

By Sydney Grew

What are we to do with our classical sonatas, symphonies, concertos, oratorios, cantatas, operas, and the rest? Play one or two of them in the whole once in a decade, and so establish them as curiosities? Select a few examples of each type, play these so often as to make them tiresome, and get thereby a false idea of what they stand for? Or play them in careful selection and judicious curtailment, and by that means build up a good and full repertory and make ourselves acqainted practically with the phases of art these works represent? I think the latter.

As things stand to-day, our practical public knowledge of the classics is at once an insult to the masters and an indictment of ourselves. We are familiar with about six symphonies of Haydn and Mozart, with three or four concertos, with one or two 'serenades' or divertissements, and at the most with some dozen other miscellaneous works. Of Schubert we know the B minor Symphony and the 'Rosamunde' music. Our stock repertory of pianoforte classics is confined to a few Beethoven sonatas. We are ignorant of Bach and Handel, for the few pieces of theirs which we play are as nothing among the many hundreds of equal value which they composed. We are as unacqainted with the minor classics of the 17th and 18th centuries as we are with the other side of the moon. We have lost sight of the innumerable wonders and beauties of the Italian and French writers of opera. Rameau and Gluck have departed. Lassus, Palestrina, and our own Elizabethans are as remote from our public as are Oriental musicians. Such a state of affairs reflects discredit on ourselves. It proves us unworthy of our heritage.

We probably all agree to-day that the present has greater claims on us than the past, and that if circumstances compel a choice it is modern art that must benefit. Not even Bach and Beethoven have claims superior to the claims of living composers. The eternal order is, *Man, know thyself*, and it can be obeyed in full only by knowing of the present, which is formed by living man. But it is none the less a vital fact that the present, and we of the present, are formed of the past, and that we know and understand ourselves only out of adequate knowledge of what has made us. We must use our heritage. And since our heritage represents an embarrassment of riches, we must use it wisely. Time is short. It is very crowded with contemporaneousness. We must abbreviate our possessions, make a sensible sélection from our riches. Time is quite free enough for us to do this.

How is the selection to be made? Commonsense gives the answer it gave a hundred years ago in the analogous case of literature, and which it gives to-day in the playing of Shakespeare.

Chaucer had no public life until Cowden Clarke, Wordsworth, and others began to select 'the beauties' of that poet and make these clear to modern minds. The old English dramatists were unknown until Charles Lamb published them in the form of extracts and selections. The modern actor adapts Shakespeare to the modern stage. When he plays 'Hamlet' in its entirety he fills six or seven hours, provides a long interval for refreshments, and announces the fact as something of a curiosity. A library edition of 'Hamlet' marked so as to show the acting version of Sir Johnston Forbes Robertson is a maze of lines and zigzags; scenes are cut out or reduced to brief points of dialogue, passages are transposed, action is made to take the place of speech, and so on.

I consider that we musicians may do the same with our old classical music. We have six hundred years of great music behind us. Our ignorance is so great that we regard certain centuries as musically barren. We look on 'Sumer is icumin in' as a solitary flower blossoming in a desert, which is foolish.

Time being short and crowded, we must obviously economise both time and material. We must pack the one and simplify the other. In the matter of symphonies we have either to contract movements or to eliminate movements.

I do not see how we can, in general, shorten a movement. I do not see, moreover, that contraction is particularly necessary. The classical form is, after all, rather brief. The sections are concise and relatively well filled. They are strictly balanced, every part paralleled by a responsive part elsewhere in the movement. The principle of completeness demands that phrase should be answered by phrase. I feel that any movement taken up for performance should be played in full. As to repeats, these, if sectional, should be cut out, but if phraseological they should be played. Phraseological repeats are usually written as repeats merely for the sake of economy in writing. In their parallels they are written out in full with varied treatment. Perhaps in movements made up of a theme with variations an occasional variation may be dropped, but such shortening will always be entirely individual. There is no reason why all the repeats in the *Minuet* and *Trio* should not be cut out. When, however, the composer has directed certain sections to be played *senza repetizione*, I think we should in general play the repeats he has marked. There is usually some special reason for his departure from custom. In *Finales* where the music moves in 8- or 16-bar phrases, each marked for immediate repeat, we must be guided in this matter first by the manner in which the composer treats the passage in the responsive section, and, secondly, by the speed and character of the music: swift movement and lightness of effect often compel us to play the repeats. One thing is certain as to the matter of repeats: their inclusion or elimination must be consistent and scientific. The result must be logical. We may often shorten the slow introductions to first movements. Sometimes we discard these altogether. It often happens that these have but little emotional significance for us of to-day.

I fail to see any reason (historical, architectural, or æsthetic) why we should not frequently perform detached movements or any two adjacent movements. In nine out of every ten symphonies up to the time of the 'Eroica,' each movement is a complete thing. It has no inner connection with its companions. Its relation to the whole is governed by a law external to the principle operating within itself. In the old days songs were often interpolated between the movements (as dances used to be given between the acts of a tragedy). The composers themselves had little sense of what we nowadays call the 'subjective cyclic continuity' of their symphonic works. When they wished two movements to be continuous in effect they extended the cadence of one, or else after its full close they followed on with a phrase which pointed by means of a half-close into the immediate sequel.

I consider that in from fifty to seventy-five of the finer pre-Beethoven symphonies we might perform *(a)* many detached movements, *(b)* many first movements plus the following *Adagios*, *(c)* not a few *Adagios* plus *Minuets*, and *(d)* at times the *Minuets* plus the *Finales*. I have no doubt there are symphonies where we could begin with the *Adagio* or elide the *Minuet*.

The rule to guide us is modern practice. What our living composers do with their own works we can do with classical works which otherwise must in the nature of things remain unperformed. May I venture the statement that in certain early works of Haydn and Mozart, I have (for personal pleasure) cut out the middle of the slow movement, and filled the space with a shortened version of the *Minuet*, playing the third section of the slow movement after the interpolation? I hesitate to name the works in which I have done this; but I assure the reader that the effect has sometimes been charming, and that it has never shocked other than the extreme purist. Unsophisticated listeners have never suspected the sacrilege.

As to concertos, divertissements, and the like, where 'form' is relatively free, I consider we may do with these exactly as we choose. The only thing to consider is the fruit of our actions.

I consider also that we are at liberty to modify the orchestration of all orchestral music anterior to Weber and Wagner (who to-day uses the pronunciation of Shakespeare: 'Swate air the ooses of advairsité'?), and to do anything else that may tend to confirm the *modern* significance of old music—the only respect in which it can have value to-day.

Finally I consider that we are at liberty to extract movements from various works and to mould and fashion them into suites, as Bantock has done with

some of our Elizabethan compositions, Sir Henry Wood with the organ trios of Bach, and as some of our younger composers are doing at the present moment.

Half a loaf is better than no bread, especially if the other half happens to have dried up. Such pianists as Lamond satisfy our desires absolutely when they extract a *Scherzo* movement from a Beethoven sonata and treat it as an independent composition. Gervase Elwes gives us all we want when he presents on the concert-platform a Bach aria from a cantata we do not know even by name. Such artists please and satisfy us because they have been guided by wisdom ; but the organist who, for instance, cuts the Fantasia from the G minor Fugue or the Prelude from the D major Fugue, does not similarly please us for the reason that he has not been guided by wisdom—he has truncated a lovely body. His act results in mutilation, as an act that would remove one of the twin towers of a cathedral. The coming generation should be very busily occupied in the task of selection and adaption from the enormous stores of the classics. I think the masters would approve of their work far more than of our present neglect and ignorance.

VOCAL VIRTUOSI OF THE EIGHTEENTH CENTURY

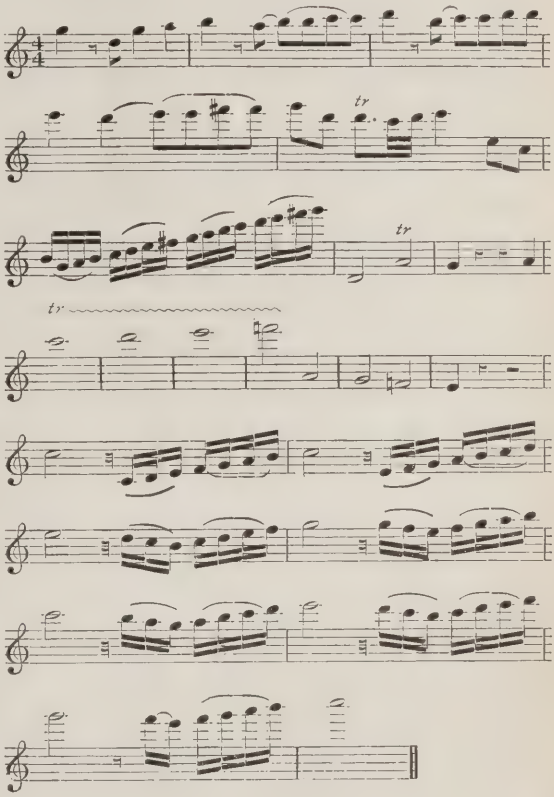
By Claude Trevor

There is no doubt that during the 18th century the Italian public exhibited an extraordinary passion for opera, in which also the greatest care and interest were taken by those who governed the numerous States into which Italy was then divided. We cannot say if, as has been often affirmed, the love of theatrical performances was fostered and encouraged in order to distract the masses from too much discussion of political events. Be this as it may, there remains no doubt as to the energy with which opera was nourished and promoted. Not only was this the case in the capitals of the States alluded to, but also in towns of second, third, and even less importance, in which latter, from time to time, were to be heard the most celebrated singers of the period, often engaged at very great expense. We call particular attention to the singers, on whom greater interest was centred than in the operas in which they appeared.

It may at once be said that the Italian virtuosi of the 18th century reached a perfection quite unknown in these days, and almost unbelievable were there not some carefully preserved musical evidence by which to verify the extraordinary technical excellence to which singers attained in their art. In a recently-inspected Miserere by Filippo Dentice the difficulty of some of the vocal passages is such as would strike terror into the soul of even the greatest singers of our time ; and below is given a passage in an air sung by the famous Lucrezia Agujari, which was written down at the time by Mozart, and is also mentioned in a letter from Leopold Mozart, his father, written to his sister, dated from Bologna, March 20, 1770 :

> At Parma, Signora Agujari, nicknamed Bastardina or Bastardella,* invited us to dinner and sang us three pieces. I could not have believed that she could reach the C in *altissimo*, but our ears convinced us of the fact. The passage that Wolfgang jotted down was sung with less volume than her middle tones, like the sound of the flute on the organ. Trills, runs, she executed just as Wolfgang has transcribed them, note by note. Besides all this she has a beautiful contralto voice extending to *Sol.** She is not handsome or plain, but has a wild look in her eyes, like people who are subject to convulsions, and she is lame of one foot. Her conduct is good, so she has consequently a good reputation.

Here is the famous passage alluded to :



The majority of the virtuosi were trained in the splendid schools of singing flourishing in the chief centres of Italy : the famous school directed by Mazzochi, at Rome ; the four at Venice (the Pietà, Mendicanti, Incurabili, and Ospedaletto) ; that at Florence, founded about 1715 by Francesco Redi, from which came so many vocalists of the first rank ; and the Naples School, which, though last to be mentioned, was by no means least in importance. Heading the list of teachers was the famous Porpora, who gave to the musical world an immense number of celebrities.

Though it may cause many to smile when reading of the vagaries and pretensions of the vocalists of the 18th century, it must be remembered that they were not only singers, but were deep students of harmony, counterpoint, and composition. Frequently they were supplied with only the skeleton, so to speak, of a composition, which they were expected to fill in with *fioriture*, &c., of their own invention. Many also proved themselves composers

* She was the natural child of a nobleman, and was always spoken of and announced on the bills, &c., as Bastardina or Bastardella. Born at Ferrara (1743), she received instruction in a convent from the Abbé Lambertini, and first appeared at Florence in 1764. She surpassed all in her wonderful execution and range of voice. Sacchini heard her sing up to B♮ in *altissimo*, and said she had two good octaves below. In 1775 she sang at some concerts for which she received, for performing two songs, the unheard-of amount, for those days, of £100 per night. She died at Parma on May 18, 1783.

* Presumably

of very considerable talent. All things considered, the indulgence—and, perhaps, exaggerated enthusiasm—they excited is thus in some measure explained, if not altogether justified. Wherever they sang, sonnets by the most eminent writers were composed in their honour, ladies wore the miniature of the *castrato* most in vogue, while many duels were fought on account of the *prime donne* of the season. Hence it is scarcely to be wondered at that the singers became more and more convinced of their importance, and overbearing in their demeanour.

Sovereigns, princes, dignitaries of the Church headed the list of their most extravagant admirers. To name but one instance, Louis XV. of France heaped the most valuable gifts on Caffarelli—a coach, jewels, snuff-boxes in gold inlaid with precious stones and bearing the sovereign's own effigy, being amongst the items bestowed. The famous singer amassed an immense fortune, and over the entrance to the superb palace he built for his occupation was inscribed the words, *Amphion Thebas, ego domum.* Farinelli was depicted as a god among the clouds in many engravings, and eulogised by scores of poets. He became so influential at the Spanish Court as to give rise to the story that by the power of his talent he cured Philip V. of a nervous disorder and greatly alleviated the distress of Ferdinand IV. If these stories are not entirely true, there is no doubt that his intimacy at the Spanish Court caused him to mix himself up with the politics of the country, and it was ultimately intimated to him that his absence would be more appreciated than his company. This great Neapolitan artist was a pupil of Porpora, after which he studied with Bernacchi, of Bologna. The public throughout Europe was crazy over the purity of his shake, which he could execute from *pianissimo* to *fortissimo*, returning to the former and prolonging its duration almost indefinitely. When singing in London in 'Artaserse,' by Hasse, a lady present with the Court could not contain herself, exclaiming, 'There is but one God and one Farinelli.' Many were the cases where enthusiasm for the famous singers of the epoch caused members of the audience to be seized with convulsions and others to faint. Another very famous singer of the large band of *sopranisti* was Carestino, who, according to one authority, was summoned to London by Handel to sing in some of his operas. As to the female artists, it is well known that for a long period they were excluded from taking part in theatrical performances, the rôles of women being sustained by the *castrati.* As soon, however, as the former were admitted to their proper place in opera they rapidly acquired renown. A small volume would be required for an entire list of the virtuosi, male and female, of vocal art of the 18th century. I have here called attention to only a few of the most famous.

At the luncheon-hour concert given by the Music in War-time Committee at Central Hall, on April 27, Sir Homewood Crawford, the chairman, referred to the work accomplished by the Committee during the war. He stated that they had given a total of 5,000 concerts in hospitals, camps, and other war centres, and had distributed upwards of £25,000 in fees and expenses to musical artists to whom the war had brought disaster. Although peace had been declared, it was obvious that a great number of musicians were still unable to resume their places in the ranks of the profession. Sir Homewood appealed for funds to enable the work to be continued until the help was no longer called for. Donations may be sent to the hon. secretary, Mr. W. G. Rothery, Royal Albert Hall, S.W.-7.

THE SECULAR MUSIC OF ANCIENT EGYPT

By Jeffrey Pulver

We could hardly imagine a country so intellectual and so poetic as Ancient Egypt—a land where the arts and sciences were so highly developed from so remote a period—to have been without music. Religion and philosophy were not, in the earlier ages of Egyptian civilisation, the professions of the priests alone. Every degree of society was imbued with an idealism and an optimism that must have made of the mind a fertile field for the cultivation of the liberal arts. The stately processions connected with the different religious ceremonies, and the high plane of the poetry used for the same purpose, must prove the existence of a musical excellence in keeping with their dignity and beauty. The magnificent proportions of the buildings and the elevation from which the Egyptians viewed life and death must show how wide was the range of their thought, both practically and idealistically. They were, from the earliest times, characterised by an intense love of home, of the beautiful in sound, and of the noble in pictorial representation. The music of such a people was not only the handmaiden of religion, but also the mistress of pleasure.

The ranking of Ancient Egypt with the musical nations of the West is not of great age. A mistaken passage in Diodorus Siculus and the absence of tangible remains, were long the reasons for thinking the Nile valley to have been utterly unmusical. It was not until the discoveries of James Bruce in the 18th century that attention was directed to the matter. The harps found represented on the tombs of Thebes placed an entirely different complexion on the subject. Since then, research and excavation have brought to light the most amazing evidences of musical greatness in the land of the Pharaohs; and the illustrations of musical instruments given in the works of Wilkinson, Champollion, Lepsius, &c., are sufficiently wonderful to awaken our interest and admiration to-day. It is difficult for us even to imagine the remoteness of the period under consideration. A retrograde step of five hundred years only brings us to a time when music in Europe was in a very primitive state; a stretch of a millennium takes us only as far back as Alfred harping in the camp of the Danes. It requires a prodigious effort of the imagination to take the mind back four or five thousand years. Only two thousand years ago the Briton was a painted savage taking from the Roman his first lessons in the art of living. Yet, at the age when Greece was giving the first promise of her future greatness in art, the Twelfth Dynasty of Egyptian kings was well under way, accompanied by a musical culture that is, to us, astonishing. Moreover, civilisation did not grow up suddenly, and the art of the Fourth and Fifth Dynasties must have been preceded by a long period of anterior development. Even times of decadence must be reckoned with, and so we must suppose that the birth of Egyptian culture took place at a period that is lost in the mists of a past whose remoteness the modern mind can barely realise.

Whether the earliest culture of the Nile emanated from an indigenous folk, or from an Asiatic source, I must not attempt to decide in this place. Where eminent Egyptologists go warily, I shall take care not to walk at all. Suffice it to know that with the earliest historical kings of Egypt begins a record of

culture, which by the Fourth Dynasty produced works that still baffle the world by their stupendous scale and artistic excellence. It is as Wilkinson says: 'How far, then, do we find the Egyptians surpassed the Greeks at this early period in the science of music! Indeed, long before the lyre was known in Greece, the Egyptians had attained the highest degree of perfection in the form of their stringed instruments; on which no improvement was found necessary, even at a time when their skill was so great, that Greek sages visited Egypt to study music, among the other sciences, for which it was renowned.' And quite apart from the marvels exhibited by their musical instruments, are those of the tools they must have possessed for their manufacture.

Because the ancient Egyptian had a perfect passion for leaving the most exact pictorial representations of almost everything he used in domestic and ceremonial life, information concerning his instruments is comparatively plentiful. Nearly every kind of stringed (plucked) instrument, many wind instruments, and much percussion are to be found portrayed on the walls of tombs and other buildings. Indeed, as Loret says, 'there is scarcely a necropolis in which one does not meet with pictures of musical scenes.' Moreover, several examples of their instruments have been found in tombs, some of them in quite good condition. We shall see later that there is nothing to give us any idea as to the harmonic system used by the dwellers on the Nile, but a close study of the instruments, and especially of the flutes, may afford much valuable information on this point. The harp, the lyre, and the three-stringed guitar were in very common use from the earliest periods of Egyptian history, and the pictures of these, besides the specimens preserved in many European museums, prove to what a high state of artistic perfection such instruments had attained. In addition to the noble harps copied by Bruce, the frescoes at Thebes contain many other instruments, such as wind-instruments with reed-mouthpieces, simple and double pipes or flutes, and percussion. These would date from the Nineteenth Dynasty. It is a remarkable circumstance, however, that in all this array of instruments of music, there is no suggestion anywhere of a bowed instrument or of a bow; there can remain no doubt that this method of playing was of Middle-Asian origin.

'All classes of society in Egypt,' says Maspero, 'were from an early period imbued with the love of luxury, and with a taste for the beautiful.' They were of an easy-going and simple disposition, fond of banquetting, and of anything likely to provide harmless pleasure. Egyptian literature abounds in passages in which the people are exhorted to be happy. That wonderful composition—'The Lay of the Harper'—translated by Rawlinson in his 'Ancient Egypt,' shows a diversity of thought, a dignity and depth of feeling, that exhibit the plane upon which the accompanying music must have stood. In it the audience is enjoined to rejoice with music and song, until the day came 'which loveth silence.' But while on earth the Egyptians are told to

> . . . make thy day happy.
> Let there be songs with the music of the harp
> before thee. . . . . .
> Let song and music be before thy face
> And leave behind thee all evil cares.

Bearing these exhortations in mind, everyone, from the king to the labourer, cultivated music in one way or another. The rulers generally employed orchestras, and men and women of noble families occupied positions in them. Of course the social status of music varied at different periods, and in no Dynasty was it entirely absent. In the 'Old Empire' there were three 'superintendents' of the 'Royal singing,' two of them being singers themselves. It was their vaunt that they 'daily rejoice the heart of the King with beautiful songs, and fulfil every wish of the King by their beautiful singing.' Their position at Court was very high, and they were known as 'relatives of the king.' Under the 'New Empire' we still find two 'singers to Pharaoh' and a 'superintendent of the singers to Pharaoh.' This royal musical director stood at the head of his profession in Egypt. And just as the nobles of Tudor England maintained a set of musicians for Chapel and Chamber, so did the great ones of the Nile retain singers, instrumentalists, and dancers, the last-named accompanying themselves on the three-stringed guitar. Blind vocalists, singing to the harp, were common; indeed, this seems to have been the recognised occupation of the sightless in Egypt. No banquet was complete without music;—'. . . . the party was enlivened by the sound of music; and a band consisting of the harp, lyre, guitar, tambourine, double and single pipes, flute, and other instruments, played the favourite airs and songs of the country. Nor was it deemed unbecoming the dignity of a priest to admit musicians to his house, or to take pleasure in witnessing the dance' (Wilkinson).

The monuments show us representations of men singing at their work, and the folk-song must have been fully developed. Rawlinson gives the text of a harvest-song in which the oxen are exhorted to thresh the corn for their own consumption, while Davies in 'Der El-Gebrâwi (ii. Pl. VIII.) shows a song of the bearers of a carrying-chair, who assure their master that the chair is lighter when he is in it than when it is empty. Where numbers of workers were employed, such songs were generally given by a single voice, and the refrain sung by a chorus. Boatmen, as is common in most countries, sang a constantly repeated song of monotonous character. In Harris Papyrus No. 500 (British Museum) is the 'Song of Antuf'—a love song to the accompaniment of the harp. And thus every occasion upon which music could be used was provided for. Martial music was supplied by drums and straight trumpets. Dancing was a favourite pastime, and from Pyramid times onwards the Egyptians loved to watch men and women dance accompanied by pipes, flutes, lyres, guitars, and castanets. The commonest method of beating time was by clapping the hands, though a small drum or tambourine was often used. A dancer accompanying herself on the guitar is shown by Wilkinson (ii. 301).

It would be absurd to suppose that no foreign influence made itself felt from time to time. All the Dynasties were not purely Egyptian, and many of those that were enjoyed or suffered the influence of neighbouring states. We must not forget that Sinai was a possession of the Egyptian kings already in the First Dynasty, and, as Petrie says, 'contains monuments down to the Twentieth Dynasty.' The Nile valley was invaded by the Libyans in the Seventh, by the Amu or Asiatics in the Ninth, and again in the Fourteenth Dynasty; but in their case no great

influence was exercised, because the new-comers could boast of no higher culture and thus 'had no knowledge to impart' (Petrie, ii. 145-6). The kings of the Eighteenth Dynasty married Babylonian princesses, and much intercourse between these two ancient countries went on. We can only suppose that they influenced each other to a very considerable extent, especially in the arts. How far the invention of some of the Egyptian instruments of music was Asiatic, it would be difficult to say with certainty; but there can be no doubt that the Egyptian craftsmen improved even the borrowed instruments (see also my article, "Twixt Euphrates and Tigris,' *Monthly Musical Record*, August, 1914).

Egypt's musical history begins, like that of Greece, in the mists of sacred legend. It will be sufficient to mention that the invention of the harmonic science was attributed to the god Tehuti or Thoth, who presided over learning. He was supposed to have constructed instruments of music and to have promulgated the laws of harmony. But different periods did not adhere strictly to one legend. In the Temple at Dakkeh is a picture representing the fire-god Ptah playing on a harp; and Osiris was also looked upon as the patron deity of song. Still, one deduction may be allowed us; and that is, if the origin of Egyptian music was so remotely placed as to be attributed to the deities, we may take it for granted that the cultivation of the art was old enough for its beginnings to have been forgotten. A mace-head of the Dynasty 'o' (Petrie's king Nar-Mer, the ninth of the Dynasty, B.C. *c.* 4800) shows a representation of a dance of captives. Menes, the first king of the First Dynasty, 'was the first that brought in a delicate and sumptuous way of living' (Diodorus Siculus, i. 45, Booth's translation), and under his régime we find the first (B.C. 4400) historical records of Egyptian art. But it was with the Fourth Dynasty that the first great period of Egyptian culture began, extending through the Fifth and Sixth Dynasties, a state of affairs favoured by the great progress made in the use of metals. Memphis, already then famous as the best school of singing, furnishes many fine representations of instruments. In the Pyramid of Gizeh (Tomb 90) there are illustrated a large number of musical scenes, showing, among others, two harpers with large bow-shaped, six-stringed harps, and three flute-players (two playing obliquely and one directly). These are reproduced in Lepsius, iii. 36. It was, indeed, the Fourth Dynasty that made Egypt famous. This was the age of Pyramid-builders and that of the models upon which the Saïte period worked. And yet this musical activity took place five and a half millennia ago! The Fifth Dynasty was more priestly in character than the preceding ones, but there are still many pieces of evidence to show the existence of much secular music. A bas-relief in the tomb of Ptah-hotep, a nobleman who lived at Sakkara, represents a party feasting and playing upon flutes, harps, &c. Lepsius's work contains some splendid illustrations of the instruments of this period. In iii. 52 we see two large, bow-shaped harps, played kneeling, with the instrument resting upon the performer's shoulder, and different forms of pipes. Further illustrations, reproducing the work on the Pyramid of Saqara (Tomb 16, Lepsius, iii. 61*a*), the Pyramid of Gizeh (Tomb 26, Lepsius, iii. 74*a* and 74*c*), show various harps, flutes, pipes, &c. Plate 74*a*, in particular, is exceedingly interesting, since it exhibits a group of eight flautists, playing ensemble, one of them standing in a listening attitude as soloist or conductor. With the advent of the Sixth Dynasty, the cult of art became much more general, but lower in quality. We see, as Petrie says, 'the regular effect of the diffusion and cheapening of works which were formerly a rare luxury.' Still, the early kings were vigorous, and industrial progress had its inevitable effect upon the arts. The failure of this Dynasty was followed by a long period of confusion, and the first era of Egyptian art and music came to a close after a decadence as rapid as its rise (B.C. *c.* 3300). The succeeding Memphite Dynasties are not deserving of detailed consideration; they were, at best, only noticeable for rude imitation.

(To be continued).

Church and Organ Music

THE ENGLISH CHAPEL ROYAL AT THE FIELD OF CLOTH OF GOLD

June 10-24, 1520

FOUR HUNDREDTH ANNIVERSARY

Just four hundred years ago, in June, 1520, took place the historic meeting between King Henry VIII. and King Francis of France in the valley midway between the towns of Guisnes and Ardres, at the memorable Field of Cloth of Gold,* the Val Doré of that period, but ever since to be known as 'Champ du Drap d'Or.' When Henry set out for France (June 4) he was accompanied by his Chapel, that is, the Chapel Royal, and there is a piquant entry on the King's Book of Payments: 'To Mr. Cornish for the diets of ten children of the Chapel at 2*d.* a day for 62 days at the King's journey to Calais, from May 29 to July 22, 103*s.* 4*d.*' From official sources we learn that the full strength of the Chapel Royal, clerks, gentlemen, children, and others, with Dr. Robert Fayrfax, at the head of the singing men, under the control of the Master, William Cornish, were present in attendance on the English monarch, to give due *eclat* to the solemnity. Cornish was given *carte blanche* as to the devising of the pageants presented at the Field of Cloth of Gold, and he personally directed all the music performed during the fortnight's pageantry from June 10 to June 24, 1520.

The following is the official list of Clerks and Gentlemen of the Chapel who took part in the celebrations:

Dean: Dr. John Clerk
Subdean: Roger Norton

Master of the Children: William Cornish; William Toft, Thomas Hall, William Blackden, Richard Elys (Clerks); Robert Fayrfax, John Lloyd, John Sudborough, Robert Penne, John Wever, John Fisher, William Daubeney, Thomas Farthing, Henry Stephenson, Robert Hawkins, Davy Burton, John Giles, Thomas Bury, John Tyll, William Coleman, Thomas Cheyney, William Hogeskyn, Robert Jones, William Crane (Gentlemen of the Chapel),

Robert Cotes, Gospeller,
John Whetwood, Pisteller,

William Rothwell, John Bunting, Nicholas Horncliff, William Lambe, and Geoffrey Wright.

* Prof. Pollard points out that the popular translation, 'Field of *the* Cloth of Gold' is erroneous, as cloth of gold is a material like velvet, and one does not talk about 'a coat of *the* velvet.' ('Henry VIII., 1905.')

The final episode in this gorgeous display of chivalry was the Solemn High Mass sung by Cardinal Wolsey, Papal Legate, on Sunday, June 24. In an improvised Chapel erected on the field, 'a fathom and a half high on pillars,' the Mass of Thanksgiving was duly celebrated. The English Bishops acted as Deacon and Subdeacon, while the Archbishop of Canterbury had a seat 'round the altar near the French Bishops.' The English Chapel Royal proceeded processionally and sang Tierce, after which Cardinal Wolsey and his suite changed their dress. The Legate and the attending ministers were robed in rich vestments borrowed from Westminster Abbey, and at mid-day High Mass *de Trinitate* was sung, the Introit being sung by the English and French chanters alternately.

In the official account we read that by mutual arrangement, 'whenever the French organist played, the French chanters sang, and whenever the English organist played, the English Chapel Royal sang.'

Pierre Mouton played the Kyrie, after which the English organist accompanied the Gloria in excelsis, which was intoned by Wolsey. Then followed the Credo, 'sung by the French, with the King's band of *cors de sackbuttes* and fifes,' after which the Sanctus was sung by the English, and the Agnus Dei by the French. Michelet tells us that the Cardinal of Bourbon presented the Book of Gospels for the French king to kiss, but he politely offered it to King Henry, who also declined. At the Pax the same ceremony was proffered, but the two monarchs acted as before, solving the punctilio by kissing each other.

At the conclusion of Mass, several Motets were sung, after which the Benediction was given by the English Legate, followed by a Latin oration on the blessings of peace, by Master Richard Pace, Dean of St. Paul's Cathedral, London.

The singing of the English Chapel Royal at the Field of Cloth of Gold elicited the highest admiration, and no wonder, as Sagudino had written a few years previously, 'Mass was sung by His Majesty's choir, *whose voices were more divine than human; never heard such counter-basses.*' W. H. G. F.

SEFTON CHURCH

The fine old church at Sefton, near Liverpool, is especially remarkable for its great antiquity and architectural interest in a diocese which possesses few picturesque old churches and only two ancient rood-screens. Sefton Church has one of these (*c.* 1500), which is now to be used as a support for forty-two pipes of the pedal organ, laid horizontally. It is a happy and unexpected circumstance that an anonymous donor has given *carte blanche* in the matter of expense for the organ (originally built by Hill) to be rebuilt and enlarged on modern principles by Messrs. Harrison, of Durham. New mechanical blowing will permit of heavy-pressure reeds and pneumatic action, and the new disposition of the pipes will open up a better view of the Buldey Chapel and of the general interior, in which pilgrims from Liverpool and elsewhere find refreshment in studying the details of the old building with its Philip and Mary Blundell Chapel, Jacobean pulpit, Anne reredos, its sixteen choir-stalls, carved bench-ends, old brasses, and other attractions to which the new organ will be an important addition. And there will be few musical visitors who will fail to pay a tribute of respect to the memory of A. L. Peace by a visit to his last resting place in the quiet churchyard under the shadow of the ancient spire. It is remarkable in a district so near to a great city that its pastoral and agricultural features remain apparently unaltered through the changing generations. In old days Sefton was famous for its 'mock' corporation, elected annually. It met at the 'Punch Bowl,' just outside the church, where the 'regalia' was kept, and every year a Mayor, Aldermen, and Bailiffs were elected, with a number of honorary appointments which included a 'Poet Laureate,' a 'Window Peeper,' a 'Translator of Modern Languages' who knew none but his own, and a 'Pedestrian Ambassador to the Court of Russia.' This amusing Corporation assembled every Sunday and went in state to the 'Cathedral,' as they styled the old church, and afterwards dined sumptuously in the good old way. And yet with all their fooling and cavalcades the members have left a record of charitable doings, as well as of unswerving allegiance to church and state occasionally expressed in dutiful addresses to the King. It would not be surprising to hear that the donor of the new organ is a descendant of one of these loyal Sefton worthies of old time. W. A. R.

FESTIVAL SERVICE AT LINCOLN CATHEDRAL

Lincoln Cathedral was crowded on May 5, when a Festival Musical Service was held. Dr. G. J. Bennett conducted a large choir, drawn chiefly from the local musical Societies, and there was an orchestra of fifty-eight, including players from London, Manchester, Sheffield, Nottingham, &c. Dr. A. W. Wilson, organist of Manchester Cathedral, was at the organ. The chief work was Dvorák's 'Stabat Mater,' in which the solos were sung by Miss Elsie Suddaby, Miss Phyllis Lett, Mr. J. B. Render, and Mr. C. Woodward. The programme included also Parry's 'Blest Pair of Sirens,' Beethoven's fifth Symphony, and Karg-Elert's organ Improvisation on 'Nun danket alle Gott.' The performances throughout were on a high level, and the event seems to have been regarded as a kind of temporary substitute for the famous Triennial Festival.

MEMORIAL TO THE LATE ALFRED J. EYRE

It is proposed to erect an organ case in the Church of St. John the Evangelist, Upper Norwood, as a memorial to the late well-known Church musician, who was organist at St. John's for thirty-eight years. His many old friends and pupils are invited to send their contributions to Mr. George Howse, 42, Auckland Road, Upper Norwood.

A very successful series of organ recitals has been given at Northampton Parish Church during the past season, some features in connection with which are worth placing on record. The large Church has been generally full, and on several occasions hundreds were unable to obtain admission. Queues have formed up regularly, the first-comers arriving well over an hour before the recitals were timed to begin. No printed programmes have been used, the items being announced by one of the clergy, who read also a brief descriptive note provided by the recitalist. The music played has been a judicious blend of standard organ works and transcriptions. The appreciation of the public has been unmistakably shown in the collections, which have averaged £16. Dr. A. C. Tysoe, the organist of the Church, has given the bulk of the recitals, with a few visiting players, among these being Mr. Bernard Johnson and Mr. Alfred Hollins.

Two notable oratorio performances have lately taken place at Aberdeen. On March 23 the Bach Choir sang the 'St. Matthew' Passion in St. Ninian's Parish Church, with Miss Helen Anderton, Mr. John Vine, and Mr. William Hayle as soloists. Mr. H. A. Bennett, sub-organist of York Minster, played the organ, and Miss Eileen Atkins the pianoforte. Mr. Willan Swainson conducted.—— On April 13 Mr. Swainson conducted a performance of Dvorák's 'Stabat Mater' by the Queen's Cross Choir. The soloists were Miss Margaret Inverarity, Miss Chrissie Moir, Mr. Forbes Rae, and Mr. Fred Burnett. The accompaniments were played by Mr. Alex Conter (organ), Miss Eileen Atkins (pianoforte), and Miss Gladys Kirby (drums).

At Broomwood Road Wesleyan Church, Battersea, on May 1, 'Messiah' was well sung by an augmented choir of eighty. The soloists were Miss Bessie Lang, Miss Beatrice Ashton, Mr. Leonard Lovesey, and Mr. Samuel Dyson. Mrs. J. M. Inskip, organist and choir director, conducted, and Mr. Allan Brown was at the organ. This is the second oratorio performance at Broomwood Road this season, 'Elijah' having been sung in December.

The new organ at Yeovil Parish Church was opened on April 20, when Dr. W. G. Alcock gave two recitals, his programmes including the Fugue from Reubke's Sonata, Franck's Choral No. 3, Bach's Prelude and Fugue in D, and works by Parry, Hollins, Guilmant, Liszt, Lemare, Rheinberger, &c. The instrument has been built by Messrs. Harrison & Harrison, and is a three manual with twenty-seven stops.

The seven hundredth anniversary of Salisbury Cathedral will be celebrated on June 24. A service of Thanksgiving will be held on that day, with a choir of two hundred and full orchestra. The music will include Sullivan's 'In Memoriam' Overture, Walford Davies's 'Solemn Melody,' Elgar's Imperial March, Stanford's Te Deum in B flat, and an anthem specially written for the occasion by Dr. W. G. Alcock.

A correspondent sends us a cutting from a Yokahama paper, from which we learn that a large congregation attended Evensong on Palm Sunday, when an augmented choir gave a good performance of Maunder's 'Olivet to Calvary.' The congregation joined heartily in the hymns. Mr. S. E. Unite conducted, and Mr. A. R. Catto accompanied on the organ.

The City Temple Choral Society wound up a successful season's work on April 28 with a performance of Parts 2 and 3 of 'Messiah.' The soloists were Miss Florence Mellors, Miss Elsa Cameron, Mr. Leonard Lovesey, and Mr. Samuel Dyson. Mr. Allan Brown conducted, and Mr. G. D. Cunningham was at the organ.

The organ at All Saints', Southampton, has been restored by Mr. James Ivimey, a local builder, and was re-opened on Ascension Day. Mr. L. Ladbroke gave a recital, his programme including Bach's Prelude and Fugue in A minor, Best's 'Sit Laus Plena,' Bonnet's 'Caprice Héroïque' and 'Elfes,' and pieces by Glazounov and Stcherbatchev.

We have received the book of programmes of organ recitals now being given by Dr. Harold Darke at St. Michael's, Cornhill, on Mondays, at 1 o'clock. This list of works is the best of answers to those who think that the répertoire of the organ is poor. The present series of recitals continue until July 26.

Mr. Martin Shaw is announced to give lectures at St. Martin-in-the-Fields on the Saturdays in June, at 3. His subject is 'The New Spirit in Church Music.' Musical illustrations will be sung. No tickets are required.

ORGAN RECITALS

Mr. C. E. Blyton Dobson, Central Mission, Nottingham (four recitals)—Harmonies du Soir, *Karg-Elert;* Pæan, *Harwood;* Introduction and Passacaglia, *Bellerby;* Larghetto, *Wesley;* Pastoral Sonata, *Rheinberger.*

Mr. James Downie, New Kilpatrick Parish Church, Bearsden—Concerto in D minor, *Handel;* Introduction and Allegro, *Haydn;* Coronach, *Barratt;* Rondeau, *Couperin.*

Mr. Norman Collie, Stoke Newington Parish Church—Scherzo (Sonata No. 5), *Guilmant;* Arabesque in E, *Debussy;* Toccata and Fugue in D minor, *Bach;* Suite in F, *Corelli.*

Mr. Gustav Rhodes, Christchurch, Turn-Teplitz, Bohemia (two recitals)—Dorian Toccata, Fantasia, and Fugue in G minor, *Bach;* Ciaconna, *Pachelbel;* Prelude and Fugue on BACH, *Liszt;* Intermezzo, *Rheinberger;* Funeral March and Hymn of Seraphs, and Finale from Sonata Op. 42, *Guilmant.*

Dr. Thomas Keighley, Albion Church, Ashton-under-Lyne (two recitals)—Sonatas Nos. 4 and 6, *Mendelssohn;* Five Movements from Suite in E, *Bach.*

Mr. T. Newboult, St. Paul's, King's Cross—Fugue in E flat, *Bach;* Legend, *Harvey Grace;* Sonata No. 4, *Mendelssohn;* Finale (Symphony No. 6), *Widor.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Sonata No. 1, *Mendelssohn;* Bridal March, *Parry;* Overture in C, *Adams;* Prelude and Fugue in B minor, *Bach.*

Mr. Arthur S. Warrell, Brislington Parish Church—Overture in 'Otho'; Preludes on two old Irish tunes, *Stanford;* Lament, *Harvey Grace;* Finale (Symphony No. 5), *Widor;* Maestoso, A.D. 1620, *MacDowell;* Rhapsody No. 3, *Saint-Saëns;* Berceuse, *Vierne;* March for a Church Festival, *Best.*

Dr. William H. Speer, St. Barnabas', Tunbridge Wells—Sonata No. 1, *Guilmant;* Slow movement (from new Sonata), *Speer;* Concerto in B flat, *Handel;* March of the Crusaders, *Liszt.*

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Arcadian Idyll, *Lemare;* Choral and Menuet, and March on 'Adoro Te,' *Boëllmann;* Three Chorale Studies, *Karg-Elert;* Allegro Marziale, *Frank Bridge.*

Mr. D. Henry Maxfield, St. John's, Altrincham—Allegretto and Romanza, *Wolstenholme;* Maestoso, *Ravanello.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Sonatas Nos. 1 and 3, *Mendelssohn;* 'Short' Fugue in G minor, *Bach;* Idyll, 'The Sea,' *Herbert A. Smith.*

Mr. H. J. Timothy, St. Vedast Foster (five recitals)—Concerto in F, *Handel;* Postlude, *Luard-Selby;* Variations on 'O Filii et Filiæ,' *West;* Prelude and Fugue in E minor, *Bach;* Moderato in C minor, *W. Y. Hurlstone;* Sonata No. 1, *Guilmant;* 'Dream Children,' *Elgar.*

Mr. W. W. Starmer, St. Barnabas', Tunbridge Wells—Concerto in D minor, *Stanley;* A Song of Joy, The Angelus, and Fantasia in D minor, *W. W. Starmer.*

Mr. Harold W. Rhodes, St. John's, Torquay—Intermezzo in B minor, *Rhodes;* Fantasia and Fugue in G minor, *Bach;* Basso Ostinato, *Arensky;* Choral No. 3, *Franck;* Epinikion, *Cyril B. Rootham.*

Mr. Paul Rochard, Holy Trinity Church, Ashby-de-la-Zouch—Gothic Suite, *Boëllmann;* Variations, *Bonnet;* Dithyramb, *Harwood;* Grand Chœur, *Gigout.*

Mr. C. St. Ervan Johns, Town Hall Assembly Room, Newport, Mon.—Variations de Concert, *Bonnet;* Prelude and Fugue in B minor, *Bach;* Dithyramb, *Harwood.*

Mr. Albert Orton, 'Colintreve,' Southampton—Prelude in C ($\frac{9}{8}$), *Bach;* Caprice Héroïque, *Bonnet.* Newport Parish Church, Isle of Wight—Sonata No. 6, *Mendelssohn;* Air and Variations, Finale, and Fugue, *Smart.*

Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in D, *Bach;* Rhapsody No. 3, *Howells;* Andante and Fugue from Fantasia in F minor, *Mozart;* Musette, *Lemare.*

Mr. Ernest J. Turner, Trinity Presbyterian Church, Bromley, Kent—Evening Song, *Bairstow;* Fantasia in E flat, *Saint-Saëns.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (three recitals)—Barcarolle, *Sterndale Bennett;* Sursum Corda, *Elgar;* March, *Silas.*

Mr. J. A. Meale, Central Hall, Westminster (four recitals)—Allegro moderato e serioso (Sonata No. 1), *Mendelssohn;* Pastorale 'The Infant Jesus,' and Concert Study, *Yon;* Overture to the 'Ode on St. Cecilia's Day.'

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in A, *Bach;* Canon in A minor, *Schumann;* Absoute, *Gigout;* Fantasia on an Easter Plainsong Melody, *Healey Willan.*

Mr. John Lomas, St. John's Territet—Fourth Concerto, *Handel;* Fantasia Sonata, *Rheinberger.*

Dr. R. Walker Robson, Christ Church, Crouch End (eight recitals)—Pæan, *Harwood;* Basso Ostinato, *Arensky;* Scherzetto and Elegie, *Vierne;* Scherzo in G minor, *Bossi;* Fugue on 'Bach,' *Liszt;* Pastoral Sonata, *Rheinberger;* Nocturne in D flat, and Scherzo, *Bairstow;* Rhapsody No. 2, *Howells;* Sonata and Festival Toccata, *Wolstenholme.*

Mr. Bertram Hollins, Beckenham Congregational Church—Præludium (Sonata in E flat minor), *Rheinberger.* St. Laurence Jewry—Evening Song, *Bairstow;* Prelude in E flat, *Bach;* Pastoral Sonata, *Rheinberger;* Grand Chœur in E flat, *Guilmant.*

Mr. Percy V. Colley, United Methodist Church, Liverpool, S.—Sonata No. 5, *Mendelssohn;* Toccata and Fugue in D minor, *Bach;* Grand Solemn March, *Smart.*

Mr. Allan Brown, Trinity Congregational Church, High Wycombe—Gothic Suite, *Boëllmann;* Canon in B minor, *Schumann;* Fugue, *Reubke;* Finale in B flat, *Wolstenholme.*
Mr. Ernest H. Smith, Philharmonic Hall, Liverpool—Fugue in D minor, *Bach;* 'Rock of Ages,' *E. H. Smith;* Sursum Corda and Alla Marcia, *John Ireland.*

APPOINTMENTS

Mr. Harry H. Cooke, organist and choirmaster, St. Nicholas Parish Church, Wallasey, Cheshire.
Mr. E. G. Laycock, organist and choirmaster, Wesleyan Church, Bideford.
Dr. Henry T. Pringuer, organist and choirmaster, Lyndhurst Parish Church.

New Music

By William Child

PIANOFORTE MUSIC

The writing of short pieces is a test from which comparatively few composers come with flying colours. A successful album leaf must confine itself strictly to the business in hand—the expression of a single emotion or idea. Like its literary counterpart, the lyric, it must get under way at once, say its say, and end. The conventional methods of development, which in a long work too often tide a composer over his barren moments, are of no service here. In John Gerrard Williams's 'Pot-Pourri: a Cycle of Fragments' (Novello) we have a set of short pieces which are unusually successful examples of the form. There are nine of them, each named after a flower or herb, and each prefaced by a neatly-turned verse by Isobel Scott Bremner. They well express the little programme set forth at the head of the page, but like all good descriptive pieces lose little or nothing when considered apart from their bases. The idiom is modern, but free from extravagance. Mr. Williams makes liberal use of the delicate sonorities arising from shifting harmonies over a bass, and therefore calls for varied and delicate touch and skill in the management of the pedal. The pieces are not unduly difficult, the requirements being taste and fancy rather than an advanced technique. I have given up the idea of expressing a preference for any particular one, after hesitating between 'Cassia,' with its delicate bell effects, the quietly gay 'Roses' (a perfect little waltz), the arabesques of 'Musk,' and the wistful final piece, 'Pot-Pourri,' with its quaint diatonic harmony. It is a rare and refreshing experience in reviewing to come across a set of so many as nine pieces with no disappointing page. I don't know if Mr. Williams ever feels disposed to write sonatas or other big works. If he does, I hope he will resist the temptation so long as he can work the lyrical vein with such results as we find here. A good word is due to the gracefully-designed cover and the lay-out of the album as a whole. The large page and the rather small, but beautifully clear type, are novel and pleasing.

'101 Original Studies for the Pianoforte'—the title calls to mind youthful struggles with Czerny. But there is no copyright in a number, and here is a brand new set of '101' from the pen of G. H. Clutsam (Metzler & Co.). Czerny and I parted company a good many years ago, and I have no copy at hand for reference, but my impression is that his collection left a good deal to be desired in the matter of grading. It had an uncomfortable way of giving the young pupil a hard nut before he could comfortably crack it, making amends by something unexpectedly easy from time to time as he got on towards the hundred and oneth. The musical interest was so slight that the brevity of the items was something to be thankful for. Mr. Clutsam leaves Czerny far behind in several respects. In the first place he writes music. Many of the Studies, even the most elementary, are pleasing to play and hear. Plenty of pieces published for recreative purposes are less attractive than lots of these purely technical essays. The average length is a good deal greater than that in the Czerny set, many of the later examples being full-blown, well-developed pieces. Mr. Clutsam is so well known as an authority on modern harmony that we are not surprised to find the advanced numbers of these Studies giving the player plenty to do with his head as well as with his fingers. The work is in four books, and is well graded as to difficulty, ranging from elementary up to the less difficult of Chopin's Studies. They are to be had with either English or Continental fingering. Mr. Clutsam has given us an educational work of real excellence.

ORGAN MUSIC

Of the four new numbers in Novello's 'Original Compositions' only one may be said to break fresh ground. It is a Postlude, 'In Memoriam,' by Sir Alexander Mackenzie, and was written for the service held in the Temple Church on March 19, 1919, in commemoration of those connected with the Royal Academy of Music and Royal College of Music who fell in the war. The piece is appropriately simple, and very expressive, especially in its main subject, where the effect is due chiefly to the syncopation and irregular rhythm. The final section is in the major, and consists of a broad hymn-like theme, with violins *ad lib.* This earnest little work would serve well as a voluntary, or as one of the serious items in a recital. It is only moderately difficult, and can be made effective on two manuals, with little registration. Very much more on the beaten track is T. J. Morgan's Fantasia on the Welsh tune, 'Twrgwyn.' Mr. Morgan relies largely on the alternation of big chords and florid passages—a recipe that suits the genius of the instrument so well that composers are not always careful to see that the actual material is quite fresh. Page 6 of this Fantasia, for example, is startlingly like Lefébure-Wély's well-known Offertoire in F. The best part of the work is the fugato section. The Fantasia is easy to play, and gives a good deal of effect in return for little trouble. Welsh congregations and others familiar with the tune will be glad to hear it. The remaining two numbers are by Mr. Hollins, and are of the type we have come to expect from his facile pen. The Minuet in A flat has a flowing tune, several, in fact, with an accompaniment sometimes pleasantly contrapuntal, sometimes harmonic, the latter inclined to be over luscious for those of us who like at least a touch of austerity in organ music. It is not very difficult, but requires neat handling. A composer who is luscious in a Minuet, will hardly be anything else in a piece of wedding music, so we open Mr. Hollins's 'Epithalamium' knowing what to expect. All the elements of popularity are there—the melody in the tenor, repeated in the treble against a background of rich chords, with an introduction consisting of a series of sliding dominant sevenths and ninths. It is easy to play, and one can easily imagine audiences revelling in it.

SONGS

A daily paper recently contained an article drawing a vivid picture of a composer with a portfolio full of songs for which he could find no publisher. One got the impression that owing to shortage of paper and engravers, the publication of songs was at a standstill. As a matter of fact the case is too much the reverse. There is a steady flood of new songs, good, bad, and indifferent, and unfortunately the two latter types almost hide the first from view. I have space to mention only a few of the stack waiting notice, so I draw attention to one or two of the small proportion of good ones.

Martin Shaw has in an unusual degree the knack of vigorous, straightforward writing; and as he manages to hit on good and unhackneyed words, his songs have a bracing quality not too common in this department of music. Three excellent examples of his work come from Messrs. Curwen: 'A Stave of Roaring Tim,' 'Heffle Cuckoo Fair,' and 'The Eggshell.' The first is a rousing song of the vagabond type, the words by George Mederith—a poet not often set to music. For 'Heffle Cuckoo Fair' the composer has gone to Kipling, with delightful results. Sung—and played—with the right pace and lightness, this song ought to bring the house down. One would have thought it impossible to give us anything fresh in the way of a pianoforte reproduction of the call of the cuckoo, but Mr. Shaw does it here in the introduction. 'The Eggshell' is a grimly breezy sea-song, with words by Kipling. Like 'Roaring Tim,' it would suit a vigorous baritone. The

effectiveness of these songs is due in no small measure to their having the directness and expressive qualities of folk-song. In one or two others of Mr. Shaw's recent songs, however, there are signs that he is rather too easily using the little *clichés* from which folk-song is no more free than is the royalty ballad. The only difference is that of the two conventions it is the better. But it is a convention none the less. We want to reproduce the spirit of folk-song, not the letter. With the former we get life and originality; the latter is merely imitative, and imitations are apt to be anything but vital.

Peter Warlock continues to produce some of the best of modern native songs. His 'Love for Love' and 'Sweet Content' (Winthrop Rogers) are well up to the standard of his former efforts. The first is a delicious setting of some quaint words from a Harleian MS., for high or low voice; the second is yet another version of Dekker's well-known poem.

Letters to the Editor

MUSICAL INSTRUMENTS IN THE EARLY CHURCH

SIR,—I was interested in Mr. Clement Antrobus Harris's article on this subject. The Psalms would undoubtedly be accompanied at first by the lyre or kithara, for the word 'psalm' means a hymn or song (sacred or secular), accompanied by one of these instruments played with the fingers, harpwise. A kitharode was the same kind of composition, but played with a plectrum. Each had an instrumental prelude, analogous to the pianoforte prelude that introduces any modern song.

At various times there arose prejudices against instruments, just as nearer our own times we have the Calvinists at Geneva prohibiting all instrumental music for ninety years, the Scotch Church abolishing the organ, &c. I doubt if there was at any time a universal banishment of instruments. But when the lyre and kithara were prohibited, the prelude and interludes were missing: and as these were integral parts of the psalm, their place was taken by the antiphon, a sort of vocal prelude to the psalm about to be sung.

The lyre was an instrument of seven to nine or more strings: its form is so well-known that no description is necessary. For instance, the pedals of my grand pianoforte are supported in a lyre-shaped frame. The kithara was simply an enlarged and more powerful kind of lyre, mostly played with a plectrum. One frequently sees it on statues. It was to the lyre exactly what the grand pianoforte of to-day is to the upright, or the harpsichord of our forefathers to the spinet. At Bradfield College I accompanied the choruses of the Greek plays with lyres played harpwise: the boys could not manage the plectrum.

Mr. Harris makes the remarkable statement that the kithara had frets. The neck was unknown to—or at any rate unused by—the Greeks, from whom the early Church derived its music. The Egyptian nefer, a more ancient instrument than the lyre, had a neck like a banjo, but I have seen no evidence of frets.

When the organ (or hydraulus) was introduced, it did not accompany the voices, but was used only for interludes down to the time of the Reformation. The hydraulus appears as late as the year 826 A.D., when Ludwig the Pious had one placed in his palace at Aix. The Eastern Church seems never to have overcome its prejudice against the use of instruments. It is more conservative than its younger rival the Church of Rome. When studying its music with a priest of the Greek Uniat Church I asked him why they used no organ. I knew perfectly well, but wanted to see what reason he would give. 'We have no place for it in our liturgy,' he replied; 'we sing the whole time'—which showed that it never occurred to him that the organ could be used with the voices, but only in intervals, of which there were none in his liturgy.

By the way, for a long period the organ was spoken of in the plural, while the singular was reserved for the vocal organum. This has frequently led to misunderstandings on the part of historians, who translate *cum organo* as 'with the organ,' whereas it should be 'with the (vocal) organum.' To this day the Spanish speak of *los organos* when mentioning the instrument, and *canto de organo* when referring to unaccompanied singing in parts. The word *organo* here is of course the mediæval *organum;* the word *organos* the mediæval *organi;* the player, for instance, was *pulsator organorum,* not *organi.* This distinction is not found in the earliest allusions to the instrument, where both organ and hydraulus are named *organum.* I think the distinction between the singular and plural begins about the 10th century: it led eventually to the English expression 'a pair of organs,' and the French 'les orgues.' But I have trespassed on your space too long.—Yours, &c.,

C. F. ABDY WILLIAMS.

Myrtle Cottage, Milford-on-Sea.

THE SYMPHONY AND THE KINEMA

SIR,—The article by Mr. Sydney Grew in your May issue under the above heading calls for some comment. The gist of Mr. Grew's argument seems to be summed up in the sentence 'The cinema is a compound of pictorial art and dramatic art, both of which clash with music.'

Dramatic art, *plus* music, combine to form the art of opera. Mr. Grew has no objection to opera, I imagine. He has no objection to sitting in an opera house, watching the actions of the performers while listening to the music they produce. But what he does seem to object to is to sit in a kinema and watch the actions of some people while certain other people (whom he cannot see) produce the music. But why? No answer seems forthcoming.

When I was at Cairo last spring, I attended the performance of several operas, the dramatic part of which was contributed by the kinema, while the music was rendered by a large body of singers and an orchestra behind the screen. The performances were magnificent. Never have I heard music sung with more dramatic power, and never have I seen opera so well acted. Here, certainly, is a case in which pictorial and dramatic art combined never clashed with the music.

Mr. Grew's argument therefore leaves me cold.—Yours, &c.,

F. DARWIN FOX.

111, Lansdowne Road, W. 11,
May 1, 1920.

ORGAN RECITALS AT BRISTOL.

SIR,—The writer of the Bristol notes in your issue for May states that St. Mary Redcliff is the only place at Bristol where organ recitals are regularly given.

It would be an injustice to the organists of St. Stephen's and St. Thomas's Churches to allow such a statement to pass unchallenged. In the former Church the fifty-second recital of a Thursday dinner-hour series was given to-day. During the past half-year various organists have played programmes at St. Thomas's on the first and third Mondays of each month, alternating with St. Mary Redcliff's second and fourth.—Yours, &c.

ARTHUR G. COLBORN.

Stapleton, Bristol,
May 6, 1920.

Sixty Years Ago

From the *Musical Times* of June, 1860:

CRYSTAL PALACE.—The sixth season of the Crystal Palace was fitly inaugurated, on the 4th of last month, by a musical festival in honour of Mendelssohn, upon the same colossal scale as marked the performances at the late Handel Festival. The oratorio performed was 'Elijah,' which was selected for the inauguration of a statue of Mendelssohn. The orchestra, consisting of about 3,000 performers, were not so effective in the rendering of the choral passages of this oratorio as they were in the broader music and more familiar Handelian choruses . . . and there was an evident want of enthusiasm in the audience. The music of 'Elijah' is of a more complicated and florid character than any that has hitherto been attempted by the colossal orchestra, and though the grander parts of the choruses were brought out with most telling effect, there was a cloudiness and apparent unsteadiness in the delicate passages . . . In the soprano music Mdlle. Parepa sang

with considerable vigour, but was not particularly effective at any time. Madame Dolby was encored, as usual, in that exquisite air, 'O rest in the Lord,' and most truly did she deserve the compliment. Mr. Sims Reeves was also encored in the concluding air, 'Then shall the righteous shine,' which he sang with immense energy . . . After the conclusion of the oratorio, there was a simultaneous movement towards the statue of Mendelssohn, and the fountains also gave forth their volumes of water for the first time this season . . . The number of visitors was as follows:—Admissions on payment, 8,698; by season tickets, 8,494; total, 17,192.

The Sisters Ferni (Violinistes).—The journals of St. Petersburgh and Moscow agree in describing the immense success of the young violinistes, Virginia and Carolina Ferni, of Como, who, after having established an European reputation, have recently gathered *laurels* and *roubles* in the cities of the Czar. They will, after completing their Russian and Polish campaign, and fulfilling various engagements in Germany, proceed to Nice, where a villa has been erected for their family, and where they purpose retiring from the public exercise of their profession, after a visit to London the ensuing spring, where they cannot fail to excite the greatest admiration.

TO CLERGYMEN AND OTHERS.—An Organist of some years' standing is in want of an appointment. It is hoped this will meet the eye of some in want of a good man. Address, Musicus, 4, Amherst Terrace, West Hackney. (N.E.)

NOW READY, Nos. 1 & 2, price 3d. each, of the Second Edition of Mr. T. Rees Evans' TIME AND TUNE, an easy course of instruction in Singing. This work is adopted by the Cheadle Association for Promoting Choral Music.
J. Alfred Novello, 69, Dean Street, Soho, & 35, Poultry.

MOTHER, DEAR, THE BATTLE'S OVER, by Lowry. Revised edition. Price 2s.

THE LAND WE LIVE IN. Composed by Shield. The words altered to suit the present time; with new symphonies, accompaniments, and *ad lib.* chorus by A. Mullen. Price 2s.

CHANGE-RINGING

At the meeting of the Musical Association on March 9, Mr. J. F. R. Stainer said that the art of change-ringing was purely English in origin and development, and its practice was still almost entirely confined to this country. It seemed to have been regarded in the past as a mechanical exercise beneath the notice of musicians. Yet we all recognized the beauty of 'the music of the bells,' and a very little reflection would show that the degree of musical effect obtainable on a number of bells must largely depend on the order in which they were sounded, and the method by which that order was varied. How was change-ringing managed? What was the history of it?

It could not be traced further back than the early part of the 17th century. The Ancient Society of College Youths, our premier association of bell-ringers, claimed to have been founded in 1637, and in 1668 a member of that Society, Mr. Fabian Stedman, published the first book on the subject, under the title of 'Tintinnalogia: or the Art of Ringing.' The earliest change-ringing seemed to have been on five bells only, any additional bells employed keeping their places unaltered throughout. Only single changes were attempted, that is to say, only one pair of bells changed places at a time, and these single changes were made only after every 'whole-pull,' so that each change was sounded twice. But the modern system of 'half-pull' change-ringing with multiple changes had evidently come into use before Stedman's book was published. Having explained the meaning of the terms 'whole-pull' and 'half-pull,' Mr. Stainer went on to say that in change-ringing a bell never moved more than one place backwards or forwards at a time, on account of the difficulty of keeping a bell, especially a heavy bell, balanced mouth upwards for any length of time. Control of the bell, so that it might be put in motion at the right moment without undue effort, required that it should be balanced, and not allowed to fall back upon the stay for support.

The lecturer described in detail different changes, the 'Hunting course,' the 'Grandsire,' and 'Stedman' methods, &c. Touches or peals on five bells were called 'Doubles,' those on seven bells were called 'Triples,' on nine, 'Caters,' and on eleven 'Cinques.' Touches or peals on an even number of bells—six, eight, ten, or twelve—were called Minor, Major, Royal, and Maximus respectively. Some of the various touches were illustrated on hand-bells by four members of the Ancient Society of College Youths from St. Paul's Cathedral. Mr. Stainer concluded by remarking that the merit of a composition was judged by the symmetry of its parts, and the character of the changes introduced. Some changes had a much more pleasing effect than others. The practical side of change-ringing was best studied in the belfry. There alone could the management and control of the bell be learned, and the faculty known as 'rope sight' be acquired, by which a ringer found his way through the maze of changes. Even to those without the time or inclination to fit themselves for taking part in a peal, change-ringing offered a wide field of study and research, and presented many interesting problems, especially in connection with the composition of peals and the proof of their truth or falsity, and the working out of new and untried methods of ringing.

Mr. Clifford B. Edgar, M.P., who occupied the chair, expressed thanks to Mr. Stainer for an interesting lecture on an unhackneyed subject, and there was a discussion in which several bell-ringers took part.

HATIKVAH ('THE HOPE')

THE ZIONISTS' NATIONAL SONG

By Arthur M. Friedländer

Apropos the recent declaration of a British Mandate for Palestine and the great enthusiasm that has greeted its announcement, the following account of the Zionists' National Song should prove of more than passing interest. Regarding the author of the words of this Song, the Jewish Encyclopædia states:

> 'Herz Naphtali Imber. Austrian Hebrew poet. Born at Zleezov, Galicia, in 1856. Obtained his reputation by the mastery of Hebrew verse displayed in his two books of collected poems, "Barkai" (1877-99). His most famous poem is "Ha-Tikvah," in which the Zionistic hope is expressed with great force, and which has been practically adopted as the national anthem of the Zionists.'

Regarding the music of the Song, I am strongly of opinion that its origin is to be found in an ancient melody which is sung to a portion of the 'Hallel' Psalm cxvii. by the Sephardim or Spanish and Portuguese Jews. This melody is also widely known among the Ashkenazim or Jews of Northern Europe as a table hymn, and is sung to Psalm cxxvi. when grace is said after meals. It was on such an occasion that I first heard the version of this melody which has become known as 'Hatikvah.' For this reason also I attach much weight in support of my opinion as to its origin. The English translation of the Hebrew words of this Psalm, first verse, is 'When the Lord turned again the captivity of Zion, we were like unto them that dream.' How appropriate would the melody sung to this Psalm be for the Zionists' National Song! Space will not permit of a detailed analysis of the music of the Northern and Peninsular Jews, but it should be stated that with very few exceptions it differs to a great extent from that of the Jews of Northern Europe. Being desirous of ascertaining how they became acquainted with the original melody, I consulted the Very Rev. Haham Dr. Gaster, the eminent Orientalist, and elicited from him the opinion that when the Spanish Jews (known in the East as the Franks) migrated northwards through Turkey, they carried the melody with them. In my article 'Notes on Facts and Theories relating to Jewish Music,' which appeared in the *Musical Times* of January, 1914, I quoted the Rabbi Francis L. Cohen as having

stated that 'the Jewish melodies of Northern Europe must evidently be perfectly original, and derived from the Oriental home of the Israelite.' There is the possibility that the ancient melody was known by the Jews of Northern Europe prior to the migration of the Franks. But assuming that Dr. Gaster's opinion is correct, there can be hardly any doubt as to the antiquity of the melody in its original form, and therefore my theory regarding the origin of the Zionist's National Song is also correct.

For the purpose of proving my theory I give the following illustrations. That marked (A) is the ancient version which is to be found in 'Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews,' by De Sola and Aguilar, 1858. That marked (B) is the Zionists' National Song:

PSALM CXVII.

(A) 1st SECTION.

Andante.

Ha - la - lu es a - dô - noi kol gô - yim;
O praise the Lord all ye na - - tions;

shab - be - chu - hu Kol ho - um - mim.
laud him all ye peo - - ples.

2nd SECTION.

Ki - go - var 'o - lei - nu chas - do vê - e -
For his lov-ing-kind - ness is migh-ty o-ver us; and the

- mes a - dô - noi le 'ô - lom Ha - la - lu - yoh!
truth of the Lord en-dureth for ever. Praise ye the Lord.

THE ZIONISTS' NATIONAL SONG.

(B) 1st SECTION.

Andante.

Kol ôd ba - lei - vov pe - ni - - -
While ev - er yet un-changed with - in his

- mo nê - fesh ye-hu - di hô - my . . .
breast, The in - most heart of Is - rael

- yo ul - fa - â - seimiz - roch ko - di - - -
yearns, And seek-ing still the bor - ders of . . the

- mo 'a yin lê - tsi - yôn tsô - fi - - -
East His lov - ing . . gaze . . to Zi - on

2nd SECTION.

- yo ôd lô ov - dô sik - vo - sei - - nu hat -
turns, So long our hope will nev - er die, Yea

- tik - - vo hân-nô-sho - no . . . . lo -
this our hope, through a - ges felt,

- shuv le - ê - rets a - vô - - sei - nu lo -
Back to our fa-ther's land to fly, ...

- 'vi boh do - vid cho - no. . . . .
Home to the height where Da - vid dwelt.

It will not require much musical ability to see the striking similarity which exists in these illustrations. Particularly is this noticeable in those marked 1st Section; and there are points common to those marked 2nd Section. Attention should be given to the beginning and ending of these latter portions, also to the repetition of the 1st Section and part of the 2nd Section of the Zionists' National Song.

A rendering of the poem into English verse has been made by Mrs. Redcliffe Salaman, and I have been favoured with her permission to quote the first verse in the above illustration.

ROYAL ACADEMY OF MUSIC

In connection with the Special Training Course for Teachers, the following lectures are being given during the summer term: On the 'Evolution of Music from Bach to the present day,' by Mr. Frederick Corder; on matters connected with pianoforte teaching, by Mr. Oscar Beringer and Mr. Tobias Matthay; on the 'Art and practice of choir-training and conducting,' by Mr. Henry Beauchamp; and upon 'Aural training and musical appreciation,' by Mr. Stewart Macpherson.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BATH

The Bath Pump Room Festival was held during the last week of April, and proved an unqualified success. The artists were Mesdames Edna Thornton and Guilhermina Suggia, Misses Myra Hess and Sylvia Nelis, and Messrs. Arthur de Greef, Bronislaw Huberman, and Peter Dawson. Mr. G. B. Robinson, the musical director, conducted for the greater part of the week, but on Saturday Mr. Albert Coates was the conductor, with an orchestra augmented to forty members.

After the evening concert on Saturday, Alderman Cedric Chivers gave a supper at the Grand Pump Room Hotel in honour of Mr. Coates.

BIRMINGHAM

The local musical season practically ends with the month of May, but concerts have been less numerous of late, although sustaining high-class programmes. Special mention has to be made of the excellence of the *concerti da camera* as given by the Catterall String Quartet, under the auspices of the Birmingham Chamber Concerts Society, the two splendid concerts organized by Mr. Appleby Matthews at the Futurist Theatre, and those of the Birmingham String Quartet and the Arthur Hytch String Quartet.

The last of the Catterall concerts was given at the Royal Society of Artists' Exhibition Room on April 21, when the programme included Mozart's Quartet in E flat, Josef Holbrooke's 'Two Impressions' for String Quartet ('Belgium, 1915' and 'Russian Dance'), and Dvořák's Quartet in F, Op. 96. Outstanding excellences of this splendid organization of string players are their perfect unanimity, rhythmical phrasing, and rich tone-quality.

The last concert of the Birmingham String Quartet took place on April 22, also at the Royal Society of Artists' Room, the artistic personnel comprising Mr. Percival Hodgson (first violin), Mr. Charles W. Bye (second violin), Mr. Paul Beard (viola), and Miss Joan Willis (violoncello). This combination of artists ranks high in the musical profession, and hearers were certainly deeply impressed by their absorbing and artistic interpretations of Schubert's Quartet in A minor, Ravel's remarkable Quartet in F major, and Tchaikovsky's captivating and melodious Quartet, Op. 11, in D major.

The Arthur Hytch String Quartet (Messrs. Arthur Hytch, Frank Cantell, Harold Mills, and Frederick Bye) is entirely a local organization, but has already shown an ensemble denoting careful study and artistic perception. The second—and last—concert of these players was given at the Midland Institute on April 27, when the programme included Elgar's beautiful String Quartet.

The last of the Mathew Stevenson orchestral concerts, given at the Town Hall on April 15, attracted a packed audience of enthusiastic Wagnerians. It was the greatest success Mr. Stevenson has yet achieved. Everyone present seemed delighted with the programme, while the impressive playing of the orchestra showed remarkable progress and a perfect understanding between the conductor and his forces. The orchestral pieces included the 'Mastersingers' Overture, the Prelude to 'Lohengrin,' the 'Siegfried Idyll,' the Prelude to Act 3 of the 'Mastersingers,' the 'Good Friday' music from 'Parsifal,' and the 'Love Duet' from 'Tristan and Isolda,' delivered by Mr. Frank Mullings and Miss Rosina Buckman. Mr. Frank Mullings also contributed three songs—'Adrift,' by Bantock, 'Love Song,' by Brahms, and Schubert's 'Erl King,' in which he was accompanied on the pianoforte by Mr. Walter Randall with perfect art.

A Chappell 'Ballad' concert at the Town Hall, on April 19, brought Madame d'Alvarez, Miss Carmen Hill, Mr. Gervase Elwes, Miss Margaret Cooper, and Mr. Frederic Lamond before a delighted audience. The Queen's Hall Light Orchestra played under the direction of Mr. Alick Maclean.

At the last Appleby Matthews Sunday Orchestral Concert at the Futurist Theatre, on April 25, the popular and energetic conductor was presented by his admirers with a silver-mounted ebony baton as a token of esteem and in appreciation of the splendid work done by him during an uninterrupted season that had continued from September 7, 1919.

The controversial question respecting the formation and position of the City Orchestra was fully entered into at a meeting of the committee elected to discuss the arrangements. Mr. Appleby Matthews, the appointed conductor, submitted a scheme providing a series of concerts in the city beginning in the early autumn. The orchestra will be mainly drawn from local sources. There are to be forty-eight concerts (six of which will be symphony concerts on Wednesdays), eight Saturday evening concerts, and thirty-four Sunday concerts. Mr. Appleby Matthews was also requested to prepare a scheme for giving concerts with the Municipal Orchestra in the courts and alleys of the slum districts of the city. At a subsequent meeting of the committee Mr. Appleby Matthews was appointed Director of Music in addition to his post of conductor. In this capacity he will have entire responsibility for and charge of the scheme adopted by the committee at its former meeting.

A pianoforte recital was given at the Royal Society of Artists' Room on May 5, by Miss Freda Cahill, a new pianist who displayed considerable interpretative gifts.

A new musical organization, the Edgbaston Amateur String Orchestra, conducted by Mr. Carl Zimmer, held its first concert at the Five Ways King Edward's School on April 28. The soloists were Mrs. Carl Zimmer (violin), Miss Nancie Bashford (pianoforte), and Mr. J. Bierman (vocalist). The orchestra comprises twenty-five instrumentalists, who have evidently been well schooled, judging from the pleasing ensemble they attained in Mozart's Serenade, 'Two Melodies' by Grieg, a Larghetto by Elgar, and other pieces.

BOURNEMOUTH

A season full of strenuous activity backed up by genuine enthusiasm has now reached its close, the curtain being rung down upon a very vigorous conclusion amid the congratulatory acclamations of the regular habitués of the Winter Gardens concerts.

It may be said with perfect justice that the past series of Symphony Concerts has been fully equal to any that have gone before; in fact, the opinion is practically unanimous that in some respects an advance has been made.

Of Mr. Dan Godfrey's rare ability as conductor and general manager and of his unrivalled skill as an organizer of every type of concert it is rather late in the day to speak; Bournemouth musicians, at any rate, are thoroughly awake to his unique qualities, even though perhaps not fully aware how indispensable such qualities are to the well-being of a town whose chief claim to a peculiar attractiveness lies in the sustained efficiency of its permanent Orchestra.

Nor must it be forgotten that it is to the foresight and courage of the municipal authorities of Bournemouth that we are indebted for this great public musical service—a fact that rather puts to shame the recent scoffings of a well-known English conductor and impresario at (as he maintained) the complete failure of municipalities to forward in any way the interests of musical art.

Regarding the members of the Orchestra, at least it can be said that none has failed to give of his very best. Many are exceedingly artistic performers, a circumstance with which we are acquainted by reason of the numerous solo passages whose fine effectiveness remains in our recollection. The performances of the band as a whole have been worthy of the highest commendation, and the somewhat lighter work which it will now enjoy during the summer months will come as a respite that is certainly its due.

Mention must be made of the last four concerts of the season. On April 15 the most imposing work in the programme was the magnificent E minor Symphony of Brahms, which, despite the apparent necessity for an increased number of strings, has never before been heard to greater advantage here. Other important and effective compositions performed at these final concerts were Beethoven's eighth Symphony, Humperdinck's Overture to 'Hansel and Gretel,' Tchaikovsky's fifth Symphony—a splendid performance, the slow movement being particularly beautiful—and, in lighter vein, a 'Concert Valse' by Glazounov and a quaint little trifle, entitled 'Danse des Quadrupèdes,' by Miss Bruno d'Arba.

A novelty here was the tone-poem 'Serbia,' by Edric Cundell, which was conducted by the composer at the twenty-seventh concert. The music reveals promise, and as this effective composition is the work of one who is still a student, we shall look forward to further productions from his pen with considerable interest.

Bournemouth was delighted to welcome its old musical friend, Sir Charles Stanford, at the twenty-eighth concert. This distinguished musician conducted two of his own works—an Irish Concertino for violin and violoncello (first time here), and the Irish Rhapsody No. 4. The new work does not reveal the composer in quite his most genial aspect, although it is conceived in his customary scholarly vein. The Irish Rhapsody is a noble piece of music that should be in the répertoire of every orchestra.

Miss Rhoda Backhouse and Mr. Ivor James were the solo performers in the Concertino, their playing being of an exceedingly musicianly order. The soloists at the remaining concerts were Miss Anne Godfrey, who was a little too inclined to turn the Mendelssohn Violin Concerto into a virtuoso display piece; Miss Craigie Ross, well known in local circles, who successfully introduced to Bournemouth Liapounov's 'Rhapsody on Ukrainian Themes' for pianoforte and orchestra, and whose playing revealed all the artistry that has come to be associated with her; and Mr. Herbert Fryer, whose performance of the Schumann Pianoforte Concerto was efficient, though hardly so inspiring as other performances we have heard by this extremely capable pianist.

BRISTOL

One of the chief features of the past month has been the visit of Mr. Frederic Lamond, whose beautiful work at the pianoforte in a Beethoven programme gave all music-lovers a memorable evening at Victoria Rooms on April 12.

West Bristol Choral Society of about seventy voices, with a small orchestra, gave Hamilton Harty's 'The Mystic Trumpeter' and Hubert Bath's 'Shon Maclean' with considerable success at Victoria Rooms on April 14. Under Mr. Charles Read's guidance, the choral and orchestral forces showed that they had carefully rehearsed these interesting works. Mrs. Charles Read and Mr. Montague Hook were the soloists.

Cotham Grove Choral Society—another choir of about seventy voices that is doing good work in its district—at its second concert on April 15 presented Spohr's 'Last Judgment' and Mendelssohn's 'Lauda Sion,' with several excellent local principals. The conductor, Mr. F. G. Taylor, should be pleased with the recognition that these performances evoked.

Bristol Choral Society closed its season at Colston Hall on April 17 with a splendid performance of Gounod's 'Faust.' The principals were Miss Rosina Buckman, Miss Gertrude Higgs, Mr. Maurice d'Oisly, Mr. Robert Radford, and Mr. Charles Knowles. The whole opera went with a magnificent swing; it was a presentation both vocally and instrumentally that could rarely be excelled. Mr. Riseley and his famous choir, with the chief singers, came in for quite an ovation at the close. The programme provided a glorious close to a most delightful musical season. We fear, however, it has not been a profitable one, despite the huge attendances. Next season's prices are to be raised to meet the increased cost.

Miss Rébé Hillier, a young and full-toned contralto trained by Madame Minadieu, of Birmingham, who sang successfully at the Cecilian Society's concert recently, gave her first song recital on April 21 at Victoria Rooms. She was assisted by Mr. Leonard G. Dennis on the violoncello and Mr. Herbert Parsons at the pianoforte. Notable additions to Miss Violet Vanbrugh's recital at Colston Hall on April 23 were the pianoforte playing of Mr. William G. James—an Australian pianist of distinction—and the violoncello playing of Miss Alice Elieson, who also sang several of John Alden Carpenter's Chinese songs.

The organ recitals at St. Mary Redcliff during the month have again drawn very large attendances. Among the executants have been Mr. Harold A. Jeboult, a well-known Taunton organist, and Mr. G. D. Cunningham, of Alexandra Palace, London. The latter included several well-known choral preludes in his programme. Mr. Ralph Morgan, the St. Mary's organist, deserves all praise for valuable spade work consistently maintained. Mr. A. G. Colborn, at St. Stephen's, has also given enjoyable organ recitals, drawing upon American works for one interesting programme.

There was a great meeting of local supporters of Mr. George Riseley at the Art Gallery on April 29, when the Lord Mayor took the chair and presented the veteran, on behalf of his grateful fellow-citizens, with a thousand guineas and an address in celebration of his jubilee of musical work in the city.

Perhaps the chief delight of the month was the playing of a Chopin programme by Pachmann at Colston Hall on April 30, before a very large audience, who gave him the warmest of welcomes.

CORNWALL

A Musical Society has been formed for West Cornwall to encourage amateurs and afford opportunities for improvement—desiderata at present almost entirely non-existent in this district. Organized by Mrs. H. Rich (Redruth), Miss M. L. Wright (Tuckingmill), the Rev. W. W. Bickford (St. Day), and Dr. C. Rivers (Redruth), its membership is not confined to performers, but is open to all amateurs in the wider acceptation of the term. It is intended to give a number of concerts each year, available for subscribers and hon. members. The first of these took place at Redruth on May 6. Redruth Choral Society sang a chorus by Elgar, 'The Dance,' selections from 'Samson and Delilah' and Rossini's 'Stabat Mater,' also Mozart's 'Hail, mighty Neptune.' Brahms's Sonata in G for violin and pianoforte, Frank Bridge's 'Three Miniatures' for pianoforte trio, and a cycle of songs by John Ireland were also in the programme.

Another Musical Society has been formed at Chacewater, for which Comrades of the War are primarily responsible. A choir has been organized and trained by the Rev. W. W. Bickford, who came many miles in all weathers for the purpose, and included in his curriculum voice-production, sight-reading, ear-training, and glee singing. The season closed with a concert on April 22, when the principal numbers were 'You stole my love,' 'In arbour green,' and 'I live not where I love,' by Geoffrey Shaw.

There can be few localities in Cornwall without a male choir, for every month new ones spring up and old ones are resuscitated. Mr. A. J. Whale has formed a large choir in the scattered district around Blackwater, and has, moreover, established an orchestra under the leadership of Mr. E. A. Oats. These choral and orchestral forces gave a concert on May 6 at St. Agnes. Mousehole Male Choir (Mr. Fred Roach) made its first appearance on April 24, after re-organization, and sang 'By Babylon's wave' and 'The destruction of Gaza' (De Rille), and several part-songs.

The reputation of Bodmin Male Choir was considerably advanced by its singing on April 14 of choruses and part-songs, including 'Strike the lyre' (Cooke), 'The long day closes' (Sullivan), 'In absence' (Abt), and 'Sweet and low' (Barnby). Blend and expression were alike excellent. Songs were sung by Madame Maria Yelland. Truro People's Palace Male Choir (conductor, Major Gill) and the town band (Mr. L. Abram) combined in a programme of choral and instrumental items on April 18.

News is to hand of a Ladies' Choir at the high-lying village of Callington, where Mrs. Prosser Thomas's excellent training resulted in a thoroughly enjoyable performance of Pergolesi's 'Stabat Mater' on April 25.

A chamber concert—pianoforte and violoncello—was given at Helston on May 1 by Mr. Stanley Wilson and Miss Dorothy Thuell, with vocal solos by Miss Ruth Hosken.

COVENTRY AND DISTRICT

The indoor concert season at Coventry is practically at an end, and the advent of the Corporation summer concerts—which are given in Naul's Mill Park each week-end by the leading military bands, assisted by vocalists—is awaited with interest. The preliminary list shows that the customary standard of high-class military band music will be maintained. Special alfresco musical arrangements are in progress in connection with the civic reception to be accorded Prince Albert on his visit to Coventry, which takes place on June 11.

Coventry Choral Society gave its annual concert in the Empire Theatre on April 20, Mr. John Potter conducting. The principal choral works heard were 'The Mad Fire-rider' (Hugo Wolf), 'The Dance of the Sword' (Priestley-Smith), and 'The Sea-shell' (Coleridge-Taylor). Stanford's 'Corydon, arise,' and 'Out of the Silence' (Cyril Jenkins) were also performed. Miss Olive Sturgess sang the 'Prayer' from 'Tosca,' 'Je suis Titania,' and a number of ballads. Mr. Arthur Catterall's reading of the *Andante* and *Finale* from the Mendelssohn Violin Concerto aroused enthusiasm. Miss Florence Hansón was accompanist, and also contributed pianoforte compositions of Debussy and Cyril Scott.

Bridge's choral ballad 'The Flag of England' was a timely and appropriate selection at a miscellaneous concert given by the Coventry Philharmonic Society within a week of St. George's Day. Excerpts from 'Hiawatha' and 'A Tale of Old Japan' (Coleridge-Taylor), and 'The Wedding of Shon Maclean' (Hubert Bath), completed the vocal side of the programme, which was conducted by Mr. Charles Matthews. Miss C. M. Gibbs (pianoforte), Miss Constance Flinn (violin), and Mr. W. Hill (violoncello) collaborated in a masterly interpretation of Schubert's Scherzo in D minor, the *Finale* from the Trio in D minor (Mendelssohn), and 'Ave Maris Stella' (Grieg).

At Leamington the fifth Corporation concert took place in the Town Hall on April 15, when the London Trio provided an interesting programme. The members of the trio—Miss Amina Goodwin (pianoforte), M. Louis Pecskai (violin), and Mr. W. E. Whitehouse (violoncello)—also contributed solos.

Leamington Orchestral Society gave a second subscription concert in the Town Hall on April 17, when Mr. Walter Warren conducted a programme which included Symphony No. 4 (second and third movements) (Dvorák), 'Suite de Concert' (Coleridge-Taylor), 'Prometheus' Overture (Beethoven), 'Lyric Suite' (Grieg), and 'Shepherd's Hey' (Percy Grainger). The vocalist was Miss Dora Labbette.

Revived in post-war conditions by Mr. Lionel Wiggins, Leamington Choral Society gave its first concert on April 22. 'The Crusaders' (Gade) was sung with Miss Mary Foster, Mr. W. Heseltine, and Mr. John Huntingdon as soloists, and an orchestral accompaniment (directed by Mr. Walter Warren); numerous part-songs were also heard.

The sixth and final Corporation concert took place on May 13, when Miss Gertrude Peppercorn gave a pianoforte recital at the Town Hall.

DEVON

Honiton Choral Society has made a fresh beginning with Mr. Lancelot Holden, of Exeter, as its new conductor. Supported by an orchestra of twenty players, led by Miss Martin, the Society, on April 13, gave Stanford's 'The Revenge' with vigour and taste, and has never sung better. The orchestra also played a set of waltzes by Coleridge-Taylor. The season was successfully closed at Budleigh Salterton on the same date, when the Musical Society effectively performed Gaul's 'Joan of Arc,' with orchestral accompaniment. The principals were Madame Isabel Hickson, Mr. Ward Kennedy, and Mr. Walter Belgrove. The conductor, Mr. Hugh Fowler, was made the recipient of a presentation baton.

At a concert at Exeter, on April 30, the male choir, conducted by Mr. W. J. Cotton, sang 'The Roundelay' (Beale), 'Down in a flow'ry vale' (Festa), 'The image of the rose' (Reichardt), 'Father of heroes' (Callcott), and other pieces by Caldecott. The Isca Glee Singers sang quartets by Elliot Button ('The keel row') and Bishop ('Sleep, gentle lady').

With the idea of forming a Choral Union for Exmouth parish, the choirs of Holy Trinity and St. Andrew's amalgamated on May 2, and performed Stainer's 'Daughter of Jairus,' conducted by Mr. F. Morley, with Mr. F. G. Bradford at the organ.

Barnstaple Male Choir is fulfilling a long-felt want in this town, where musical intelligence is of a high standard. Trained by Mr. Alfred Long, the organization has steadily advanced in its art, and has already given several concerts. On May 6 the singers performed very well in a programme comprising Walford Davies's 'Hymn before action,' 'The little sandman' (West), 'Martyrs of the arena' (De Rille), and H. J. Edwards's charming piece, 'Give me thy heart.' The Barnstaple Musical Society, of which Dr. H. J. Edwards is conductor, brought its season to a close on May 10 with a brilliant performance of 'Elijah.' Dr. Edwards had a good grip of his forces and of the work, and the choir sang very finely in spite of two accidents. The orchestra was led by Mr. Percy Parish, and the principal vocalists were Miss Hilda Stowar, Miss May Keene, Mr. Ward Kennedy, and Mr. Charles Knowles.

Exeter Oratorio Society, being still without a hall, was again permitted to give performances in the Cathedral, and for the Spring Festival on May 5 the works selected were Bennett's 'Woman of Samaria,' Mackenzie's 'Procession of the Ark' (from 'The Rose of Sharon'), and 'Elijah.' Mr. Allan Allen conducted the first two numbers, and Dr. Edwards the Mendelssohn work. We have heard this choir sing better than on this occasion. Again, while the strings of the band (led by Mr. A. J. James) played well, the brass was painfully loud and out of tune with the organ. The latter instrument was skilfully played by Dr. Ernest Bullock.

Touring Devon with Miss Violet Vanbrugh in April, Miss Alice Elieson and Mr. William G. James played Boëllmann's Sonata, Op. 40, for violoncello and pianoforte. Miss Elieson's violoncello solos (by Squire and Popper) were excellent in every way, and much more enjoyable than her singing, for it was impossible to follow her reading of two Chinese tone-poems by John Alden Carpenter, 'The Odalisque' and 'To a young gentleman.' Mr. James's playing of three pieces by Debussy (Prelude, 'Danse de la Poupée,' and Arabesque No. 2), and Liszt's 'Rakoczy March' was quite good, though his expression was somewhat obvious. An effort was made on May 3 to inaugurate chamber concerts, but Mr. George East (violin) and Mr. Douglas Durston (pianoforte)—two young musicians of high aim and good attainments—did not meet with the support they deserved. Their readings of sonatas by César Franck and Grieg (G major) were truly enjoyable. Mr. Durston's solos included Cyril Scott's 'Danse Nègre,' Percy Fletcher's 'Little Sabots,' and a Ballade (G minor) by Brahms. Mr. East played an Idylle by Coleridge-Taylor and 'Petite Chanson' by Albert Sammons. Miss Sarah Smith contributed some interesting songs with temperament and artistic insight.

Plymouth Y.M.C.A. has formed a complete string orchestra among its members, which Mr. George Briggs has brought to a high standard. Its first concert, on May 5, included some of the incidental music to 'The Merchant of Venice,' by Frederick Rosse—Intermezzo ('Portia'), Oriental March, and 'March of the Doges'—Percy Fletcher's 'Woodland Pictures,' a 'Petite Suite de Concert' by Coleridge-Taylor, and three light pieces by Reginald Somerville. Violin solos were played by Mrs. Hall Parlby, and violoncello solos by Miss Thelma Reiss-Smith.

A novelty played by M. Francis de Bourgignon at a pianoforte recital at Exeter on April 30 was 'L'Almanach aux images,' by G. Grovlez, a suite of four numbers. The music is inspired by poems by Tristan Klingsor. The first, 'Les Marionnettes,' describes the spasmodic movements of puppets; the second is a witty hunting song; the third, 'Petites Litanies de Jésus,' is naive and mystic; and the fourth, 'Les Anes,' is an attempt to show that donkeys must be taken seriously, and are wrongly considered absurd, for they have their sentimental side, and, according to Scripture, have taken part in glorious events. It was not possible to find in this last number all the composer vouched for, but the suite was distinctly attractive. The programme also included music by John Ireland and Debussy, and opened with a Prelude and Fugue by Bach.

To members of Torquay and District Organists' Association, Dr. Ernest Bullock, organist of Exeter Cathedral, lectured on April 28, on the general aspects and difficulties in the life of a professional musician. He stated that all should have a great sense of a message to deliver, and urged the advancement of music by British composers. The Rev. R. Moreton Pritchard lectured on Chopin at Torquay on May 5, and Mr. Walter L. Twinning played several waltzes, nocturnes, and mazurkas, the Ballade in C minor, and the Sonata in B flat minor.

Mr. A. H. Griffiths gave an organ recital in St. Paul's Church, Stonehouse, Plymouth, on April 25.

DUBLIN

An Irish Society of Composers has recently been formed with the object of promoting the interests of composers resident in Ireland, or of Irish descent, by means of concerts, lectures, and debates, the formation of a chamber music society, the establishment of a local publishing house, and the introduction into concert programmes of suitable items by Irish composers. The hon. president is Prof. Robert O'Dwyer, who has for coadjutors Mr. Michael Kavanagh (hon. secretary) and Mr. E. J. Taylor (hon. treasurer). The offices are at 13, Fleet Street, Dublin. Already the Society has enrolled a goodly membership, and great hopes are entertained of its successful future.

On April 23 there was a distribution of prizes at the Royal Irish Academy of Music (Westland Row) in the Lecture Hall of Leinster House, on which occasion the Most Rev. Dr. Bernard, Provost of Trinity College, delivered an interesting address on the state of music in Ireland. Evidently the Provost imagined that the Academy had been only fifty or sixty years in existence, but its records go back to the year 1848, that is, seventy-two years ago. The prize-winners gave a very creditable display, and the string orchestra, under Prof. Esposito, brightened the proceedings considerably. Dr. Bernard paid a well-merited tribute to the late Dr. Charles Marchant, whose loss to the organ school was keenly felt.

Nothing can more forcibly testify to the perennial popularity of Gilbert and Sullivan opera than the crowded houses which greeted the D'Oyly Carte Opera Company during a three weeks' season at the Gaiety Theatre that terminated with 'The Mikado' on April 24.

On April 27 at the Antient Concert Rooms a violin and pianoforte recital was given by Messrs. Albert Sammons and William Murdoch. This music-making was a venture by Mr. John Mundy, and achieved the success it so well deserved. To Dublin music-lovers it was a real treat to hear such fine artists.

Two organ recitals given during Feis week at St. Patrick's Cathedral by Mr. W. E. Hopkins, the brilliant sub-organist, were well attended and much appreciated. Mr. Hopkins showed much judgment in his selections.

Yet another Irish musical organization is announced. Launched on May 10, and formally inaugurated on May 17, it is to be known as the Irish Musical League, and has for

its objects the cultivation of a high standard of music, the foundation of an Irish Symphony Orchestra, and propaganda with a view to the realisation of the demand for the building of two or three good concert halls at Dublin. The chairman is Mr. Dermot O'Brien, and the hon. secretary is Capt. F. J. Romanes. The head offices are to be at Dublin, with branches at Belfast and Cork.

If both of the new Irish musical organizations took up the subject of raising the status—and salaries—of organists, it would be so much to the good. Recently advertisements have appeared with the tempting lure of £40 to £60 a year for parish organists, and a Cathedral vacancy was announced at a pittance of £70 a year.

The conversion of the Antient Concert Rooms into a picture-house is a sign of the times. During the war it was used as a wareroom, but it was the venue of this year's Feis Ceoil (reported in the *Competition Festival Record*). Now it is to be known as the Palace Cinema Theatre, and the inaugural performance took place on May 12. An excellent orchestra is provided, under the direction of Mr. John Mundy.

Verdi's noble 'Requiem' was given at Woodbrook, on May 19, by the Æolian Musical Society, under the capable and resourceful baton of Mr. F. H. Weaving.

LIVERPOOL AND DISTRICT

The Chappell Ballad Concert in the Philharmonic Hall on April 20 was a quite delightful example of its kind, and sustained by attractive personalities in Madame d'Alvarez, Miss Carmen Hill, Mr. Ben Davies, Miss Margaret Cooper, and Mr. Frederic Lamond, with the Queen's Hall Light Orchestra, conducted by Mr. Alick Maclean, a combination whose crown is the fine brass and wood-wind departments. Mr. Liddle was an accompanist beyond excelling, and Dr. A. W. Pollitt provided some effective organ backgrounds.

The Crane Hall musical Wednesday afternoons have again provided a notable feature in a rapidly waning season. The programmes and performances have been kept at a very high level by players who have included such outstanding artists as Mr. Anderson Tyrer and Mr. Edward Isaacs, pianists whose masterly technical equipments are governed by high qualities of heart and mind. Another player, Miss Alma de Seyfried, also showed skill and taste, especially in Debussy's 'Poissons d'Or' and as pianist in a new combination, the Manchester Ladies' Trio, Miss Dorothy Crewe again exhibited fine executive qualities and feeling, although the distinctly dominant partner in Tchaikovsky's Trio, Op. 50, in which her associates—Miss Jo Lamb (violin) and Miss Kathleen Moorhouse (violoncello)—combined in an interesting performance. Another violinist whose playing found favour was Miss Constance le Mesurier. The singers included Miss Marie Brunskill, Miss Jean Alexander, Miss Marion Browning, Miss Bertha Lester, Mr. Watcyn Dodd, and Mr. Randolph Giles, who sang Hatton's fine bass song, 'Revenge,' extremely well.

The accompanists, who well deserve an approving line, were Mr. G. J. Freeman and Mr. A. E. Workman.

Male-voice choirs of the calibre of the St. Helen's Glee Club are rare and welcome visitors, and on April 14 this organization, under its conductor Dr. S. B. Siddall's forceful if occasionally eccentric beat, sang with power and also delicacy of tone in Elgar's delightful 'It's oh, to be a wild wind' and 'Feasting I watch.' The Glee Club also supported Miss Enid Cruickshank in her expressive singing of Brahms's Rhapsody for alto solo, with pianoforte accompaniment played by Mr. Arthur Dicks. But the well-trained and responsive singers were best heard in such unaccompanied items as J. W. Elliott's 'The Enraged Schoolmaster' (solo by Dr. Siddall), Erskine's 'In praise of Tobacco,' and Wainwright's 'Life's a bumper,' old-time friends which take some displacing in old-time affections.

There may be an explanation for the fewness of male-voice choirs and glee-clubs, but it would seem that too little use is being made of abundant material and that opportunities for cultivating one of the most enjoyable recreations in life are being disregarded. It is more difficult to explain the fewness of female choral societies. There is, however, at least one notable organization in the Liverpool Ladies' Choir, which has long been kept in great efficiency by the ability and enthusiasm of its founder and directress, Madame Fanny de Boufflers. She has made her Ladies' Choir a 'nest of singing birds,' and the concert they gave at Crane Hall on May 6, with the assistance of the Liverpool Vocalists' Union of male voices, was a stimulating example of what can be done with material ready to hand, if well trained and well directed. Led by Mr. T. Rimmer, the band and choir were over a hundred strong.

Under the able direction of Mr. J. E. Matthews, the Oxton and Claughton Orchestral Society, a large combination of amateur and professional players, at its concert in Birkenhead Town Hall on May 15 very fully sustained its reputation in a programme that included the 'Meistersingers' Overture, the 'Unfinished' Symphony, and the accompaniment to Grieg's Pianoforte Concerto, in which the solo part was cleanly and cleverly played by Miss Edith Byrom, a young Liverpool pianist who is fulfilling her early promise of distinction. The vocalist was Miss May Williams, a contralto favourably heard in 'My heart is weary' and Elgar's 'In Haven.'

At the annual general meeting of the Liverpool Philharmonic Society, held on May 18, the chairman, Mr. J. H. Kenion, presented a highly satisfactory report of the past season, which was very successful both musically and financially. Reference was made to the splendid orchestral performances by a band second to none, and to the merits of the choir, trained by Dr. Pollitt. For the first time in the Society's history, two ladies, Mrs. Wilfred Heyworth and Miss Julia M. Oakshott, have been elected members of the committee.

MANCHESTER AND DISTRICT

Passing in mental review the orchestral music of the past winter, the 'L'Extase' and 'Divine Poem' of Scriabin stand forth in the symphonic music very much as the twin peaks of the Langdale Pikes dominate the scene as one gazes westward across Windermere Lake. Their rugged grandeur and bold outline arrest the eye to the exclusion of loftier heights. The 'Divine Poem' has not for me, as for some, the vastness of the sea—the illimitable horizon, the heave and swell of many waters (Wagner nearly always produces that impression on my mind)—but it has elemental grandeur of another order. The swirling currents of its themes, laden with mystery, romance, legend, man's strife with nature and his alternations of despair and triumph, and the sublimity of ultimate accomplishment, all swept along with the impressive breadth and majesty of some vast river flood—a Nile or Mississippi: such seem to me its outstanding characteristics, producing the sense of communion with tremendous natural forces working silently but irresistibly to a destined climax. Coates had played it at Liverpool and Bradford in the same week, so Manchester got a new work played with the ease of comparative familiarity by one who is to Scriabin as Richter was to Wagner, that furnished the real artistic culmination of the season.

In concerted music a similar distinction attaches to the first performance here (March 20) by Mr. Felix Salmond of Elgar's new Violoncello Concerto. Both soloist and conductor had worked together elsewhere earlier in the week, and had evidently drunk deep at the well of Elgarian inspiration. I do not think it is so eloquent of the composer's genius as are the Symphonies or the Violin Concerto. It struck me as having close affinity of style and message with the recent chamber works; nowhere else are we made to realise so surely the almost unique power of Elgar's reticence of manner in the expression of deep emotion. His hearers feel that here is not an affectation of control. Galsworthy and Masefield have the same secret of understatement. In the Parliamentary debate on the War Graves question Asquith in his few sentences exhibited the same power. The profuse, the expansive personality never cuts so deep as this quiet intensity when soul speaks to soul about some grief or happiness too big, too full for words. Anyone studying the sixty bars or so of the slow movement, or, better still, the *tranquillo* about thirty bars from the end of the work, will be left in no doubt as to this supreme quality in Elgar's work. Opinions will differ as to his solution of the recurring problem of violoncello solo with

orchestral accompaniment, but there can be only one view amongst sensitive hearers as to the emotional content of the work or the player's sensibility in this respect. When the artist feels his Elgar he can grip his audience as in a vice.

With no spring season of opera in prospect, the spate of Manchester music, running bank high and even overflowing a few weeks ago, has now sunk to not much more than a trickle, and were it not for the provision of noon-time programmes, of which I wrote last month, the river-bed would be quite dry. One of the distinguished performances at the Tuesday mid-day series has been of Brahms's Pianoforte Quartet, with Mrs. John Bridge associated with her husband and Messrs. Park and Hock. This number proved quite an ideal work for assimilation on such an occasion. Sound judgment in the choice of chamber-music for these affairs will win many adherents, and feed the regular series of quartet concerts.

Years ago Berlioz was unknown here; Hallé cured that. When Richter came, Liszt was very little known, and 'not to like Liszt' was almost a hall-mark of Manchester musicianship. Richter laboured steadily to remove this reproach, and succeeded. Probably no fine composer in recent times has been so reviled as Max Reger, and again a small band of Manchester men and women have striven to remove any apprehensions which may exist here. Mr. Samuel Langford, Mr. and Mrs. Frank Merrick, and the Edith Robinson Quartet, are to be remembered, for on various occasions, and especially on April 30, the above-named Quartet gave a fine performance of a really big Reger work. Such readings win gradually a sympathetic understanding, and service thus rendered is invaluable in establishing a composer's reputation.

The annual concert of the Ancoats and Salford Girls' Institute Choirs, conducted by Miss Say Ashworth, gave an unwonted freshness to local musical experiences. To hear tiny tots in short socks sing Elgar's Bavarian Highland 'Dance' or Walford Davies's setting of Blake's 'How sweet is the shepherd's lot,' with a small orchestra (the latter had been specially orchestrated for this occasion), and remember their recent home surroundings, with parents 'at the war' or 'on munitions,' made one realise the priceless blessedness of such work as Miss Ashworth is doing—something far beyond any particular degree of expertness that may be attained. Wonderful, that with such C-3 material any B category results could be reached! Mr. A. L. Camden conducted a small orchestra drawn from Hallé players in orchestral miniatures by Sibelius, Lully, Grainger, and Délibes.

Since 1899 the students at Mr. Albert Cross's School of Music have performed operas in the springtime. There was a necessary suspension in 1916, but a resumption took place in May with Goring Thomas's 'The Golden Web,' the plot of which is laid about 1750, and deals with the trafficking in marriages without licenses by disreputable clerics at the tavern of 'The Golden Web' in the precincts of the old Fleet Prison. It is a comedy opera with many piquant touches and amiable, tuneful music. The opening was quite tentative, but soon matters warmed up, Messrs. F. E. Smeaton, Jenson, Chesters Thompson, and Fenton, and Misses Walmsley and Fish giving highly satisfactory performances. In the dialogue work there was quite a marked colloquial tendency, which, though laughable and almost enjoyable in 'amateur operatics,' should find no place in student efforts. The orchestral playing was on a much higher level than anything I have yet heard on similar occasions.

The choir conducted by Mr. Alfred Higson from Sale and District (Manchester suburbs) was successful at Morecambe Festival. This organization had been able to 'carry on' during the war, and to find outlets for choral singing which kept its members in something like reasonable practice. Always in the first flight, they have now attained a leading position, and will perhaps bear aloft the Manchester flag in future years, as did the Manchester Orpheus Male-Voice Choir.

More promising still was the emergence of a men's choir from Crossley's motor car works. This should encourage the formation of choral bodies at many big establishments. South-East Lancashire is far behind the Clyde in this respect.

Manchester City Council has made a capital move in appointing a musical adviser to its education committee in the person of Dr. Walter Carroll. For many years he has been on the staff of the Manchester Royal College of Music, and since 1893 has taught harmony there. The new post offers wide opportunities for encouraging musical development amongst the young, and he has resigned old positions to devote his time and energies to the direction of the musical training of selected teachers and generally supervising the musical instruction of school children. A few facts: In seventy-two out of three hundred and fifty schools the children are encouraged in musical appreciation; eighteen hundred out of three thousand five hundred teachers are attending lectures and demonstrations. I have seen at close quarters the preparatory work amongst student-teachers, and can testify to its quality. Here surely is a potential factor in the creation of a generation of music-lovers to come. I want to see Manchester folk getting busy with an educational competitive musical festival as a contribution in the same direction.

NEWCASTLE-ON-TYNE AND DISTRICT

On April 16 the Armstrong College Dramatic Society gave a performance of Euripides' 'Electra' before the Classical Association. The music for the chorus was written by Mr. W. G. Whittaker, who accompanied on the pianoforte. The atmosphere of the ancient modes was cleverly realised, without the music being in any way archaic.

The last meeting for the season of the Newcastle and District Church Musicians' Union was held on April 17 in one of the local parish churches, when Dr. J. E. Hutchinson delivered a lecture on modern organ music. The illustrations, drawn from the works of Cyril Scott, John Ireland, Elgar, Debussy, Boëllmann, Franck, and Widor, were admirably performed by the lecturer.

Pachmann visited the town on April 21, and gave a Chopin recital. Unfortunately, owing to lack of a suitable concert-hall, performances of this description have to be held in theatres or cinemas, necessitating their taking place in the afternoon, when many music-lovers are otherwise engaged. The Queen's Hall Light Orchestra gave a programme on the following afternoon that included Eric Coates's 'Summer Days' Suite, Sibelius's 'Valse Triste,' Nicolai's 'Merry Wives' Overture, and Liszt's Pianoforte Concerto No. 1, in E flat, with Mr. Frederic Lamond as soloist. Mr. Alick Maclean conducted.

On Sunday, April 25, the Newcastle Philharmonic Orchestra, under the conductorship of Mr. E. L. Bainton, performed Schubert's Symphony in C, the 'Mastersingers' Overture, Borodin's 'Danse Polovstienne' ('Prince Igor'), and Haydn's Violoncello Concerto, Mr. Carl Fuchs being the soloist in the last-named work. The vocalist was Mr. William Hendry, who sang 'The Organ-grinder's' songs from Elgar's 'Starlight Express.'

The Newcastle and Gateshead Choral Union gave an interesting recital in the Cathedral on April 28, when the choral items were Bach's Motet, 'Be not afraid,' Mendelssohn's 114th Psalm, S. S. Wesley's 'Let us lift up our heart,' and Elgar's 'Go, song of mine.' All were finely sung. Mr. Herbert Parker, with the assistance of a semi-chorus, gave a beautiful interpretation of Bach's Cantata No. 158, 'May peace be unto thee,' singing also the solo in the Wesley anthem, and two numbers from Vaughan Williams's 'Five Mystical Songs' for baritone. Welcome additions to the programme were the violin solos of Mr. Arthur Catterall, who played the *Andante* from Elgar's Violin Concerto, and Tartini's Sonata in G minor, with exquisite taste. The artistic organ accompaniment of Mr. W. Ellis should not pass without notice, while Mr. W. G. Whittaker directed with his accustomed skill.

The Durham Amateur Operatic Society performed the 'Gondoliers' during Easter Week, under the conductorship of Mr. C. B. Maude.

The Carlisle Choral Society gave a concert on April 17, the programme including Bach's 'Be not afraid,' and a concert-version of Gounod's 'Faust.'

The Blackheath Branch of the British Music Society gave a concert of Arnold Bax's pianoforte and vocal works on April 28, at 10, St. German's Place, London, S.E.

NOTTINGHAM AND DISTRICT

In connection with the 'Little Movement' at Nottingham an interesting song and pianoforte recital was given on April 21, by Miss Helen Rootham and Mr. Eric Paul May. Miss Rootham relied mainly on traditional and Old English airs, such as 'O Death, rock me to sleep,' the authorship of which is credited to Anne Boleyn. An appropriate simplicity of style distinguished the vocalist's contributions. Mr. May bracketed two strongly contrasting numbers, Ilynsky's 'Berceuse' in G flat and Schumann's 'Faschingsschwank aus Wien.' Other items were Debussy's 'Jumbo's Lullaby' and 'Danse,' also the short but striking impressionistic sketch, 'The Punch and Judy Show,' of Goossens. The 'International Celebrity' subscription concerts ended on April 27 with a recital by Pachmann, who has been a frequent visitor to Nottingham of late years, and has established an intimacy with local audiences. It would be superfluous to review a Pachmann programme. The famous pianist was exceptionally generous in the matter of additional pieces, and his audience extremely enthusiastic.

A lack in concert-giving has been atoned for by musical fare in the local theatres. The week beginning April 19 found Messager's sparkling 'Monsieur Beaucaire' at the Theatre Royal, with Miss Sara Melita as Lady Mary Carlyle. During the same week Mr. John Ridding's Opera Company visited the Grand Theatre, when an interesting feature was a first presentation of a hitherto unperformed opera by Vincent Wallace, entitled 'A Daughter of the Nile,' that attracted a large audience and was well received. Like so many operas it labours under the disadvantage of a feeble libretto, and although having some tuneful numbers, these are by no means striking or original. With better mounting and an augmented chorus it should, however, attain popularity. 'Chu Chin Chow' has just reached Nottingham: of its music little need be said. Visitors to the Empire during the week commencing May 10 must have been somewhat startled when they recognised Schubert's 'Unfinished' Symphony figuring as a number in the revue 'Joy Bells.' It is highly desirable that the public taste should be educated, but one wonders if much education is accomplished by the prancing and posing of a 'beauty chorus' to the strains of the 'Unfinished.'

A very pleasing feature of the Mansfield War Memorial Week was the concert given on April 25 by the Mansfield Symphony Orchestra and the Mansfield Choral Union. The orchestra, under Mr. F. H. Jessop, has but recently been formed, and made a successful débût. The programme included Prelude in C sharp minor (Rachmaninoff), 'Valse Triste' (Sibelius), and the Prelude from 'Lohengrin.' The Choral Union, with orchestral accompaniment, distinguished itself in a good interpretation of Brahms's 'Song of Destiny' and Elgar's 'Banner of St. George,' the principals being Miss Ethel Housley, Mr. Arthur Severn, Mr. Hedley Blythe, and the Rev. H. L. Marsh.

Miss Grace Burrows's orchestral concert in aid of the blind at Leicester was given on April 15 before a large audience, and realised a substantial sum. In Bach's Concerto for two flutes, pianoforte, and string orchestra, the solo parts were admirably played by Mr. Frank Dyson and Mrs. Ackroyd (flutes), and Mr. Ben Burrows (pianoforte). The orchestra gave a good account of itself in the first three movements of the 'Jupiter' Symphony (Mozart) and Grainger's 'Mock Morris.' Much appreciation was shown for the pianoforte solos of Miss Gertrude Hopkins, who revealed a nice sense of rhythm and feeling for style in César Franck's 'Prelude, Chorale, and Fugue,' and some Chopin contributions. Madame Constance Hardcastle sang with her customary good taste Verdi's 'Caro Nome' and Henschel's 'Spring.'

PORTSMOUTH

Music at Portsmouth is making giant strides; the best that can be produced is being demanded by a large public. The Philharmonic Society in its early days found difficulty in getting audiences to listen to good music. Two concerts per season were the maximum output, and it is recorded that on one occasion the Society had to organize a café chantant to replenish its coffers. Since the war, however, a brighter day has dawned, the recent progress of the Society having been remarkable.

The thirty-fourth season has just closed, and both musically and financially it has been a success. Instead of two, five subscription concerts were given. These comprised three promenade concerts—soloists, M. Benno Moiseiwitsch, Mr. John Coates, and Miss Margaret Cooper—and two choral concerts, at the first of which Coleridge-Taylor's 'Hiawatha' was performed, the programme of the second concert consisting of Mendelssohn's 'Hymn of Praise,' Macpherson's 'By the waters of Babylon,' and Guilmant's Organ Symphony in D minor. Dr. Charles Macpherson conducted his own work, and Dr. W. G. Alcock played the organ solo in the Symphony. At each concert the Town Hall was crowded, and, as indicated above, the financial statement shows a balance of £368 to be carried forward to next season. A repeat performance of 'Hiawatha' raised £72 for the Mayor's Hospital Maintenance Fund.

The hon. secretaries (Mr. T. Archard and Mr. L. F. Glanville) in their report of last season's work, state that the honorary members' list is now so full (numbering four hundred and forty) that subscribers' tickets have to be issued for every available seat. The Town Hall with its seating accommodation of just over two thousand had proved to be too small, and during the season it was found necessary to institute a waiting list of those who wished to become subscribers. That this list has already attained considerable proportions proves that the Society is fulfilling a popular local demand for the best music. Many applicants for membership of the choir have had to be refused owing to lack of accommodation at the Town Hall. The high standard that has reacted so favourably has been largely achieved by the efforts of the popular conductor, Mr. Hugh Burry. At the annual meeting of the Society, on May 4, Mr. Burry was re-elected hon. conductor, Mr. T. Archard (who has been one of the secretaries for thirty years) was appointed chorus secretary, Mr. L. Broadbridge orchestral secretary and assistant chorus-master, and Mr. L. F. Glanville organizing secretary. Two ladies were elected on the committee for the first time.

Next season Bach's Mass in B minor and Berlioz's 'Faust' are down for performance, and for the promenade concerts Mr. Frederic Lamond, Mr. Edmund Burke, and Miss Carmen Hill have been engaged.

Music is playing a great part in the education of the children of the town. From April 26 to April 30 the Young Citizens' Welfare Association held a festival at the Town Hall, when twenty-six choirs entered the choral competitions. There were also three band and orchestral entries, while fifty-six pianists and forty-eight soloists took part in individual competitions. The adjudicator in the vocal events was Mr. Harvey Grace, and Dr. H. G. Ley allotted the awards in the pianoforte and violin classes. The prize-winners contributed an excellent programme at a concert held in the Town Hall on May 14.

A new choral society has been organized this season in the North End district, and is winning its way under the direction of its hon. conductor, Mr. Ernest C. Birch. The hon. secretary is Mr. R. P. Dommett. The Society's initial effort was Edward German's 'Merrie England,' and on April 29, at their second concert, the singers were heard in the same composer's 'A Princess from Kensington,' and miscellaneous items.

Under the auspices of the Portsmouth branch of the Music Teachers' Association, which numbers upwards of fifty members, Mr. Steuart Wilson gave an entertaining lecture on 'Song' at the Girls' High School on May 8.

SOUTH WALES

Rich and varied programmes have recently been presented to music-lovers in South Wales.

On April 24, Mr. Herbert Ware promoted a chamber concert at the Cardiff Y.M.C.A. Assembly Hall, with Messrs. Sammons and Murdoch as exponents of John Ireland's Sonata No. 2, Brahms's Sonata in D minor, and César Franck's Sonata.

On April 29, Mrs. John Lewis successfully organized a chamber concert at the Lesser Town Hall, Pontypridd. To this lady the greatest praise is due for her unflagging efforts to maintain these concerts single-handed, regardless

of time and expense, during the past quarter of a century. On this occasion she brought down Miss May Mukle (violoncello), Miss Mary Foster (vocalist), and Miss Enid Lewis (pianoforte). Miss Mukle gave Saint-Saëns's Concerto in A minor, Grieg's Sonata in A minor, Valentini's Sonata in E, and two dainty pieces of her own composition.

Earlier in the month of April, Mr. E. T. Davies, of Merthyr, organized a chamber concert at Tydvil Hall, at which the London String Quartet appeared. The programme comprised Beethoven's Quartet in C minor, Debussy's Quartet in G minor, Op. 10, H. Waldo-Warner's Folk-Song Phantasy Quartet, Frank Bridge's 'Londonderry Air,' and Percy Grainger's 'Molly on the Shore.' The audience greatly appreciated the almost faultless playing.

The great event of April was the series of four concerts constituting the South Wales Musical Festival. The inaugural concert was held on April 18 at the Theatre Royal, Barry, under the conductorship of Mr. Tom Jones, and the much-discussed Welsh National Orchestra made its début, with Mr. Lionel Falkman as leader. Miss Carrie Tubb was the soloist. The concert was mainly orchestral, and consisted of the 'Egmont' Overture, Mendelssohn's 'Italian' Symphony, the 'Peer Gynt' Suite, the 'Oberon' Overture, German's 'Welsh Rhapsody,' and Berlioz's 'Marche Hongroise.' The orchestra gave a sympathetic accompaniment to Miss Carrie Tubb's dramatic reading of Weber's 'Softly sighs.' The orchestra, though by no means perfect, fully justified its existence.

The second concert was held on April 19 at the Albert Hall, Swansea, by the Swansea and District Royal Male-Voice Choir, assisted by the National Orchestra, and proved an unequivocal success. The conductor was Mr. Ll. R. Bowen, the soloists being Master Ritchie Evans, Messrs. W. Glynne and M. L. James, and Mr. Purcell Jones (violoncello). The programme included Maunder's 'The Martyrs,' Mr. Hopkin Evans's 'Brythonic' Overture, and Mr. Purcell Jones played brilliantly his own 'Welsh Rhapsody.'

The third concert of the series was held at Gwyn Hall, Neath, on April 20, by the Neath Choral Society and the National Orchestra. Mr. T. Hopkin Evans conducted, and the singer was Mr. Tom Burke. Many of the works were presented to a Welsh audience for the first time, and a fairly complete list may be interesting. The choral section consisted of Parry's 'Blest Pair of Sirens,' 'On Himalay' (Bantock), 'News from Whydah' (Gardiner), 'Crowns of Golden Light' (T. Hopkin Evans), and Faning's 'Song of the Vikings.' The orchestral items were the 'Tannhäuser' Overture, the conductor's 'Brythonic' Overture, 'Solemn Melody' (Walford Davies), Debussy's 'L'après-midi,' Ballade in A minor (Bantock), Jarnefelt's 'Præludium,' Scriabin's 'Rêverie,' and Holbrook's 'Souvenir de Printemps.' The concert as a whole reached a high level, and the audience was keenly appreciative.

The fourth concert, held at Newport on April 22, brought the Festival to a close. The Newport Choral Society, under the baton of Mr. Arthur Sims—one of the ablest and most unassuming of conductors—assisted by the National Orchestra, secured a veritable triumph in a magnificent performance of Dvorák's 'Stabat Mater.'

As recorded above, the Welsh National Orchestra has not only come into being, but has been launched on its career. Its satisfactory performances give hope for its future. The financial question of the permanent support of the organization is a matter still to be determined, but it is confidently hoped that substantial aid will be forthcoming. In any case the National scheme should wield an inspiring influence in the formation of small orchestras in towns and villages throughout the Principality, thus fostering the study of instrumental playing.

On April 17 Mr. Ben Davies, assisted by Miss Carrie Tubb, Miss Marie Novello, and Mr. Albert Sammons, gave a matinée concert at the Empire, Cardiff. The last of the International Celebrity Concerts of the season was held at the same hall on May 1, with Pachmann as the sole artist.

Merthyr Musical Society, under the baton of Dr. D. C. Williams, held its first concert of this year on April 26 at Merthyr Drill Hall, when the chief works performed were Mozart's 'Requiem' and Sir Hubert Parry's 'Song of Darkness and Light.' The soloists were Misses Caroline Hatchard and Elsie Chambers, and Messrs. John Watkyn and David Hughes. The leader of the orchestra was Mr. Maney, of the London Symphony Orchestra. The concert was highly successful.

On May 2, at the Theatre Royal, Barry, the annual concert of the Barry Male-Voice Choir was held, under the conductorship of Mr. D. J. Thomas. The orchestra was augmented for the occasion, and the artists were Miss C. Hatchard, Mr. S. Coltham, and Mr. D. Brazell. 'The Martyrs' (Maunder), and Mr. David Jenkins's 'The Galley Slave,' were adequately interpreted.

Blaenavon and District Choral Society, directed by Mr. E. Barson, gave a fine reading of Rossini's 'Stabat Mater' on May 11. Miss Nanette Evans contributed Paganini's Violin Concerto in D.

Musical Notes from Rome

ROME

The month of April has seen the presentation of two important works at the Augusteo, one from the pen of the master of the Sistine Chapel choir, Don Lorenzo Perosi, and the other from that of his brother, Signor Marciano Perosi. Lorenzo Perosi's oratorio 'The Massacre of the Innocents' ('La Strage degli Innocenti') is not a perfectly new work, but it had never been heard at Rome, and the interest therefore was equal to that occasioned by a new composition; while the thronged house, which received with prolonged applause the three presentations of the oratorio, testified to the continued public idolatry of Perosi, if the phrase may be allowed. That it is no exaggeration is proved also by the criticisms, unanimous in their praise, that indeed sometimes approach the ridiculous—*e.g.*, the following phrase of one of the morning papers, where the writer, apropos the concluding words of the libretto, says: 'Blessed are the pure in heart, because one day they will go to Heaven, and be able to enjoy themselves for all eternity listening to the music of "La Strage degli Innocenti."' Such praise always does more harm than good, and candour insists that Perosi's work is not without blemish, and that it sometimes falls short of effectiveness.

The libretto follows the Evangelical narration of the massacre, and includes the lament of Jeremiah, 'A voice in Rama,' concluding with the Epiphany hymn, and the text 'Blessed are the pure in heart,' &c.

The production, under the care of Maestro Molinari, was worthy of all praise. Insistent demands were made for 'Il maestro, Il maestro—Perosi, Perosi,' but Perosi did not vouchsafe to show himself. Perhaps he was a little sore over an unpleasing incident that somewhat marred his brother's concert on the preceding Sunday.

Marciano Perosi's symphonic vocal poem, 'Night and Day,' written for soprano, choir, and orchestra, is in two parts, and has as subject the victory of Light over Darkness. The work had already been produced in Germany and Austria, where it created a great impression. It lost nothing by its production at the Augusteo, but an unfortunate incident spoiled the harmony of the occasion. Hardly had the performance begun when a disgruntled auditor raised the cry of 'plagiarist,' referring to certain overt Wagnerian passages. At once there succeeded the usual hubbub—protests, shouts of 'turn him out,' &c.—in fact, the disturbance was only quelled when this publicist had been shown the door. The incident was of little importance, and did not seriously affect the success of the production. There was not the slightest justification for the legend that was current, 'Perosi hooted at the Augusteo,' but no doubt the uncivil reflection made on his brother determined Don Lorenzo's absence from the presentation of his own oratorio.

Leonard Peyton.

The 'Ecole Normale de Musique' of Paris (1, Place Malesherbes) offers a special course of higher instruction in music for foreign students, to be held from May 29 to July 4. M. Cortôt is to lecture on the evolution of harmony.

Miscellaneous

'The Reign of Patti' is the title given by Mr. Herman Klein to his forthcoming biography of the great singer who died last September. It has been for some time in the press, and will be published this month in New York by the Century Company, whose summer catalogue describes it as 'the authorized biography of Adelina Patti.' It is dedicated to her husband, Baron Cederström, with whose aid the author completed the final details of a task that has occupied most of his leisure time since 1914. The illustrations extend over the entire range of the famous diva's repertory, and include reproductions of several little-known early photographs of her in operatic costume.

An excellent concert was given by the Maidstone Orchestral Society on April 26, under the direction of Mr. Frederick Cole. The orchestra of ninety performers gave Bizet's 'Patrie' Overture, Grieg's Norwegian melody (for strings), Beethoven's fifth Symphony, the 'Casse-Noisette' Suite, Debussy's 'Danse Sacrée' and 'Danse Profane' (with Mr. J. T. Cockerill as harpist), and the 'Rienzi' Overture.

The Glastonbury Players have arranged a season at the 'Old Vic' from May 31 to June 9, with Mr. C. Kennedy Scott as conductor. The repertory comprises Boughton's 'The Immortal Hour,' the masque 'Venus and Adonis' by John Blow, and a programme of choral ballets and dances. These include a little ballet entitled 'The Wickedness of Dancing,' arranged to Byrd's variations in 'O Mistress Mine.'

CONTENTS

	Page
Modern British Composers—X. Ralph Vaughan Williams *(concluded)*. By Edwin Evans	371
Over-Expression. By Tom S. Wotton	375
The Symphonic Works of W. H. Bell *(continued)*. By M. van Someren-Godfery	376
The Organ Works of Bach.—II. The Weimar Period (*continued*). By Harvey Grace	377
Concerts of the New York Symphony Orchestra ...	381
Interludes. By 'Feste'	382
New Light on Early Tudor Composers. IX.—Robert Fayrfax. By W. H. Grattan Flood	384
Occasional Notes	385
The Ideas of M. Vincent D'Indy *(continued)*. By C. Saint-Saëns	385
British Music Society's Congress. By Alfred Kalisch	387
Mr. G. Bernard Shaw. Photograph by Sydney J. Loeb	390
London Concerts. By Alfred Kalisch	391
The Novello Choir	393
Opera in London. By Francis E. Barrett	393
Choral Notes and News. By W. McNaught... ...	401
Chamber Music for Amateurs	403
Dr. R. R. Terry and 'The Cryes of London' ...	403
Parry Memorial Fund	404
Sterndale Bennett Memorial Tablet at Sheffield ...	405
John Field's Violin discovered in Finland	405
The Rationale of Cuts and Adaptations. By Sydney Grew	405
Vocal Virtuosi of the 18th Century. By Claude Trevor	407
Secular Music of Ancient Egypt. By Jeffrey Pulver	408
Church and Organ Music	410
The English Chapel Royal at the Field of Cloth of Gold	410
New Music. By William Child	413
Letters to the Editor	414
Sixty Years Ago	414
Change-Ringing	415
Hatikvah ('The Hope'). By Arthur M. Friedländer	415
Music in the Provinces	416
Musical Notes from Abroad	423
Miscellaneous	424
MUSIC:	
'Three Sleeps.' Unaccompanied Part-Song for Four Voices. By JOHN GERRARD WILLIAMS	395

TWO EXTRA SUPPLEMENTS are given with this number:—

1. *'O Lord, my trust.' Anthem for Trinitytide. By King Hall.*
2. *Competition Festival Record.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ALCOCK, W. G.—"And I heard a great voice." Anthem. 1s.

ANDERSON, GRAHAM.—"O Sing unto the Lord" (Psalm 98). Anthem. 6d.

BACON, R. C., and ALAN STEPHENSON.—Preces and Responses. 2d.

HANDEL.—"Your tuneful voice my tale would tell." Air from "Semele." 1s.

—— "Oh! that I on wings could rise." Recit. and Air from "Theodora." 1s.

—— "The raptured soul." Recit. and Air from "Theodora." 1s.

HILL, CONSTANCE.—"Twilight." Two-part Song. (S.A.) 3d.

HOLBROOKE, J.—Selection from "Dylan." Arranged for Brass Band, by J. WESTON NICHOLL. 32s.

JOHNSON, J. ST. A.—A selection from "The Glorious Dead." Cantata for Soli, Chorus, and Orchestra. 2s. 6d.

LOVE, J. VERNON.—Two Chants. 1½d.

NORTH, J. W. ALLEN.—Twelve settings of the Kyrie and Gloria. Complete. 1s. Also in Four Parts: Nos. 1, 2; 3-5, 3d. each. Nos. 6-8; 9-12, and Monotone, 4d. each.

ORIGINAL COMPOSITIONS FOR THE ORGAN, (NEW SERIES):

No. 65. Postlude. (Violins *ad lib.*, 3d.) A. C. MACKENZIE. 1s. 0d.
No. 66. Fantasia on Hymn Tune "Twrgwyn." T. J. MORGAN. 1s. 6d.
No. 67. Minuet. A. HOLLINS. 1s. 6d.
No. 68. Epithalamium. A. HOLLINS. 1s. 6d.
No. 69. Three Short Pieces: Arietta, Elegy, Melody. S. COLERIDGE-TAYLOR. 1s. 6d.

SCHOOL MUSIC REVIEW (No. 336) contains the following music in both notations:—"Irish Lullaby." Unison Song with Three-part Chorus *ad lib.* "Water Sprites' Dance." Unison Song. Arranged by EDMONDSTOUNE DUNCAN. 1½d.

SCHUBERT, F.—"Serenade." (Schwanengesang, No. 4.) (No. 60, Organ Arrangements. Edited by JOHN E. WEST.) 1s.

TAYLOR, J. C. C.—Song from "Cynthia's Revels." 2s.

TONIC SOL-FA PUBLICATIONS:
No. 2321. "Nymphs and Shepherds." Four-part Song. PURCELL. Arranged by W. MCNAUGHT. 1½d.
No. 2322. "Ursula Dancing." (Four Pictures, No. 4.) Two-part Song. ETHEL BOYCE. 1½d.

TROWELL, ARNOLD.—Quintet. For Pianoforte, Two Violins, Viola, and Violoncello. 20s.

TYSOE, A. C.—"Love Divine, all loves excelling." Hymn. (No. 970, Novello's Parish Choir Book.) 1½d.

WARNEFORD, H. L.—"There is a Fountain filled with blood." Hymn and Tune "Hermione." 1d.

WILLIAMS, J. G.—"Pot-Pourri." A cycle of fragments. For Pianoforte Solo. 3s.

—— "Three Sleeps." Four-part Song. (No. 928. *The Musical Times.*) 1½d.

DURING THE LAST MONTH—*(Continued).*

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

ARCADELT, J.—"Ave Maria." ("O Lord, most Holy.") Arranged for S.S.A.A. by E. H GEER. 10 cents (4d.).

GRIMSON, S. B., and CECIL FORSYTH.—Modern Violin Playing. $1.50 (6s.).

HOUSELY, H.—"The Nativity." Sacred Cantata. For Soli, Chorus, and Orchestra. $1.50 (6s.).

WEBBE, W. Y.—"An Island Fable." Cantata. For Children's Voices. 50 cents (2s.).

—— "Little Billee." Cantata. For Male Voices. 50 cents (2s.).

—— Magnificat and Nunc Dimittis. In E flat. 25 cents (1s.).

WYATT, E. W.—"Sun of my soul." Vesper Hymn. 10 cents (4d.).

YOUNG, F. H.—Te Deum laudamus. In E flat 25 cents (1s.).

DANCING.—GENTLEMAN, with highest qualifications and many years' teaching experience, is now concluding arrangements for conducting LONDON and SUBURBAN CLASSES, commencing Autumn, and wishes to hear from Principals of MUSICAL COLLEGES, &c., including, or contemplating the inclusion of this subject in their Syllabuses. "Alpha," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

TENOR and BASS REQUIRED, Church in W.C. district. Moderate music. £10. Apply. R. W. Ready, Valmar, Crichton Road, Carshalton.

OBOE, FOR SALE.—Beautiful instrument. Accept £25. Holland, Fairstowe, Ilkley.

DIRECTOR OF MUSIC at Public School; R.C.M.; Oxford University and Cathedral experience; will deputise August and September in return for FURNISHED HOUSE. "Magister," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

THE MUSICAL TIMES

CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W. 1, not later than

FRIDAY, JUNE 18 (FIRST POST).

CYRIL SCOTT

NEW

Transcriptions for Organ

BY

PURCELL J. MANSFIELD.

	PRICE NET. s.	d.
Passacaglia - - - - - (Pastoral Suite, No. 5).	2	0
The Wild Hills of Clare / All through the Night (From "British Melodies" for the Pianoforte).	2	0

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET, LONDON, W. 1.

NEW CHAMBER MUSIC

BY

EDWARD ELGAR.

QUINTET

IN A MINOR

FOR PIANOFORTE AND STRINGS

(Op. 84).

PRICE SIXTEEN SHILLINGS.

QUARTET

FOR STRINGS

(Op. 83)

SCORE ... ... PRICE FIVE SHILLINGS.
PARTS ... ... ,, EIGHT SHILLINGS

SONATA

FOR VIOLIN AND PIANOFORTE

(Op. 82).

PRICE SIX SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

CONCERTO

IN E MINOR

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

PRICE SIX SHILLINGS.

Full Score and Orchestral Parts on hire only.

London: NOVELLO AND COMPANY, Limited.

"Such settings as these cannot do otherwise that tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
"Admirably adapted to meet the requirments of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.
Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER.

	Staff Notation.	Tonic Sol-fa.
HARVEST ANTHEMS.		
Sing to the Lord of Harvest	3d.	2d.
While the earth remaineth	3d.	2d.
Blessed be the Name of the Lord	3d	2d.
SERVICES.		
SERVICE IN G	1/6	1s.
Or, separately :—		
Te Deum	3d.	2d.
Benedicite, omnia Opera	2d.	2d.
Benedictus	2d.	2d
Jubilate	3d.	2d.
Office for the Holy Communion	8d.	6d.
Pater Noster from the above	2d.	2d.
Amen ditto	1d.	1d.
Magnificat and Nunc dimittis...	3d.	2d.
SERVICE IN CHANT FORM (No. 1)	1s.	8d.
Or, separately :—		
Te Deum, &c., with Kyrie	3d.	2d.
Office for the Holy Communion	6d.	4d.
Magnificat and Nunc dimittis	3d.	2d.
Te Deum in B flat	3d.	2d.
Magnificat and Nunc dimittis in C (partly Unison)...	3d.	1½d.
Magnificat and Nunc dimittis in D	3d.	2d.
ORGAN.		
Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use) ...	1/6	1s.

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR WHITSUNTIDE

AND OTHER SEASONS.

BY

EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

TE DEUM LAUDAMUS, IN E	3d.
BENEDICITE, IN E	2d.
BENEDICTUS AND JUBILATE, IN E...	3d.
CANTATE DOMINO, IN E AND ... ... } DEUS MISEREATUR, IN E ... ... }	4d.
COMMUNION SERVICE, IN E	6d.

ANTHEMS.

IF YE LOVE ME—Two VOICES	3d.
I WILL MAGNIFY THEE	4d
I WAS GLAD—(FESTIVAL)	4d.
,, ,, TONIC SOL-FA	2d.
O HOW AMIABLE—SOPRANO SOLO AND CHORUS	4d.
THE LORD IS MY SHEPHERD...	3d.

London: NOVELLO AND COMPANY, Limited.

PROGRESSIVE STUDIES

FOR THE VOICE.

WITH PIANOFORTE ACCOMPANIMENT.

BY

GEORGE HENSCHEL.

IN TWO PARTS.

		s.	d.
PART 1.	High Voice	2	6
,,	Medium Voice	2	6
,,	Low Voice	2	6
PART 2.	High Voice	2	6
,,	Medium Voice	2	6
,,	Low Voice	2	6

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S
Sunday School Anniversary Music
ANTHEMS.

*Sun of my Soul	J. H. ADAMS
†Thine for ever	H. ELLIOT BUTTON
†I love to hear the story	MYLES B. FOSTER
†Lord, Thy children guide and keep	...J. H. MAUNDER
†Hosanna we sing	... JOHN E. WEST

Price Threepence each.

† Tonic Sol-fa, 1½d. each. * Tonic Sol-fa, price 2d.

HYMNS AND TUNES.

SET I.

No.		
1.	Come, children, on and forward	GEORGE C. MARTIN
2.	For the freshness of the morning	LADY EUAN-SMITH
3.	I love to hear the story	FREDERIC CLAY
4.	Come, O come! in pious lays	J. STAINER
5.	Thine for ever! God of Love	... W. C. HARVEY
6.	Jesu, Whom Thy children love	H. ELLIOT BUTTON
7.	Sweetly o'er the meadows fair	F. A. CHALLINOR
8.	Would you gain the best in life	C. J. MAY
9.	On our way rejoicing	... WALTER B. GILBERT
10.	Now the daylight goes away	J. ADCOCK

SET II.

1.	Again the morn of gladness	J. STAINER
2.	The Angels' Song	ALBERTO RANDEGGER
3.	Forward, Christian children	ALFRED MOFFAT
4.	The Golden Shore	J. STAINER
5.	Saviour, blessed Saviour	... JOHN E. WEST
6.	Enter with thanksgiving	... F. H. COWEN
7.	Man shall not live by bread	... J. VARLEY ROBERTS
8.	Stars, that on your wondrous way	... J. STAINER
9.	The day is past and over	JOSEPH BARNBY
10.	God will take care of you	FRANCES R. HAVERGAL

SET III.

1.	We march, we march, to victory	...JOSEPH BARNBY
2.	Hark! hark! the organ loudly peals ...	GEORGE J. BENNETT
3.	O what can little hands do	H. ELLIOT BUTTON
4.	While the sun is shining	... T. ADAMS
5.	I love to hear the story	H. J. GAUNTLETT
6.	The roseate hues of early dawn	A. SULLIVAN
7.	Lord, Thy children guide and keep	A. S. COOPER
8.	In our work and in our play	F. WESTLAKE
9.	The Beautiful Land	J. STAINER
10.	Gentle Jesus, meek and mild	J. STAINER

SET IV.

1.	The boys and girls of England	J. STAINER
2.	The crown is waiting	J. STAINER
3.	The City of Light	E. J. TROUP
4.	He dwells among the lilies	LADY EUAN-SMITH
5.	God is in Heaven! Can He hear	H. ELLIOT BUTTON
6.	The Good Shepherd	J. STAINER
7.	A little kingdom I possess	R. S. NEWMAN
8.	Raise your standard, brothers	E. J. TROUP
9.	Flowers	...ALBERTO RANDEGGER
10.	Jesus, tender Shepherd, hear me	HORATIO PARKER

Both Notations, price Fourpence per Set.

Words only, 5s. per 100.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

EDITED BY SIR FREDERICK BRIDGE, C.V.O.

THE CRYES OF LONDON

HUMOROUS FANCY

THREE SETTINGS FOR S.A.T.B. BY

(1) RICHARD DEERING, (2) ORLANDO GIBBONS,

AND

(3) THOMAS WEELKES.

NOS. 1 AND 2, PRICE 6d. EACH; NO. 3, PRICE 4d.

String Parts may be had on hire.

The Daily Telegraph says:

". . . . What Sir Frederick Bridge doesn't know about the great madrigal period in English music is surely not worth knowing. . . . Once more he puts us all in his debt by the publication of 'The Cryes of London.' . . . Perhaps the most attractive of the three is Richard Deering's: 'Have ye any wood to cleave?' Sung by a bass voice to a beautiful tune, it is one of the many delightful details that make up this patch-work composition. The variety of songs and cryes is bewildering."

LONDON: NOVELLO AND COMPANY, LIMITED.

A

WESTMINSTER PILGRIM

BY

SIR FREDERICK BRIDGE.

Three-hundred-and-sixty pages, Large Demy 8vo, with a Frontispiece in Colour by Sir LESLIE WARD, numerous Illustrations, and a special Portrait of the Author by Sir WILLIAM RICHMOND, K.C.B., R.A.

CLOTH, GILT, SIXTEEN SHILLINGS NET.

OPINIONS OF THE PRESS.

DAILY GRAPHIC.

Under the happy title of "A Westminster Pilgrim" Sir Frederick Bridge has narrated in a vivacious manner many of the most outstanding events of his distinguished career. The volume has qualities which make it an important contribution to the history of music in England.

EVENING STANDARD.

The book must be read to be appreciated. Stories wrenched from their context do less than justice to the personality which pervades the volume

WESTMINSTER GAZETTE.

Sir Frederick Bridge's retirement from the organ-loft at Westminster Abbey has enabled him to complete a delightful volume of reminiscences. Is a most readable book—a big one, too. Every page bristles with good things, and it would take much space to do justice to them even in a general survey.

EVENING NEWS.

Sir Frederick Bridge's own story of his long life in the service of the Church and its music is told at length; and a very beautiful spirit of devotion to his life's task runs through the pages.

ORGANIST AND CHOIRMASTER.

This is indeed a notable book, and one which stands—and probably will stand—somewhat by itself in the whole range of English autobiographical literature; . . . it is full of humour from cover to cover.

MUSICAL STANDARD.

Concerning the book itself, it ought in justice to be added that it is a very full record of an active musical life. It is admirably arranged, excellently printed, and copiously illustrated. The "get-up" generally is all that could be desired, and one handles it with infinite pleasure.

MUSIC TRADES REVIEW.

From first to last the book is of intense interest. It is of great historical value . . . and makes exceedingly pleasant reading . . . Music-lovers must not consider their libraries complete until this new volume has been added.

LONDON: NOVELLO AND COMPANY, LIMITED.

G. RICORDI & Co.,

265, REGENT STREET, LONDON, W. 1.

THE LARGEST OPERATIC PUBLISHERS IN THE WORLD.

Opera is the one form of Musical Art which is in the ascendancy.

No MUSICAL COMPETITION FESTIVAL is complete without a VOCAL OPERATIC SECTION.

ARIAS FROM OPERAS are included in Programmes of ORCHESTRAL CONCERTS.

ARIAS FROM OPERAS are sung by all THE GREAT VOCALISTS.

ARIAS FROM OPERAS are taught in MUSIC COLLEGES & SCHOOLS.

THE BEST AND MOST POPULAR OPERATIC ARIAS ARE PUBLISHED BY G. RICORDI & CO.

OPERA COMPANIES are doing excellent business EVERYWHERE.

OPERATIC SELECTIONS are being played everywhere by all THE LEADING ORCHESTRAS.

THE PEOPLE are enthusiastic about OPERA, and those Local Professors who do not recognize this are behind the times.

No Artist's Répertoire is Complete which does not contain these Celebrated Numbers.

OPERATIC ARIAS for Women's Voices.

Suicidio. *La Gioconda* ... ... *Ponchielli*
Si me chiamano Mimi—Mimi's Song. *La Boheme* *Puccini*
Musetta's Waltz Song. *La Bohème* ... ... *Puccini*
Mimi's Farewell. *La Bohème* ... ... *Puccini*
Vissi d'arte—The prayer. *Tosca* ... ... *Puccini*
Un bel di vedremo—One fine day. *Madma. Butterfly* *Puccini*
O Don Fatale—O Fatal Gift. *Don Carlo* ... *Verdi*
Ritorna Vincitor. *Aïda* ... ... *Verdi*
O Patria Mia. *Aïda* ... ... *Verdi*
The Willow Song. Salce. *Othello* ... ... *Verdi*
Ave Maria. *Othello* ... ... *Verdi*
L'Altra Notte. *Mefistofele* ... ... *Boïto*
La Voce di Donna. *Gioconda* ... ... *Ponchielli*
Mia Piccirella. *Salvatore Rosa*... ... ... *Gomez*
The Spinning Wheel. *The Angelus* ... ... *Naylor*
Farewell to my home. *La Wally* ... ... *Catalani*

OPERATIC ARIAS for Men's Voices.

Che gelida Manina—Your tiny hand is frozen. *La Bohème* ... ... *Puccini*
Amor e grillo—Love and fancy. *Madama Butterfly* *Puccini*
E Lucevan la stelle—The Letter Song. *Tosca* *Puccini*
Recondita armonia. *Tosca* ... ... *Puccini*
Donna non vidi mai. *Manon Lescaut* ... ... *Puccini*
Dai Campo. *Mefistofele* ... ... *Boïto*
Guinto sul passo. Epilogue. *Mefistofele* ... *Boïto*
Ceilo e Mar—Heaven and Ocean. *Gioconda* ... *Ponchielli*
Celeste Aïda. *Aïda* ... ... *Verdi*
Magiche Note. *Queen of Sheba* ... ... *Goldmark*
Credo. *Othello* ... ... *Verdi*
Ella giammai. *Don Carlo* ... ... *Verdi*
Il Lacerato Spirito. *Simon Boccanegra* ... *Verdi*
Quand era' peggio. *Falstaff* ... ... *Verdi*
Per me Giunto. *Don Carlo* ... ... *Verdi*
Pescatore-Barcarolle. *Gioconda* ... ... *Ponchielli*

The above have English and Italian Text, and are published in several keys.

Lists may be had Post Free on Application.

G. RICORDI & Co., 265, Regent Street, LONDON, W. 1.

The Craftsman says:

"LET ME SEND YOU A SAMPLE STRING. YOU WILL BE DELIGHTED."

Just send us your name and address, tell us the kind of string you want, and it will come along in the next post. Some thousands of musicians have discovered "Cathedral" and "Summit" strings in the past six months. It has been a revelation to them. Proof of this is found in our testimonial book. There we have people telling us, in letter after letter, that they never thought it possible such fine quality strings could be made in a British factory, and in London, too.

But it's a fact. "Cathedral" and "Summit" Strings are far and away better than any strings of doubtful or foreign origin. They cost less, and give you far more satisfaction on the instrument. You see this in the following letter :—

"I want to thank you for the sample E string received yesterday. I am struck by the beautiful quality of tone which can be produced from it. It certainly outdoes the foreign brands.—HERBERT BARDGETT, 51, Hill Street, Maryhill, Glasgow."

Send for FREE Sample String.

This offer of a Sample String applies to Violin, Mandoline, and Banjo. State exact String required.

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N. 4.

Telegrams: "CELLO, FINSPARK, LONDON." *Telephone: NORTH 2594.*

NEW AND SUCCESSFUL SONGS

A. HERBERT BREWER—
When all the world is young.
In D (Compass, D to E) and F.
Price 2s.

S. COLERIDGE-TAYLOR—
Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—
The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—
Life's Highway.
In E flat (Compass, B flat to F).
Price 2s.

ERNEST FARRAR—
Brittany.
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

PERCY FLETCHER—
Hark! Hark! my Soul.
In C (Compass, A to C) and E flat.
Price 2s.

EDWARD GERMAN—
Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.
It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. G. ROSS—
A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J. WALKER—
My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.
The Summertime of Love.
In B flat (Compass, B flat to E flat), C, and D.
Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

THEME AND SIX DIVERSIONS

FOR FULL ORCHESTRA.

COMPOSED BY

EDWARD GERMAN.

Full Score, 21s.; String Parts, 9s.; Wind Parts, 23s.

JUST PUBLISHED.

Arrangement for Pianoforte Solo ... 3s. 6d.
,, ,, Pianoforte Duet ... 5s. 0d.

"A brilliant and genial new work—always very melodious, richly scored, and invariably distinguished by an atmosphere of romantic charm."—*Daily Chronicle.*

"The Diversions increase in interest. The Fourth and Sixth may be specially mentioned as being the perfection of musical light music."—*Morning Post.*

"Contrast is one of the leading features of the work, specially marked in the Third Diversion, which might illustrate a rural fête of bucolic frolic."—*Referee.*

"The delicate Second Diversion is a gem of joyous animation."—*Globe.*

"It is brilliant and cheerful, extremely clever, and has the spontaneity which can only be achieved by complete mastery of resource."—*Star.*

"It was full of grace, melodious, and, above all, lucidly expressed. The Fifth Diversion is a fine exposition of a valse theme."—*Weekly Dispatch.*

"The composer has lost none of his virility and joyousness—it is fresh open-air music."—*Observer.*

"Edward German's Theme and Six Diversions provide us with a whiff of sweet English briar-rose—very refreshing."—*World*

"It is a singularly smooth, and even delightful piece of work."—*Manchester Guardian.*

London: NOVELLO AND COMPANY, Limited

JUST PUBLISHED.

ENGLAND

AN ODE

BY

ALGERNON CHARLES SWINBURNE.

SET TO MUSIC FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

BY

ERNEST CAMPBELL MACMILLAN.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

TWO PASTORALS

COME YOU, MARY.

WHO WOULD SHEPHERD PIPES FORSAKE?

THE WORDS BY

NORMAN GALE.

THE MUSIC BY

ERNEST BRISTOW FARRAR

(Op. 21, Nos. 2 and 3)

TWO KEYS.

PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FOUR

SHAKESPEARE SONGS

1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY.
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY

REGINALD STEGGALL.

Op. 28.

PRICE, TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, LIMITED.

THE OFFICE FOR THE

HOLY COMMUNION

(KYRIE, RESPONSES TO COMMANDMENTS, CREDO, SANCTUS, BENEDICTUS, AGNUS DEI, GLORIA).

SET TO MUSIC IN THE KEY OF E MINOR

BY

BASIL HARWOOD

(Op. 28.)

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JOSEF HOLBROOKE'S

WORKS.

Just Issued.

VOCAL.

Price net.

NOVELLO & CO. £ s. d.

THREE DRAMATIC SONGS (Op. 69), for Tenor Voice and Piano, with String Quartet Accompaniment 0 5 0
TALIESSIN'S SONG, for Soprano and Tenor 0 2 6
"DYLAN" (Drama)—Vocal Score 1 1 0
" " Full Score 5 5 0
"DON" (Drama)—Vocal Score 1 1 0
" " Full Score 5 5 0
"PIERROT" (Operetta) 0 8 0
FIVE DRAMATIC SONGS (Op 59) ... ... each, net 0 2 6

INSTRUMENTAL.

DYLAN (Brass Band) 1 12 0
" Selection parts ... ... each 0 1 6
" (Arr. by Weston Nicholl) ... ... Cond. pf. 0 4 6
(To be performed at the B. B. Tournament in June).
REELS AND STRATHSPEYS, for Strings and Wind Each 0 1 0
(Played before The King and Queen at Buckingham Palace, 1919.)
(British Symphony Orchestra).
"BRONWEN" (Overture)—Full Score (*in the Press*) ... 1 1 0
"THE CURSE OF MATH" (Orchestral Fantasie), Score 0 15 0
"BYRON" (Orchestral and Choral Poem) 0 1 6
" " " Full Score ... 0 15 0

CHESTER & CO.

BRONWEN'S SONG, Soprano and Tenor 0 2 0
SIX ROMANTIC SONGS (Op. 30) 0 3 0
JOHN COATES' RECITAL (QUEEN'S HALL), 1919.
"The Second Romantic Song of Holbrooke was repeated Three times—owing to prolonged encores"—*Liverpool Post.*
"THE PICKWICK CLUB" (Humoreske), String Quartet Score 0 6 6

POEMS.

"THE RAVEN"—Poem. Full Score 0 15 0
" " " Piano 0 5 0
(London Symphony Concert, 1919.)
"THE VIKING"—Poem. Full Score 0 15 0
" " " Piano 0 5 0
(British Symphony Orchestra, 1919.)
"LES HOMMAGES"—Suite. Full Score 1 1 0
" " " Piano 0 6 0
(Royal Philharmonic Society, 1919.)
DRAMATIC CHORAL SYMPHONY (Op. 48) 0 3 0
Full Score... 2 0 0
CHAMBER WORKS (*see* full list).
"ULALUME" 0 5 0
(Royal Philharmonic Society, 1919.)
"QUEEN MAB" 0 3 0
(London Symphony Orchestra, 1919.—A. Coates, Conductor.)
"THE BELLS" 0 3 0
"BARRAGE" 0 3 6
"TALSARNAU"—Piano Solos 0 0 6
In the Press. RICORDI & CO.
VIOLIN CONCERTO 0 8 3
TEN PIANO ETUDES ... ... each 0 2 6
THREE VIOLIN AND PIANO "Mezzotints" ... each 0 2 0
STRING QUARTET (No. 5.) on Folk-songs of Great Britain 0 6 0
PIANO SOLO (Arr.) 0 3 6
SEXTET FOR PIANO AND STRINGS (Op. 20) ... 0 8 0
" ARRANGED FOR PIANO DUET 0 6 6

CARY & CO.

"EILEAN SHONA"—Organ 0 1 6
FOUR MEZZOTINTS—Violin and Piano, Clarinet and Piano 0 3 0
STRING QUARTET (No. 4), Songs and Dances ... Score 0 5 0
SUITE MODERNE—Piano (Op. 18) 0 3 0

Boosey & Co.

"ANNABEL LEE" 0 2 6
SIX CHARACTER SONGS 0 2 6
FIVE BOHEMIAN SONGS, Etc. 0 2 6

Enoch & Sons.

THREE SONGS (Op. 71), for Voice, String Quartet, and Piano, &c. 0 6 0

London · Novello and Company, Limited.

MINIATURE FULL SCORES.

BANTOCK, GRANVILLE— s. d.
Fifine at the Fair (Cloth, 7s. 6d.) 5 0

ELGAR, EDWARD—
Concerto. Violin and Orchestra (Cloth, 7s 6d.) ... 5 0
Dream of Gerontius (Cloth, 10s. 6d.) 7 6
Falstaff (Cloth, 10s. 6d.) 7 6
Symphony No. 1, in A flat (Cloth, 10s. 6d.) 7 6
Symphony No. 2, in E flat (Cloth, 10s. 6d.) 7 6
Variations on an Original Theme 5 0

London: Novello and Company, Limited.

FOUR ENGLISH DANCES

SET 1.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	10	6
String Parts	6	0
Wind Parts	12	0
Ditto (small orchestra)	9	0
Military Band	15	0
Pianoforte Solo	2	6
Violin and Pianoforte	3	0
Quintet (Pianoforte and Strings)	2	6

Extra Strings, 6d. each.

London: Novello and Company, Limited.

OLD ENGLISH VIOLIN MUSIC

EDITED BY

ALFRED MOFFAT.

PREFATORY NOTE.

Although considerable attention has been given to the resuscitation of Church Music, Glees, and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured base for the harpsichord or organ; another favourite form was the *Concerto grosso.*

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

Alfred Moffat.

No.			s.	d.
1.	SONATA in G major	James Lates	2	0
2.	SONATA in D minor	Henry Eccles	2	0
3.	SONATA in B flat major	William Babell	2	0
4.	SONATA in G minor	John Stanley	2	0
5.	SONATA in A major	John Collett	2	0
6.	TRIO-SONATA in E minor	Thomas Augustine Arne	3	0
7.	SONATA in D major	Richard Jones	2	0
8.	TRIO-SONATA in D minor	William Boyce	3	0
9.	THREE PIECES	William Boyce	2	0
10.	SONATA in E major	Charles Macklean	2	0
11.	SONATA in G minor	William Croft	2	0
12.	SONATA in D minor	Joseph Gibbs	2	0
13.	SONATA in D minor	John Humphries	2	0
14.	SONATA in A minor	Thomas Vincent	2	0

London: Novello and Company, Limited.

CHAPPELL & CO.'S

LATEST SONG PUBLICATIONS.

GUY D'HARDELOT—
MIDSUMMER MADNESS.
IN ENGLAND NOW.
MINE, ALL MINE.

TERESA DEL RIEGO—
HOMING.
BLESSING.

MONTAGUE F. PHILLIPS—
SING, JOYOUS BIRD.
THE SILVER LAMPS.
SING, SING, BLACKBIRD.

EDRIC CUNDELL—
A VAGABOND'S SONG.
SUMMER DAYS AND NIGHTS.

SAMUEL LIDDLE—
FULFILMENT.
A WOODLAND BOUQUET.

FRANK BRIDGE—
WHEN YOU ARE OLD.

R. CONINGSBY CLARKE—
GOLDEN DANCING DAYS.
REAPING.
YOU IN A GONDOLA.
A VENETIAN LULLABY.

HERMANN LÖHR—
THE ROAD OF LOOKING-FORWARD.
THREE LITTLE SPANISH SONGS.
THIS SONG OF OURS.
LITTLE HOUSE OF BLESSING.

HAYDN WOOD—
THERE'S A SONG DOWN EV'RY ROADWAY.
A LEAFLAND LULLABY.
FLEURETTE, I SHALL NEVER FORGET.
I LOVE YOUR EYES OF GREY.

ERIC COATES—
PEPITA.
THROUGH ALL THE AGES.
AT VESPER BELL.

GRAHAM PEEL—
THE CHALLENGE.

THURLOW LIEURANCE—
BY THE WATERS OF MINNETONKA.

GERALD CARNE—
PROVENCE.

H. LYALL PHILLIPS—
THE STRING OF PEARLS.
A DEVONSHIRE WEDDING.
WIMMEN! OH, WIMMEN!

CHAPPELL & CO., LTD., 50, NEW BOND STREET, LONDON, W. 1.

And may be had of all Music Sellers. NEW YORK, TORONTO, MELBOURNE, AND SYDNEY.

JUST PUBLISHED.

INTERESTING MODERN WORKS FOR PIANO.

IGOR STRAVINSKY
"RAGTIME"
Arranged for Pianoforte Solo by the Composer.
Cover Design by PABLO PICASSO.
Price 4s. net cash.

G. FRANCESCO MALIPIERO
"MASCHERE CHE PASSANO"
(PASSING MASQUES)
SUITE.
Price 5s. net cash.

JOSEF HOLBROOKE
"BARRAGE"
OP. 78.
Cover Design by ALVIN LANGDON COBURN.
Price 3s. net cash.

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1.
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C. 4.—Tuesday, June 1, 1920.

THE

ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE, MUS.D., LL.D., D.C.L., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly Lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors, Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M. The syllabus is issued annually at Easter.

A Special Teachers' Training Course, to meet the requirements of the Teachers' Registration Council, has been instituted, prospectus of which is now ready.

A JUNIOR DEPARTMENT is now open.

Prospectus, entry form, and all further information may be obtained on application.

J. A. CREIGHTON,
Secretary.

Marshall & Rose

SUPERB GRAND & UPRIGHT PIANOFORTES

THE PIANOS WHICH INSPIRE

THOSE who purchase the Superb Marshall and Rose Pianoforte can always be confident that their instrument will win the highest measure of praise on account of its superlatively sympathetic qualities. The Marshall and Rose Pianoforte in the making has been treated with the same care and tenderness as a rare violin; it is the supreme outcome of years of experience and steady striving after an ideal; every part of it has literally been *trained* towards perfection, and the result is an instrument which is almost human in its responsiveness.

The artist who avails himself of this wonderful instrument as a means of self-expression will find that his message never fails in its appeal when given to an audience in such an exceptional manner. Real connoisseurs of Music are convinced that the magic and beauty of the immortal works of the great Composers can only be adequately realised when interpreted on the Piano of Perfection—the instrument which bears the name of MARSHALL AND ROSE.

The Marshall and Rose Grand and Upright Pianofortes can also be obtained containing THE WORLD-FAMED ANGELUS PIANO-PLAYER, which gives you a Piano possessing every musical quality and the ability to play it.

Kindly call or write for Illustrated Catalogue No. 112 to the Manufacturers

SIR HERBERT MARSHALL & SONS, LTD.,
Angelus Hall, Regent House, 233, Regent St., London, W.

Chappell Pianos

GRAND & UPRIGHT

Not to be excelled for

TONE, TOUCH,
AND DURABILITY.

Acknowledged by a discriminating Public throughout the world as the FINEST ENGLISH MAKE.

Chappell Player-Pianos
GRAND AND UPRIGHT.

Agents in all the Principal Towns.

CHAPPELL PIANO CO.,
LIMITED.,
SHOW-ROOMS—
50, NEW BOND STREET,
LONDON, W.-1.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1
Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.-4—Tuesday, June 1, 1920.

MADE IN ENGLAND.

THE POSTAGE OF THIS NUMBER IS TWOPENCE

M

No. 929

THE MUSIC AL TIMES

Price 6d.

FOUNDED 1844

JULY 1, 1920

AUG 4 1920

SPENCER PIANOS
GRANDS · UPRIGHTS · PLAYERS
Sole Agents
MURDOCH·MURDOCH & CO
Piano & Player-Piano Experts
461 & 463 OXFORD STREET
And at BRIGHTON · PORTSMOUTH · SOUTHAMPTON
FOLKESTONE · DOVER · CHATHAM
BIRMINGHAM · CAMBRIDGE

WIGMORE STREET,
LONDON.
"The World's Piano Centre."
ARCHIBALD RAMSDEN LTD.
PIANOS
CECILIAN HOUSE.
· 65 · Wigmore Street ·
· LONDON · W.1.
ALSO
12, Park Row,
LEEDS.
"NEW PATENT THREE COMPARTMENT TOP LID" FOR GRAND PIANOS.
We have already converted over 600 Grand Pianos with this New Device.
Kindly send for Booklet giving particulars.

FOUNDED 1837.

AGENTS THROUGHOUT THE WORLD.

GRANDS-UPRIGHTS.

AWARDS for Good Tone:

LONDON - - - 1851
PARIS - - - - 1867
LIMA - - - - 1872
CHRISTCHURCH, N.Z. 1882
LONDON - - - 1885

PLAYER-PIANOS.

SHOWROOMS:
ALLISON PIANO FACTORY, LEIGHTON ROAD, KENTISH TOWN, LONDON, N.W.5

ESTEY ORGANS
ESTEY PIANOS

ONLY ONE GRADE OF EACH.
THE HIGHEST POSSIBLE.

Largest Stock of Organs in the World.

DESCRIPTIVE CATALOGUE POST FREE. CORRESPONDENCE INVITED.

Telephone: Museum 1317. Telegrams: "ESTEY OX. LONDON."

Estey Organ Co.
- 12 -
RATHBONE PLACE,
OXFORD STREET,
LONDON, W. 1.

AN IMPORTANT NEW EDUCATIONAL WORK.

101
ORIGINAL STUDIES
FOR THE PIANOFORTE

COMPOSED BY

G. H. CLUTSAM

Book I. - Nos. 1 to 32
" II. - " 33 " 66
Book III. - Nos. 67 to 92
" IV. - " 93 " 101

PRICE 2/6 NET EACH BOOK.

ENGLISH OR CONTINENTAL FINGERING.

(ESTABLISHED 1788.)
METZLER & CO. (1909), LTD.,
42, GREAT MARLBOROUGH STREET, LONDON, W.1.
Copyright 1920 by Metzler & Co. (1909), Ltd.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 929.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

JULY 1 1920

Price 6d.; Postage 2d.
Annual Subscription, post-free, 7s. 6d.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

SCHOLARSHIPS in the following subjects will be competed for in September: Pianoforte, Singing, Organ, Viola, and the John Thomas (Welsh) Scholarship for Instrumentalists of either sex. Last day for entry, 30th August.

FORTNIGHTLY CONCERTS, Saturdays, July 3 and 17, at 8.

CHAMBER CONCERT, Monday, July 5, at 3.

DISTRIBUTION OF PRIZES, by The Lady Mayoress, will take place at the Queen's Hall on Wednesday, July 21, at 3.

L.R.A.M. Examination. Entries will be accepted up to July 15, on payment of a late fee of 5s.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.

(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: SIR HUGH ALLEN, M.A., Mus. Doc.
Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

The MIDSUMMER HALF-TERM commenced on Monday, June 7, 1920.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC

(CORPORATION OF LONDON).

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s. per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

Saturday Opera Class, "Veronique," in rehearsal. There are a few vacancies.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

GLASTONBURY FESTIVAL,

1920.

PRESIDENT: SIR THOMAS BEECHAM, BART.
DIRECTOR: RUTLAND BOUGHTON.

Holiday School (July 19th to September 11th), for the study of Opera, Dancing, Chamber Music, and String Orchestral Music.

Performances daily from August 15th to September 11th.

SIX CYCLES of four distinct programmes, as follows:

1. THE BIRTH OF ARTHUR, a music-drama by Reginald Buckley and Rutland Boughton. First complete production.
2. THE ROUND TABLE (Buckley-Boughton).
3. DIDO AND ÆNEAS, opera by Purcell, preceded by MUSIC COMES, a choral ballet by P. Napier Miles, and the first productions of ALL FOOLS' DAY (a new play by Josephine M. Baretti, with music by Clive Carey), and THE CHILDREN OF LIR, a new ballet by Adela Maddison.
4. THE IMMORTAL HOUR (Macleod-Boughton).

First Cycle, Aug. 16, 17, 18, 19. Fourth Cycle, Aug. 30, 31, Sept. 1, 2.
Second ,, Aug. 20, 21, 23, 24. Fifth ,, Sept. 3, 4, 6, 7.
Third ,, Aug. 25, 26, 27, 28. Sixth ,, Sept. 8, 9, 10, 11.

The performances on Wednesdays and Saturdays will begin at 3 o'clock; on other days at 8 o'clock. The Sixth Cycle will be given at the Crispin Hall, Street, many of the principal parts being taken by the understudies. A limited number of cheaper seats will be available for this Cycle.

Ticket for each Cycle of four distinct performances, £1 2s. 6d. (including tax).

Extra RECITALS, PERFORMANCES OF DANCES, &c., on Wednesday and Saturday evenings. CONCERTS of Chamber Music on Sunday evenings.

PRINCIPAL PERFORMERS:
Gwen Ffrangcon-Davies, Dorothy D'Orsay, Winifred Lawson, Leonora Turnbull, Gladys Ward,
William Bennett, Clive Carey, W. Johnstone-Douglas,
Tom Goodey, John Goss, Topliss Green, Arthur Jordan.

Direction of Dance:
Laura Wilson (Mlle. Olkhina, late of the Russian Ballet).

Musical Direction:
Edgar L. Bainton, David Scott, and Reginald Paul.

Costumes and Scenic Decoration: Christina Walshe.

Booking Office: FRED. GILBERT, Goodall's Library, High Street, Glastonbury.

Details of Classes, Hotels, and Apartments: Miss PERCY, 86, High Street, Glastonbury.

HERBERT ANDERTON, *Hon. Sec.*, Manor House Road, Glastonbury.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £20, and for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

ADVANCE IN PRICES.

The prices of certain of the Novello publications are again advanced as from June 30, 1920 (*see* page 441), but the charges are still unaltered in the advertisement columns.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.
All Branches of Music taught. Day and Evening Private Lessons.
Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.
The Summer Orchestral Concert will take place in the Houldsworth Hall, on Thursday, July 22nd
Single Subjects taught. Prospectus from 16, Albert Square.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W. 2.

Founder: Mr. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., ARTHUR G. BATES.

THE PHILHARMONIC CHOIR.

Hon. Conductor: CHARLES KENNEDY SCOTT.

Arrangements for next season include performances of "Christmas Oratorio" (Bach); "Christmas Carols" (Vaughan Williams); 'Schicksalslied" (Brahms); "Prometheus" (Scriabin); &c., &c.

Rehearsals will be resumed on Wednesday, October 6th.

Applications for membership should be addressed to—
GRANVILLE HUMPHREYS, 145, Elms Road, Clapham, S.W. 4.

DALCROZE EURHYTHMICS.

The SUMMER SCHOOL will be held at Oxford, August 16 to 28 inclusive.

CLASSES in RHYTHMIC MOVEMENT, SOLFEGE, and IMPROVISATION

Prospectus on application to—
THE DALCROZE SCHOOL OF EURHYTHMICS, LTD.
23, Store Street, London, W.C. 1.

COLLEGE OF VIOLINISTS.

LTD.

91, ST. MARTIN'S LANE, LONDON, W.C. 2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC

held in JUNE and DECEMBER

Syllabus on application to E. E. JACKSON, Hon. Secretary.

THE TECHNIQUER

For all Instrumentalists.

Invented and Patented by MR. R. J. PITCHER, Mus. Bac.

Copy of Testimonial from the renowned organist, Herbert F. Ellingford, Esq., Mus. Bac. (Oxon.), Organist of the Town Hall, Liverpool.

"I think your clever appliance for stretching the fingers is a most useful invention. Its regular use will help to maintain in a simple manner, facility and freedom of hand, wrist, and finger movements. It should be invaluable to organists, pianists, and stringed instrument players alike." HERBERT F. ELLINGFORD.

Send for full particulars and list of testimonials.

No earnest student should be without a Techniquer.

"Hand Development," post free, 7d. Set of 15 photos, 4s.
The Secretary, 33, Orchard Street, W. 1.

WOLSELEY SPORTS AND FLOWER SHOW.

WARD END PARK, BIRMINGHAM.

SATURDAY, AUGUST 21ST, 1920.

MALE-VOICE CHOIR COMPETITION (open). Entries close August 2nd.

Syllabus may be had on application to—
Mr. C. LAYLAND, c/o Welfare Dept., Wolseley Motors, Ltd., Adderley Park, Birmingham.

MR. TRAVERS ADAMS returns thanks for letters. Vocal Classes shortly resumed. Intending pupils will receive copy, gratis, of latest work, "Physical Development in Relation to Perfect Voice-Production." Apply, 158, Holland Park Avenue, W.11.

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION
DR. HORTON ALLISON, Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
(Staff of Fifty-five Examiners. For full list *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres in the United Kingdom in DECEMBER. Last day of entry, November 8th.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date.

For full information apply,
A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

VICTORIA COLLEGE OF MUSIC.

LONDON.

Governors: Directors of the Victoria College Corporation, Ltd.

INCORPORATED 1891.

158, HOLLAND PARK AVENUE, KENSINGTON, W. 11.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O., A.R.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.

Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.

SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.

ORCHESTRAL CLASS for Ensemble Playing, Thursdays, at 12 (noon). Terms, £1 11s. 6d. per course.

All communications to be addressed to The Secretary.

BRITISH MUSIC SOCIETY.

(NATIONAL AND INTERNATIONAL.)

19, BERNERS STREET, LONDON, W. 1.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: DR. A. EAGLEFIELD HULL

£15,000 WANTED.

FOR THE FOSTERING AND ENCOURAGEMENT OF BRITISH MUSIC AT HOME AND ABROAD.

YOU CAN HELP

By sending a Donation to the Foundation Fund.

By becoming a Member.
(Membership is open to Professionals *and* Amateurs.)

By forming New Branches.

By assisting Centres and Branches already formed.

Full particulars from
THE GENERAL SECRETARY,
19, BERNERS STREET, LONDON, W. 1.

THE INCORPORATED SOCIETY OF MUSICIANS

FOUNDED 1882. INCORPORATED 1892.

The Society, established in 1882 for the purpose of obtaining definite professional standing for professional musicians, claims the interest and support of every teacher of music in its work of organization which, owing to recent legislation, including the formation of the Teachers' Registration Council and the School Teachers (Superannuation) Act, has now become a necessity to the profession if the interests of the professional musicians of the country are to be properly safeguarded.

Membership of the Society is accepted by the Teachers' Registration Council as an "Attainment" in the case of Private Teachers who apply for Registration before January 1st, 1921.

To meet the needs of its members and to assist them in their relation with their present and possible employers, the following are some of the advantages which membership offers to a professional musician:—

AN ANNUAL CONFERENCE at which members can meet for the purpose of discussing matters concerning musicians and their work generally.

SECTIONAL MEETINGS which enable the members to discuss matters affecting their professional work in their own districts.

A CENTRAL ORGANIZATION through which members can obtain expert assistance in securing admission to the Register of Teachers kept by the Teachers' Registration Council.

ADVICE AND HELP in cases where members are entitled to benefits under the School Teachers (Superannuation) Act, 1918.

INFORMATION RELATING TO FEES, SALARIES, and matters concerning the etiquette and practice of the profession, collected and supplied for the purpose of assisting members to adopt as a "minimum" fees commensurate with the time and expense incurred in the training which they have had to undergo.

THE PUBLICATION OF A REGISTER OF MEMBERS, with their names and addresses, their appointments, qualifications, and the subjects taught, for the purpose of enabling the public properly to assess the value of their work and to place the tuition of their children in the hands of those who are properly qualified to undertake the work.

LEGAL ADVICE on professional matters such as Agreements for services; Income Tax claims; Copyright; Recovery of Fees, &c., &c.

ACCESS TO REGISTERS OF VACANT APPOINTMENTS AND ENGAGEMENTS, and for the transfer from Member to Member of pupils removing to new districts.

A BENEVOLENT FUND for the relief of necessitous persons who are, or have been, members, either by way of donation, annuity, or loan, and the regulations or which have purposely been made as wide as possible in order to meet the varying contingencies which arise from time to time.

AN ORPHAN FUND for the children of musicians which is open to the dependants of all musicians whether their parents were members of the Society or not.

A QUARTERLY "REPORT" recording the proceedings of the Society. The Society has entered into an arrangement with the proprietor of "THE EDUCATIONAL TIMES," whereby the quarterly "REPORT" of the Society will form a Special Supplement to the March, June, September, and December issues of the magazine. In addition members may receive copies of "THE EDUCATIONAL TIMES" for the remaining months on specially favourable terms. The policy of linking up the "REPORT" with an educational magazine was adopted in recognition of the fact that music is now assuming a position of growing importance in our system of education. It is necessary for teachers of music to be in close touch with the development of general education, as the future of music in this country depends greatly upon the extent to which the young citizens are trained to know and appreciate good music.

Forms of Application for admission to Membership and all further particulars may be obtained from the

GENERAL SECRETARY, I.S.M., 19, Berners Street, London, W.-1.

THE IDEAL METHOD
OF
MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,

SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D. DEAN OF DURHAM.

Vice-Presidents:

THE VENERABLE ARCHDEACON OF MIDDLESEX.
THE REV. CANON W. DOUGLAS SPRINGETT, D.D. Oxon.
THE REV. SIR GEORGE RALPH FETHERSTON, BART., J.P.

Warden:

DR. J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.

Chairman (Board of Examination):

DR. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.

BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

MEMORY.—MISS LILIAS MACKINNON, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

THREE CHOIRS FESTIVAL, Worcester.

SEPTEMBER 5, 7, 8, 9, and 10.

Patrons, T.M.G.M. THE KING AND QUEEN.
Conductor—MR. IVOR ATKINS.

Principal Soloists:

MESDAMES DE LA COTE, AGNES NICHOLLS, CARRIE TUBB, ASTRA DESMOND, PHYLLIS LETT, KIRKBY LUNN, MESSRS. JOHN COATES, GERVASE ELWES, STEUART WILSON, NORMAN ALLIN, HERBERT HEYNER, ROBERT RADFORD, FREDERICK RANALOW.

In the CATHEDRAL,

SUNDAY, 3.30 p.m.—Opening Service, with Chorus and Orchestra.

TUESDAY, 11.30 a.m.—"Elijah." At 7.30 p.m.—"Hymn of Faith" (Ivor Atkins); "The Music Makers" (Elgar); "Hymn of Praise."

WEDNESDAY, 11.30 a.m.—"Gerontius" (Elgar); Motet, "There is an old belief" (Hubert Parry); New work, "Fantasy," founded on Dante's "*DIVINA COMMEDIA*" (Walford Davies); Symphony in D minor (César Franck).

THURSDAY, 11.30 a.m.—"St. Matthew" Passion (Bach). At 7.30 p.m.—New work, Four Hymns, for Tenor Solo and Strings (Vaughan Williams); "For the Fallen" (Elgar); "Requiem" (Verdi).

FRIDAY, 11.30 a.m.—"Messiah."

In the PUBLIC HALL.

WEDNESDAY, 8 p.m.—New work for Orchestra "Worcestershire Rhapsody" (A. E. Brent Smith), and works by Elgar, Julius Harrison, &c.

For Programme send STAMPED ENVELOPE to Deighton, Worcester.

NOTTINGHAM MUSICAL FESTIVAL COMPETITIONS.

President: SIR JESSE BOOT, BART.

ALBERT HALL AND CIRCUS STREET HALL,
SATURDAY, 30th OCTOBER, 1920.

ADJUDICATORS:

GRANVILLE BANTOCK, Esq.,
DR. E. MARKHAM LEE, GEOFFREY SHAW, Esq.,
ARTHUR CATTERALL, Esq., DR. FRANK RADCLIFFE.

Solo and Choral Classes. Instrumental Competitions, &c., &c.

Syllabus, post free, 6d., from the Hon. Publicity Secretary, FRANK LEES, 61, Stratford Road, West Bridgford, Nottingham.

WALLASEY MUSICAL FESTIVAL
(NEW BRIGHTON).

SEPTEMBER 4th, 1920.

Hon. Musical Director: MR. WILFRID SHAW.

COMPETITIONS FOR

MIXED-VOICE CHOIRS.
MALE-VOICE CHOIRS.
CHURCH AND CHAPEL CHOIRS.
LADIES' CHOIRS, S.S.C.
MIXED-VOICE QUARTETS.
MALE-VOICE QUARTETS.

Syllabus (post free, 3d.), from Hon. Secretary, CHAS. E. COWLEY, 44, Canterbury Road, Wallasey, Cheshire.

CHARLES TREE.

RECITAL-LECTURES ON "THE LONG LIFE OF THE VOICE."

Secretary of a Cardiff Choral Society writes, June 3rd, 1920:—

"I have been much impressed by the hints given in your book, 'How to Acquire Ease of Voice.' Could you give our Choral Society a Lecture-Concert before they begin to rehearse for the coming season? Choral Societies should realise the value of a uniform and correct method of voice-production."

Life of the Voice depends largely on Vocal Placement.
Purity of tone ,, ,, ,, Vocal Placement.
Vocal Resonance ,, ,, ,, Vocal Placement.
Clearness of Diction ,, ,, ,, Vocal Placement.
Compass of Voice ,, ,, ,, Vocal Placement.

The art of Correct Vocal Placement is simplicity itself.

Mr. Tree's book on "How to Acquire Ease of Voice" (5/-). If difficult to obtain, write direct to author.

Concerts, Lectures, &c.: Address, 29, King's Road, Chelsea, S.W.3.

THE ART OF VOICE TRAINING.

MR. FIELD HYDE will conduct a

VACATION COURSE IN LIVERPOOL,

From Thursday, JULY 29, to AUGUST 6, 1920.

FOURTEEN LECTURE-DEMONSTRATIONS will be given, and the Course will include :—

1. A COMPLETE EXPOSITION OF VOICE-TRAINING METHOD.
2. COMPARISONS OF VARIOUS SYSTEMS WHICH ARE FOUNDED UPON DIVERSE THEORIES.
3. PRACTICAL DEMONSTRATIONS IN VOICE-TRAINING AND TEACHING.
4. PERMANENT NOTES (LETTERPRESS) OF THE VOCAL METHOD.
5. VOICE CHARTS, AND A COMPLETE SERIES OF EXERCISES AND STUDIES.

ETC., ETC.

Mr. Field Hyde's Method and the Course of Lecture-Demonstrations have had the recommendation of many of the best Authorities—Musical and Medical, Cathedral and University Organists, Conductors, Principals and Professors, of some of the greatest Musical Institutions, the Editors of the chief Musical Journals, and of *every* Teacher and Student who has attended the Course.

The following extracts are selected from amongst hundreds of similar spontaneous expressions of opinion :—

"The Course afforded me one of the MOST ENJOYABLE WEEKS I ever spent, the educational value of which I can never forget.—F. A. C."

"Your Course seems IDEAL in that it can be taken by teachers using different methods from your own. They must INEVITABLY BE BETTER TEACHERS afterwards.—F. B., L.R.A.M."

"You SOLVED, I might say, all my DIFFICULTIES, and I do not regret having travelled the thousand miles which I did, as the Course was worth it.—J. R."

"I have for many years been a keen reader, student, and teacher of music, but never in my experience have I thought anything so necessary to be said on the subject of singing and teaching, as that which you said (or revealed) in your recent delightful course. It is easy enough to define or explain a thing, it is another matter to make it understood.—A. E. R."

"I wish to say how much I enjoyed your holiday course. You score where others fail, in that you back up all you say or teach by demonstrations with your own or pupils' voices. I have attended a good many courses, but I can honestly say that yours BEATS THEM ALL, and easily too.—J. T. S., F.R.C.O., L.R.A.M."

"Your excellent course has *added greatly to my success* as a choir-trainer and adjudicator. It has brought me new engagements this month. Your splendidly-designed charts are extremely helpful in gaining experience. My candid opinion is that it is impossible to get better instruction.—T. J. M., L.R.A.M., F.T.S.C."

For Syllabus and full particulars, address *early application* to :—

MR. F. C. FIELD HYDE, 4, WIGMORE STUDIOS, 52, WIGMORE STREET, LONDON, W. 1.

How to play difficult music with ease. . . .

Pianists who wish to play the music which affords the greatest enjoyment and relaxation—the compositions of the world's greatest musicians—and who are averse to the drudgery of wearisome keyboard practising in order to obtain the necessary technical proficiency, will find the "Brain to Keyboard" method of the greatest possible help.

Practice on this system, much of it away from the keyboard, is never wearisome, and after some weeks of it, spending quite a short time every day, a degree of technical proficiency is obtained which would be otherwise impossible, even after years of keyboard practising for several hours daily.

Sir FREDERICK BRIDGE, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C.1.

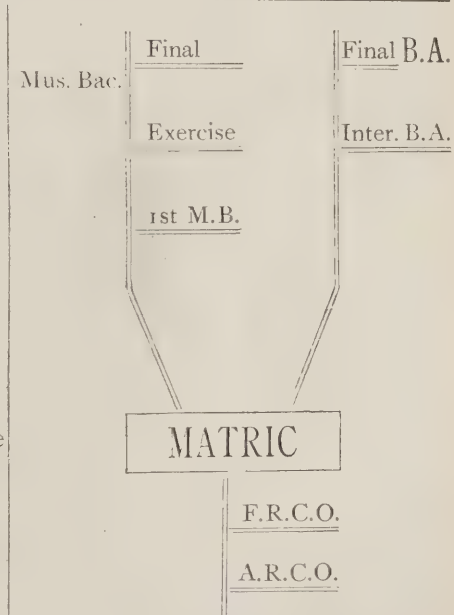
MODERN CORR. COLLEGE

Principal: MR. A. McALISTER, B.A. (Cantab.)

YOU can get to the TOP

One Fee for the whole series

F.R.C.O. Mus. Bac. —B.A.



Guarantee Courses : ONE FEE.

Mus. Bac. B.A.	A.R.C.O. F.R.C.O.	L.R.A.M. A.R.C.M.	A. Mus. T.C.L. L. Mus. T.C.L.

201, ILKESTON ROAD, NOTTINGHAM.

PROFESSIONAL NOTICES.

MOUNTFORD SCOTT (TENOR).
Assistant Vicar-Choral, St. Paul's Cathedral
44, Cranbrook Park, Wood Green, N. 22.

CHARLES T. BATCHELOR (BARITONE).
Oratorio, Recitals, Concerts, Receptions, &c.
10, Roche Road, Norbury, S.W. 16.

MR. ERNEST HODGE (BARITONE).
Organ Recitals, Oratorio. 123, Greenvale Road, Eltham, S.E. 9.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

MISS BETTY HADDOW
SOPRANO.
Available for Oratorios, Concerts, Cantatas, &c.
For vacant dates, write, 74, Ollerton Road, New Southgate, N. 11.

MISS LYDIA JOHN
A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

MR. MAURICE VICCARS
BARITONE.
41, Arvon Road, Highbury, N. 5.

WILLIAM COLEMAN
BASS (MANCHESTER).
Oratorio. Ballads. Lessons.
18, Plymouth Avenue, Manchester, S.E.

DR. NORMAN SPRANKLING
Mus. Doc. (Lond.): L.R.A.M
CORRESPONDENCE COURSES:
(1) A.R.C.M. Paper Work.
(2) L.R.A.M. Paper Work.
(3) A.R.C.O. and F.R.C.O. Paper Work
(4) Mus. Bac. and Mus. Doc. Degrees.
(5) Musical Appreciation.
For terms, lists of successes, &c., address—
48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

DURHAM MUS. BAC.
SEPTEMBER, 1920.
SPECIAL CORRESPONDENCE COURSES
For "FIRST" and "FINAL" Examinations.
DR. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

A.R.C.M. AND L.R.A.M.
CORRESPONDENCE COURSES
LATEST SUCCESSES:
A.R.C.M., APRIL, 1920.
Paper Work ... ... SEVEN
Practical ... ... FOUR
DR. NORMAN SPRANKLING, Mus. Doc. (Lond.): L.R.A.M.,
48, Linden Road, Redland, Bristol.

MUSICAL APPRECIATION.
A CORRESPONDENCE COURSE FOR TEACHERS
SPECIALLY ARRANGED BY
DR. NORMAN SPRANKLING.
This Course is intended to serve as a guide to Teachers, either in their Class-Work, or in their private teaching.
48, Linden Road, Redland, Bristol.

OSWALD PEPPERCORN (VOICE SPECIALIST).
Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W. 1.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W. 1.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.
COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W. 2.
*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 39 " " "
MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.
In response to many requests, MR. BIBBY begs to announce that he has prepared the following *additional* CORRESPONDENCE COURSES:
(1.) The "Mus. Bac." Degree.
(2.) A.R.C.O. and F.R.C.O. Paper Work
(3.) A.T.C.L. and L.T.C.L. Paper Work.
(4.) The Associated Board Examinations in Rudiments, Harmony, and Counterpoint.
(Address as above.)

MR. ALBERT W. BIRD, M.I.G.C.M., GIVES LESSONS on PIANO and ORGAN. For terms, apply The Stores, Evershot, Dorset.

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 370 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 32, Wigmore Street, W. 1.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.
DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. C. H. KITSON, having resigned his appointments in Dublin as organist of Christ Church Cathedral, Professor of Music at University College, and Senior Professor of Harmony at the Royal Irish Academy of Music, hopes to commence Theoretical Teaching in London in September. From July 1st, communications for him should be addressed, c/o John Whitmore & Co., West Bridge Mills, Leicester.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

L. R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.

RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.

"Tralee," Warwick Road, Cliftonville, Margate.

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher), Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

MUNRO DAVISON,

VOICE-PRODUCTION AND SINGING.

Profr. of Singing, G.S.M. (25 years); Vocal, L.R.A.M. and F.R.C.O.; Principal Alto, Temple Church; other appointments between 1900-1920, include: N. Polyc., Singing and Organ (20 years); Examiner for Higher Vocal Diplomas and Scholarships, T.C.L.; Adjudicator, Stratford, Crystal Palace Festivals, &c.; O. & C. St. Anne's, Holloway, and Holy Innocents, Hornsey (7 and 5 years); Conductor, Stock Exchange and N. London Male-Choirs (14 and 12 years); M.D. Chl. Sy. (for performance of unfamiliar works), 7 years; University Coll. School (Singing), 7 years; also Assistant to the late Dr. E. J. Hopkins, Temple Church (3 years).

For Lessons, address, 434, Seven Sisters Road, N. 4.

COUNTY BOROUGH OF SOUTHPORT.

EDUCATION COMMITTEE.

MUSIC SPECIALIST REQUIRED as ASSISTANT MISTRESS in a large Girls' Council School. Good executant, voice, and pianoforte, desired. Commencing Salary according to qualifications and experience, rising by annual increments of £10 to a maximum of £280 per annum. Form of application may be obtained from the undersigned:

WM. ALLANACH,
Director of Education.

Education Offices,
2, Church Street,
Southport.

GLOUCESTER CATHEDRAL.

ALTO LAY-CLERK REQUIRED. Candidates should be under 30, and Communicants. Good reader essential. Duties at present, Evensong five days in the week, and the usual Sunday Services. Salary, £70, and fees. Applications, with testimonials (copies), should be sent not later than July 15, to Dr. A. Herbert Brewer, Palace Yard, Gloucester.

RIPON CATHEDRAL.—Vacancies for TENOR and BASS LAY-CLERKS. Salary, £100 a year. Applicants must be Communicants of the Church of England. Good reading essential. Applications, with three recent testimonials or inquiries, may be addressed in the first instance to The Precentor, The Cathedral, Ripon.

There is also a VACANCY for a CHORISTER BOARDER. Education free, and partial board. Age not above 10. Application as above.

KING'S COLLEGE, CAMBRIDGE.

A PREPARATORY SCHOOL for the Public Schools. Choir School for King's College Chapel. Inclusive Fees 70 guineas, reduced to £20 for CHORISTERS, who follow the regular curriculum.

A TRIAL OF VOICES to fill vacancies in the Choir will be held on Tuesday, July 20.

Candidates must have a good ear and good voice, and should be between 9 and 12 years of age.

For particulars apply to The Dean.

Names to be sent in not later that July 12.

KING'S COLLEGE, CAMBRIDGE.

There is a VACANCY in the CHOIR for an ALTO, either a Choral Scholar or Lay-Clerk. Choral Scholarships are tenable by those who intend to take a University Degree. The value of the Scholarship is £80 a year with certain allowances. The stipend offered to a Lay-Clerk is £140.

The COMPETITION will be held in July.

Applications to be sent in not later than July 12.

For further information apply to The Dean, King's College, Cambridge.

ALTO-SOLOIST, in Cathedral (Protestant), Ireland, would like an appointment in a large City Church, or Town, in return for a position as clerk. Seven years' experience in a Gas Company's Office, had full charge of Rental and accounts, good knowledge double-entry book-keeping, present testimonials. Further particulars, apply, "Alto," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

KEW PARISH CHURCH.—Two ALTOS REQUIRED. Good readers. Salary, £15 each. Write, A. R Dean, 16, Flanders Mansions, Bedford Park, W.

LINCOLN CATHEDRAL.

There is a VACANCY in the Choir for a TENOR singer. Should be under 30 years of age. Salary, £95, and 25 per cent. bonus. Application and testimonials to The Precentor, the Precentory, Lincoln.

TENOR REQUIRED. £12 per annum. Light duties. Good reader essential. Apply, "Choirmaster," St. Andrew Undershaft, Leadenhall Street, City.

NORWICH CATHEDRAL.—There is a Vacancy in the Choir for a BASS LAY-CLERK. Applications to be made to the Rev. The Precentor, The Close, Norwich.

WANTED, by Soprano, A.R.C.M., engagement in Quartet, on Riviera for winter months, in a choir. Apply, Miss Evetts, 7, Beech Croft Road, Oxford.

ORGANIST AND CHOIRMASTER (good trainer) WANTED for Linthorpe Parish, Middlesbro'. Salary, £100. Particulars of duties may be had from the Vicar. Applications, with two recent testimonials, one from a clergyman, the other from a professional musician, to be sent on or before July 15, to Mr. William Ellis, The Cathedral, Newcastle-on-Tyne.

ORGANIST AND CHOIRMASTER WANTED for Mostyn Road Wesleyan Church, Brixton. Salary, £30 per annum. Member Wesleyan Church preferred. Applications, by letter only, with testimonials, to Mr. J. D. Archer, 107, Burton Road, Brixton, S.W. 9.

ORGANIST REQUIRED, for Sunday mornings only, during August. Church in N.W. District. Use of fine three-manual organ, and expenses paid in return for services. Write, "Mus. Bac., F.R.C.O.," 44, Hopefield Avenue, Brondesbury, N.W.6.

COUNTY BOROUGH OF SALFORD.

MUNICIPAL ORGAN RECITALS.

The Entertainments Committee are desirous of arranging a Series of Municipal Organ Recitals at the Royal Technical Institute, Salford, to be held during the next winter season.

Organists desirous of giving such Recitals are invited to make application, stating their terms, to me.

Full particulars on application, Chief Committee Clerk, Town Hall, Salford.

L. C. EVANS, *Town Clerk, Salford.*

ORGANIST AND CHOIRMASTER WANTED for St. George's, Belfast. Must be a good Churchman, and have had experience in training boys. Salary, £120. Apply, with testimonials (copies only), to Rev. H. D. Murphy, D.D., 39, Wellington Park, Belfast.

MUSIC-MASTER REQUIRES POSITION in Public or Private School. Thoroughly experienced in Teaching of Pianoforte, Organ, and Voice-Production. Write, Victor H. Burraston, Coniston, Hayward's Road, Cheltenham.

PIANOFORTE TEACHER REQUIRED (gentleman), at Chiswick College of Music and High School for Girls, 21, High Road, Chiswick, W. Premium required. Letters only first instance.

ASSISTANT MUSIC-MASTER WANTED for a Public School in September next. Resident. Apply, Headmaster, Rossall School, Fleetwood.

WANTED, for a South-East London Institutional Mission, a MUSICAL DIRECTOR. Generous gratuity. Excellent possibilities. Apply, A. C. Vincent, 73, Farringdon St., E.C. 4.

ORGANIST.—Keen Organ-student desires Appointment (Church of England). Easy distance of S.E. London. Write, H. E. C., 56A, Church Street, Camberwell, S.E. 5.

DEPUTY.—Mr. C. CANNON is willing to deputise in or near London during the Cambridge "Long" vacation. Apply, 62, Stockwell Park Road, S.W. 9.

ACCOMPLISHED MUSICIAN wishes to accompany a singer in practice. Coaching in interpretation of modern songs; hints on French, Italian and German diction. Terms, 5s. an hour. "S.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1

ROYAL COLLEGE FOR THE BLIND,

UPPER NORWOOD, S.E. 19.

WANTED.—Thoroughly reliable man, about 40 years of age, to teach Tuners' repairs, and impart a thorough knowledge of the Pianoforte, Harmonium, Reed Organs, and Player-piano. An interview is essential. Applications, &c., should be made to the Principal.

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

July 7th, at 3 p.m.—Pianoforte and Vocal Recital by Messrs. Charlton Keith and Philip Henry.

July 10th, at 3 p.m.—Orchestral Concert at Queen's Hall, Langham Place, W. (Sole Lessees of the Hall: Chappell & Co.)

July 14th, at 3 p.m.—Students' Concert.

July 15th, at 3 p.m.—Elocution, Chamber Music and Choir Concert, at Steinway Hall.

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of Subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

A Special Course of Training for Music Teachers has been instituted to meet the requirements of the Teachers' Registration Council, and has been approved by the Council.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned. C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

JUST PUBLISHED.

EDWARD MACDOWELL.

FROM THE XVIIIth CENTURY

TRANSCRIPTIONS FOR PIANO OF HARPSICHORD AND CLAVICHORD PIECES).

1. COURANTE ... ... Jean Philippe Rameau
2. SARABANDE ... ... Jean Philippe Rameau
3. TEMPO DI MINUETTO ... G. B. Grazioli
4. LE BAVOLET FLOTTANT François Couperin
5. GIGUE ... ... J. Mattheson
6. SARABANDE ... ... Jean Baptiste Loeilly

Nos. 1 to 5, 2s. net, each. No. 6, 1s. 6d. net.

These are of medium difficulty, and well varied. MACDOWELL was careful to preserve their original flavour in adapting them to the technique of the Pianoforte; and they will be found admirably suited either for recital or for teaching purposes.

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET,
LONDON, W. 1.

BROADWOOD PIANOS

BOSWORTH & Co., LIMITED.

THE PIANOFORTE COMPOSITIONS OF
THE AMERICAN TONE-POET

ALBERT KÜSSNER

HELEN PITKIN *writes*:—

"I have received from the composer, Albert Küssner, a delightful pamphlet of three melodies, invitingly presented with the title 'Moon Moths' on its cover. The book is dedicated to his sister, Amalia Küssner, the remarkable young woman who has been depicting the beauties of royalty and of the first families in this country in miniature. The dedication reads simply 'To Amalia,' but the music says more. It idealizes her as clearly as her dainty brush does the great dames who sit to her to be immortalized, and there is a breath of spring, the lingering stringendos of passion, warm touches all through as though the composer were telling his tale in the green pastures under never a wintry moon. The themes are prose poems and easy to read; but, with all music of this kind, it requires talent in interpretation. I like 'Moon Moths.' I have played them so far in the noon-day sun. When I have imprisoned them in my brain I shall hear them as they may be best heard in the twilight of a southern moonrise."

MOON MOTHS, 3s. DAWN, 2s.
AT PARTING, 2s. HESITATION, 2s.
THE EVENING HOUR, 2s. MEMORIES, 2s.
BY CANDLE LIGHT, 1s. ENTREATY, 2s.
ETC., ETC., ETC.
At any Music Sellers.

BOSWORTH & Co., LTD.,
8, HEDDON STREET, REGENT STREET, LONDON, W. 1.

Publishers of the Five Great Piano Methods: 'BERINGER'S TUTOR,' 'WARD'S PROGRESSIVE TUTOR,' 'HEMY'S TUTOR,' 'WICKINS' RAPID TUTOR,' 'GRAHAM P. MOORE'S FIRST PRINCIPLES'
Publishers of 'SEVCIK'S VIOLIN METHOD' 'FERINGER'S DAILY TECHNICAL STUDIES,' 'MACFARREN'S THE CHILD'S FIRST MUSIC LESSON.'

This adaptation has been made by Sir Edward Elgar, O.M., at the request of the LEAGUE OF ARTS, to whom it is dedicated. It is specially intended for the performance at the Dedication of the Cenotaph and similar ceremonies throughout the country.

WITH PROUD THANKSGIVING

CHORUS

BY

LAURENCE BINYON

AND

EDWARD ELGAR

Arranged from "For the Fallen" for S.A.T.B., with accompaniment for Military or Brass Band, or Organ or Pianoforte.

PRICE SIXPENCE.
Tonic Sol-fa, 4*d*.

London: NOVELLO AND COMPANY, LIMITED.

The Musical Times

AND SINGING-CLASS CIRCULAR

JULY 1 1920

ADVANCE IN PRICES

In consequence of the recent heavy rise in the cost of production, and the substantial advances in wages and establishment charges, Messrs. Novello & Co. have to announce that a further increase in the price of their publications is imperative. From this date the cost of all books and music (except separately published folio songs and publications originally priced at over Twelve shillings) will be double that charged before the war.

The prices of all publications not now advanced remain as they were on June 30, 1920.

In accordance with the above statement the cost of THE MUSICAL TIMES will be Sixpence. The annual subscription (including postage) will be Seven shillings and sixpence.

MODERN BRITISH COMPOSERS

By EDWIN EVANS

EPILOGUE: A PERSONAL EXPLANATION

One of the many disadvantages of a selective series of articles, such as that which I am now bringing to a conclusion, is that one's omissions are likely to be endowed with significance. In the near future I anticipate receiving much enlightenment concerning the reasons which led me to include this composer and exclude that other from my scheme, reasons which will be quite new to me, and, probably, very illuminating. In the circumstances, it would seem expedient for me to forestall some of the more obvious misconstructions of my purpose, even at the cost of a more frequent use of the personal pronoun than I have permitted myself in the course of these articles. After all, I nowhere committed myself to a complete survey of the subject, and the selection is my own responsibility, for which a personal explanation may be desirable.

In the first place, the title is to be taken in a strict sense. By modern British composers I do not mean merely those who are more or less alive in our midst, but those who are taking a lively and significant part in forming the répertoire of this generation of musicians. It may be that they are destined to be superseded in the next. Contemporary approval is not evidence in the court of musical history, and a critic who claimed finality of judgment would be fit only for employment in the Ministry of Fine Arts with which we are threatened. But that next generation of musicians will own to some kind of parentage. It will not merely happen, but it will grow upon the soil now fertilised by contemporary achievement. This aspect of the subject naturally limits the period to be dealt with. It excludes, to begin with, those great Victorian figures some of whom still stand at the head of the profession, and without whose names no historical treatment of modern British music would be complete. But although this exclusion is obviously justified, it is liable to misconstruction. Whilst it would be affectation on my part to suggest that those great names have given me memorable musical thrills, my memory goes back just far enough to convince me that they spent the most impressionable years of their lives under conditions which, far from being conducive to musical inspiration, made the mere survival of the musical instinct a stupendous triumph of man over his environment. To create an imaginative musical masterpiece in the England of the 'eighties would have required not a man but a demigod. I have the best of reasons for appreciating those conditions, for my own father's musical career was one that was deflected by them. If the old, absurd prejudice against English music is now visibly crumbling away, the change of attitude is in no small measure due to musicians who laboured the stony ground and tended the saplings, and though they have had their share of honour, the thought of what they went through makes me inclined to condone even their most tedious moments. Mere sentiment, if you like, but not even H. G. Wells can leave sentiment entirely out of history. That, however, does not affect their exclusion on purely chronological grounds.

The Edwardian names—that is to say, those which became prominent in the Edwardian period—are on a different footing. In the first place, so much has been written concerning the two foremost of them that I cannot feel it incumbent upon me to swell the volume. They are still too near to need advocacy, and not yet remote enough for the dispassionate criticism which only the verdict of posterity can substantiate. They make an imposing group of composers, great and small, and they set their stamp upon a period, but it is quite remarkable how faint is their influence upon their successors. One reason may be that recognition came to them more tardily than is the rule nowadays, and was accorded to a style that was already mature and did not appreciably develop afterwards. Their apparition was thus less a continuous influence than an exciting incident. The younger men heard their music and passed on, reserving their more alert attention for the progressive development of their contemporaries. Even if that were not so, chronological grounds alone would suffice to exclude these composers from the scope of these articles.

From that point onward difficulties begin to arise, as is inevitable in any delimitation of frontiers. It is really fortuitous that the difference in age

between the oldest and youngest composer whose works have been passed in review is almost exactly twenty years, but their works prove them to be of the same generation. There was of course a debatable territory to be considered between what was Edwardian and what was Georgian. I remember that I pondered long over J. B. McEwen. In a time when we have good reason to be proud of our chamber music his contributions to it have been both copious and of sterling worth. Moreover they have a reflective quality that makes them singularly attractive, and their idiom, if not precisely that of to-day, retains an uncommon freshness and vitality. It was with considerable reluctance that I drew the line in point of date between McEwen and Vaughan Williams, and even now I am not certain whether the right place of the former is not with his juniors. But there must be a division somewhere, and though mere dates carry little significance—there are quite young composers with Victorian views on music—they are serviceable as sign-posts.

The subject was thus narrowed down to a group of nine composers, of whom the eldest is now forty-seven and the youngest twenty-seven years old. That they happen to be of extremely varied types, having very little in common, is not the result of selection—it is symptomatic of the present activity of our musical world, which has become like a disturbed ant-hill. Certainly no other period of our own musical history has been equally productive, and it is very doubtful whether any other country could at present muster as goodly a group of its younger composers. Nevertheless, though all musical history proves that nine is a generous number of composers to allot to one generation in a single country, I know that I shall be reproached with some omissions. The first that suggests itself is that of Josef Holbrooke. I have before me as I write, an article on his music which I contributed to the *Musical Standard* of May 30, 1903, and which drew the attention of H. A. Fricker, with the result that, soon afterwards, Holbrooke's 'Queen Mab' was performed at the Leeds Festival. In those days Holbrooke was certainly a remarkable apparition, and one which justified the highest hopes. But seventeen years have elapsed. The terrestrial globe has rolled on, and Holbrooke's best works are still the symphonic poems which first made his name: 'Ulalume,' 'The Viking,' 'Queen Mab,' and so on. They have lost none of those qualities which then made them so vivid to us, but there has been much music written since, and they are not, to-day, as exceptional as they were in 1903. Time is inexorable. A creative artist who does not grow is doomed to shrink. For all Holbrooke's feverish productivity, which is undisciplined by self-criticism, and for all his dynamic, explosive musical eloquence, he does not fill the position in the musical world to-day that was promised him when he first enlivened the Promenade Concerts with 'Three Blind Mice.' In the definition given above, he is not at present of those who take a lively and significant part in forming the répertoire of this generation. His contribution is dated, unless of course there is pending one of those cataclysmic revolutions of personality that occur occasionally in the lives of creative artists, and generally when they are least expected. He is still much too young for prediction to be safe, one way or the other.

Another omission occasioned me serious misgivings. It is that of Cyril Scott, on whom I wrote in the same series of articles in 1903. We were then not far from the 'nineties, a period to which both he and I were indebted in various ways. He has the rare distinction of having invented his own musical language, for the seeming Gallicisms with which he is sometimes reproached are present in music that he wrote before the modern French idiom was generally accessible in print. It is a brilliant means of expression, as fascinating as a rich, exotic brocade. His is certainly a very original talent, not merely because of certain external—and sometimes irritating—mannerisms of rhythm and tonality, but because he takes an original and personal view of the whole art of music. On the face of it he should be included in any representative gallery of English musical portraits. Yet it was difficult to include him in this series of articles, for he must be approached from a totally different angle. There were other obstacles too, but of minor importance. He is commonly regarded as modern, but I cannot completely dispel an impression that there clings to him the atmosphere of those literary 'nineties, and, in a curious way, there is scarcely a period more remote from the present than that of Beardsley and the Yellow Book. Then there is his intense preoccupation with pattern, his naïve delight in the invention of ingenious and fascinating devices which he then scatters over a score in such profusion that one is often blinded to the more serious content of the music. Finally circumstances have tempted him to write a considerable number of small works, many of which have only his personal idiom to distinguish them from the songs and pianoforte pieces that provide inferior composers with a living. Worst of all, owing to the shortcomings of the publishing trade, it is mostly these that are available in print, whereas the really valuable works remain in manuscript. This makes it difficult to liberate one's impressions of his chamber music, for instance, which is heard but seldom, from those of his many trivialities, with which every one is familiar. His recent Pianoforte Quintet, String Quintet, and Pianoforte Trio are a warning against a judgment formed rashly upon superficial data. He has certainly a greater importance than is generally given him in our programmes, but he has curiously pronounced limitations, notably in his musical vocabulary, which distort one's vision of him, and the resulting opinion is apt to fluctuate according to which of these many impressions is in the foreground. He is, in short, a far more controversial subject than any of those included in the series, and it was chiefly that consideration

which led me to postpone discussion of his works until some future occasion.

For the rest, the material is far from exhausted, but what remains requires a different method. It is a feature of the times, not merely in England, that composers constantly arise whose best work is contained in one or two scores. They are the musical equivalent of the men of one book. Then there is the vexed question of 'mass production.' It is a fallacy to assume that only the best music deserves a hearing. A library limited to the best books would be a less effective solace than the strange assortment that most 'book' men accumulate around them. It is not by a prescribed course of masterpieces that public taste is fashioned. On the contrary, it is the confident reliance upon the approval of others that has caused musical taste to be so inelastic. The musical public should learn to make its own selection, and it cannot do that unless there is plenty to select from. An expurgated répertoire is suited only to the mentally indolent. Active minds require constant occupation, and in the present state of English music they get it. Among those composers of undefined rank there are many whose talent is at all events sufficient to keep one on the *qui vive* for its fruition, and their number is such that these articles might have been continued for another year or two.

A weakening feature of this remarkable activity is the continued parochial tendency to form groups of indeteriminate mutual admiration. Such associations are inevitable everywhere, but the *petites chapelles* of Parisian music are as sharply defined as the alphabetical groups of London painting. Each of them has some kind of a creed which it puts into practice, and is ready to defend. Our corresponding cliques are much less certain of what it is that holds them together, and only too often it turns out to be a touching belief that all their geese are swans. This produces an enervating atmosphere which has sapped the vigour of many promising talents. In recent years there has been a re-grouping from which a new party has arisen in the musical state. It claims to be 'advanced,' yet much of its modernity is akin to the socialism professed by undergraduates. But it is active and scholarly, and much good may come of it, though probably even better results could be attained without such grouping. In other walks of life individualism is our natural instinct. Why not in music? However, these questions of musical politics do not concern a critic until they are thrust upon his notice. Then his best remedy is in flight.

Hearty congratulations to Sir Hugh Allen. It seems to be taken for granted that the headship of the R.C.M. carries with it a knighthood. This is to honour the post rather than the man. We like to think that in the case of Sir Hugh the distinction is bestowed chiefly as a reward for years of strenuous and successful work elsewhere.

THE SYMPHONIC WORKS OF W. H. BELL

By M. van Someren-Godfery

(Concluded from June number, page 376)

The third Symphony is in F, and bears the date May, 1918-19. There are four separate movements, and the orchestra is slightly larger in spite of the work being generally lighter—celeste, glockenspiel, bass drum, and side-drum being added.

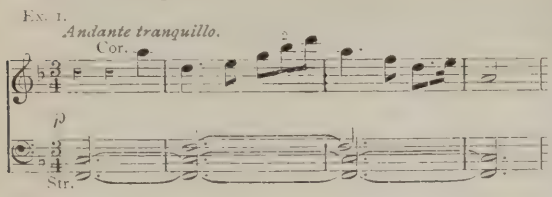
No programme is hinted at, but in contrast to the last Symphony the present one more readily calls up more or less definite ideas in each movement. The introduction to the first movement is full of suggestiveness of waking life. The main themes of the first movement proper are essentially reminiscent of the dance, but their development leads to the assumption that the composer would rather have them considered in the abstract. The whole is full of the spirit of youth and optimism. The second movement is a real *Scherzo*, losing nothing by its brevity. It is most delicately dainty and whimsical, and might well be in illustration of 'R. F.'s' fairy poems in *Punch*. The little chuckle with which it ends is really irresistible. The slow movement is entitled 'Elegy,' and is in parts the most heavily scored in the work. The critics found it sombre and mournful, and suggested that the composer was moved to pen it by the calamitous times Cape Town passed through in October-November, 1918. In those few weeks there were over seven thousand deaths from pneumonic influenza in the Cape Peninsula. This terrible pestilence found Cape Town utterly unprepared, and although little has been said about the matter, words quite fail to express the horrors that arose. The composer was one of the most indefatigable workers and organizers of relief amongst the poorer population in the neighbourhood of his home. This throws a certain light on his personality which may well be reflected in his music. Nevertheless the writer prefers to look on the 'Elegy' as a tribute to those fallen in the war, and set in a vein of pride which has overcome grief, rather than in one of gloom. The solemn writing for the brass recalls the nobility of the Beethoven 'Equali' for trombones, and the whole movement is full of a sincerity which places it in the category of the finest funeral music. Here at any rate is British music worthy of a solemn, great occasion.

In the strenuous last movement the composer's friends can scarcely fail to see the reflection of the out-door life which he has the good fortune to lead when away from his strenuous duties. Living in an ideal country and climate for the purpose, he and his family spend most of their leisure time on horseback. The *Finale*, although largely in the minor, is exhilarating in the extreme.

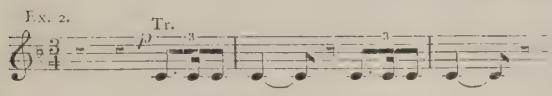
The first movement—*Andante tranquillo* 3-4, in F—is ushered in by a series of small *motifs*

over a double pedal:

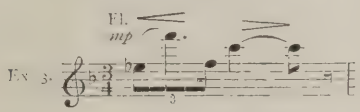
Ex. 1.



Ex. 2.

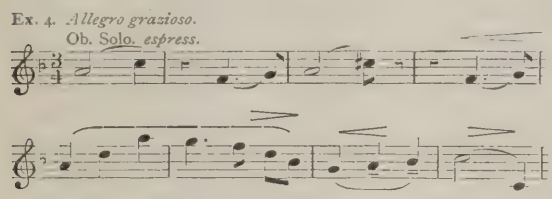


Ex. 3.



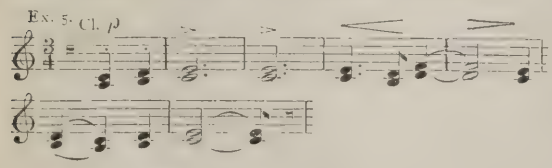
The first and third appear in quick succession, being dovetailed together by the second. All three are immediately developed, forming quite a lengthy introduction to the main movement, in which they receive further treatment. Attention may be drawn to a beautiful undercurrent of clarinet semiquavers. The introduction is followed by the *Allegro grazioso* with its first theme:

Ex. 4. *Allegro grazioso.*



in the tonic, followed by the second subject:

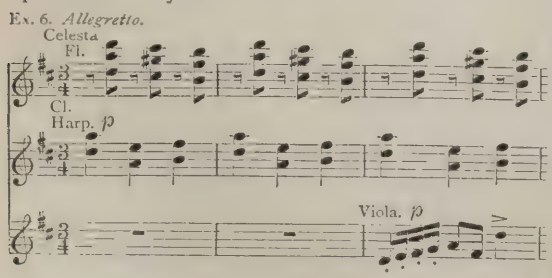
Ex. 5.

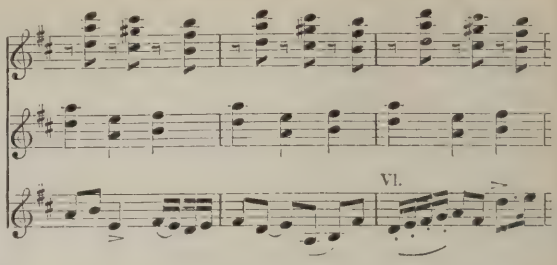


In his handling of material the composer always has so much to expound that lengthy recapitulation seems to be foreign to his idea of form. It is generally (as in the present case) replaced by an extended development section in which the most is made of the material of the exposition. After a final *fortissimo* statement of Ex. 5 the movement ends quietly in a very high register.

The second movement, *Allegretto*, is the shortest and lightest of the four. It remains in 3-4, and opens in D major:

Ex. 6. *Allegretto.*

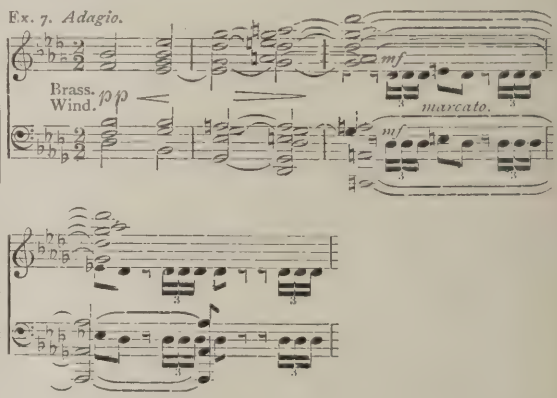




A change is made to 9-8 in a contrasting centre section in which there are some busy figures for the lower strings, and also some work for the brass. Much use is made of the celeste and harp with *staccato* wood-wind, and the perky little figure for violas—in the bottom stave of Ex. 6—is always obtruding itself. Its last appearance is in the final cadence, where it is allotted to the flute, which, with its accompaniment of high *tenuto* string chords, recalls the close of the first movement.

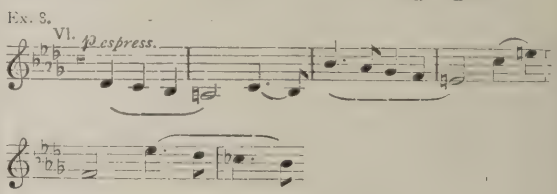
In the 'Elegy' a change is made to duple time which continues for practically the remainder of the Symphony. It commences *Adagio* 2-2, in B♭ minor, with solemn chords:

Ex. 7. *Adagio.*



for brass and wood-wind interrupted by a triplet theme, and followed by a broken figure on the strings. These are developed and followed by a more continuous version of the string figure:

Ex. 8.



Full use is made of this in a canon at the sixth below, and there is also much imitation at other intervals.

After a big *crescendo* a calmer section with a variant of the string theme leads to a most sonorous *fortissimo*, employing the whole orchestra in the combination of the string theme with the triplet figure. The effect of this on an orchestra of the size for which it was conceived was overwhelming. This section dies down to an impressive close of solemn soft brass chords.

The last movement is largely in the minor. Commencing *Allegro* 4-4 with a throbbing repeated unison on the whole of the violins and violas :

Ex. 9. *Allegro.* Vl., Viole.
f Strepitoso.
Celli.
Bassi. *f*

one of the two main themes is heard on the lower strings. The falling diminished seventh should be noted. A second theme in the same key follows :

Ex. 10. Str. *f*

Elgar characterised his 'Enigma' theme by two consecutive falling minor sevenths. Here we have three consecutive falling sevenths, all of different sizes. The composer builds a continuous set of variations on these two subjects with the same artistic consistency as in the Symphonic Variations, and ends them with a really inspiriting fugue (*Allegro vivace*) on a variant of the second theme :

Ex. 11. *Allegro vivace.*
Vl. *mf*
Viole.

The falling diminished and major sevenths are retained, and a rising minor ninth is used melodically also. These unusual intervals seem to fall very well into the general scheme, and the whole movement is most stimulating. The fugue ends *fortissimo*, and a moment's silence and an abrupt change of key lead into the *Coda* in 3-4, starting over the same double pedal as the first movement of the Symphony. The *Coda* is very brief, and ends *fortissimo* in the major.

It is early to venture to prophecy in regard to such new works, but they undoubtedly bring up many points of interest to those who are really concerned with the progress of the symphony, and who have not made up their minds that the last word in symphonies has been uttered long ago. The mere fact that the composer is casting most of his work in this form, considering the present condition of the musical market, speaks volumes for his seriousness of purpose.

The gap of eighteen years between the first and second Symphonies has given ample time for the composer's development. His handling of the symphony is quite his own. His use of the variation form and his economy of material have already received comment. From its very nature, with its freedom of rhythm, contrapuntal texture, and overlapping phrases, the music requires intelligent study; but the listener is amply repaid.

Finally, it is good news that a fourth Symphony has been planned, and is well under way, from the pen of this most interesting writer.

THE NEW YORK SYMPHONY ORCHESTRA IN LONDON

The last week of the New York Symphony Orchestra's European tour was spent in London with pronounced success on both musical and social sides. The concert arrangements announced in the June *Musical Times* were adhered to, so there is no need for a detailed account of the performances. As to the high technical attainments of the Orchestra, opinion was unanimous. The wind departments, especially the flutes and horns, have drawn enthusiastic comment from even the most *blasé* concert-goers. There was general agreement that the horn playing was far ahead of the English standard. One was able to listen to the most trying passages without that expectation of mishap which takes away half the enjoyment. And the excellence did not stop at mere correctness. There was extraordinary gradation of power, the *pianissimo* playing being such as to make us realise in an unusual degree the magical possibilities of the instrument. The strings gave us an object-lesson in drill by bowing as one man. Perhaps the word 'drill' suggests itself at once as containing the secret of the Orchestra's excellences and defects. Thus the demands of modern brilliant and highly-coloured scores such as Ravel's 'Daphnis and Chloe,' and the Paris version of the 'Bacchanale' from 'Tannhäuser,' were met with a completeness that we have never heard excelled. On the other hand, in work calling for slow expressive playing we felt that there was a little less warmth and feeling than we get from the best English orchestras. However, there is but one opinion as to the all-round interest and enjoyment provided by the concerts.

We hope our friends from over the water will not attach too much importance to the rather large number of empty seats. A combination of gloriously warm June weather, the most popular race meeting of the year, and broad daylight until ten o'clock, is a force against which even the most delightful of indoor entertainments can only partially succeed. The gatherings, however, were thoroughly representative of London musical life. We doubt if so many eminent musicians have ever before been in the audience five times in one week. The best evidence of the

Orchestra's appeal was to be found in the fact that the attendances increased as the week went on, culminating in an immense gathering at the Albert Hall on the Sunday. At the Saturday concert Mr. Damrosch made a brief speech, in the course of which he announced that the proceeds of the occasion were to be given to St. Dunstan's Hostel. He added that as the expenses were heavy, and the profits therefore likely to be on the modest side, Mr. Flagler had cabled his intention of making up the sum to £1,000—a generous act of which the audience showed great appreciation.

LUNCHEON AT THE MANSION HOUSE

Since Sir Edward Cooper was elected Lord Mayor of London, musicians have had frequent cause to congratulate themselves on his Lordship's zealous interest in their art. He showed it yet again on June 18 by entertaining at luncheon the Orchestra and a large number of distinguished native musicians. Among those present were the American Ambassador and Mrs. Davis, Viscount Bryce, Mr. and Mrs. Walter Damrosch, Miss Flagler, Sir Hugh Allen, Sir Alexander and Lady Mackenzie, Sir Frederick and Lady Bridge, Mr. Paul Cravath, Sir Gilbert Parker, Sir Walter and Lady Parratt, Sir Frederic and Lady Cowen, Sir Henry and Lady Wood, Dame Clara Kennerley-Rumford, Mr. Kennerley-Rumford, Mr. and Mrs. Ben Davies, Mr. and Mrs. Augustus Littleton, Captain John Coates, Lieut.-Col. Mackenzie Rogan, and Captain Albert Williams. The string band of the 1st Life Guards, under Lieut. George Miller, supplied music during the function.

The Lord Mayor, in proposing the health of the Orchestra, announced that the Worshipful Company of Musicians was conferring its medal on Mr. Damrosch.

Mr. Damrosch made a delightful speech. He drew rounds of applause when, alluding to the importance of friendship between Great Britain and America, he said he would like to pronounce 'a dark and dreadful curse on mischief-makers who exploited superficial difficulties between the two countries.'

The Orchestra was demonstrative in its appreciation of the whole function. Probably no other kind of social entertainment would have appealed to the players so much as this civic hospitality, with its touches of antique dress and ceremony and its historic surroundings.

RECEPTION BY THE MUSIC CLUB

On the evening of the same day, at 160, Wardour Street, the Music Club held a reception in honour of Mr. Damrosch. There was a very large attendance, and the fine rooms, beautifully decorated with plants and flowers, showed to great advantage. Among those present were the Lord Mayor and Lady Mayoress (who received the guests), Lady Maud Warrender, Lord Justice Younger, Sir Frederick Bridge, Mr. Albert Coates, and Mr. Tom Burke (who came after having sung in the first performance of the new Puccini opera), Mr. Frank Bridge, Mr. Julius Harrison, Miss Olga Haley, Mr. Felix Salmond, Mr. Gervase Elwes, Mr. Augustus Littleton, and Mr. Adrian C. Boult. A brief musical programme was contributed by Miss Agnes Nicholls, M. G. Barreré (the N.Y.S.O. principal flautist), Mr. Albert Spalding, Mr. John Coates, and Mr. Robert Radford, with Mr. Berkeley Mason, Mr. Hamilton Harty, and Mr. Arnold Bax at the pianoforte.

A CHAT WITH MR. DAMROSCH

Though beset with engagements, Mr. Damrosch kindly found time to give us a few impressions of the tour.

'We have had a wonderful time,' he said. 'The promises made to us when we were arranging the tour have been more than fulfilled. The warmth of our welcome, the lavish hospitality, the

WALTER DAMROSCH.

enthusiasm of the audiences have been overwhelming. It has been one big glad hand from start to finish, and our week in London is a fitting climax. Of course there were difficulties . . . Did I hear you murmur "Strikes"? We ran into a bigger variety of trouble that way than I should have thought possible. In France it was chiefly railway and other transport workers. In Italy the waiters and cooks were out. And we generally managed to arrive just as the trouble was beginning. However, we carried out our itinerary except that we had to miss Lyons. The strike made it impossible to get there, so we went in an improvised train straight from Bordeaux to Marseilles, the journey taking twenty-two hours instead of the normal thirteen. And when we arrived we found

a tram strike, with strikers and strike-breakers rioting in the streets. However, all 's well that ends well, and here we are in good quiet old London.'

We talked of the musical side of the tour.

'A country, like an individual, develops its own idea of interpretation, and doesn't like to be jolted out of it,' said Mr. Damrosch. 'This is a truism, of course, but in order to realise the fact thoroughly one has to go through an intensive experience such as we have had in visiting five countries in a few weeks.'

'As for instance . . . ?'

'The treatment of classical music,' he replied. 'French and English critics disapproved of our reading of the "Eroica" as being too free. In Holland, Belgium, and Alsace it was received with enthusiasm. Here in London the chief complaint seems to be that some slight changes of *tempo* are made during the course of a movement—changes not marked in the score. Well, I can only say that such variations are not the result of mere caprice, or of any desire to make points. They are the honest expression of the way I feel the music, and it would be dishonest to alter my reading merely because I wished to fall in with your ideas. I studied for a long time with Von Bülow, whose opinion upon anything to do with Beethoven cannot be pooh-poohed. He held the view that each theme demanded its own *tempo* —within limits, of course. Now the two themes in the first movement of the "Eroica" are typical examples. The first is heroic, the second elegiac. This emotional contrast is surely heightened by the adoption of a slightly slower pace for the second. If the "Eroica" were a pianoforte sonata instead of a symphony, you would almost certainly find pianists making some such change of *tempo*, and few if any critics would object. Most of them would probably praise the player for elasticity! Why should the orchestral conductor alone be tied to the letter? It is curious that France, with her liking for the highly-coloured and bizarre, should be among the most academic in her ideas as to the performance of the classics. Yet the French were enthusiastic over our Mozart-playing, although we played the *Finale* of the "Jupiter" at a pace Mozart never dreamed of. We feel that no pace can be too great for music of this type so long as clarity is not sacrificed.

'Your wind-players have especially delighted us, Mr. Damrosch. The horns are so free from splutters and cracks, and have such control of nuance that we have heard people wondering if the instruments have the advantage of any improved mechanism.'

'No,' he replied; 'but perhaps things are helped by the fact of our having two first horns, one specialising in the more exacting solos, the other playing in the *tutti* passages. One of these players has an instrument with an extra valve, but that fact would not account for the excellence of which you speak. I suppose it is merely a matter of their knowing their job exceptionally well. One of your best-known conductors, by the way, complained that their tone is rather covered. If that is so, we feel the balance is more than made up by the sweet and noble quality.'

'Another matter on which people comment is the bowing of your strings,' we said. 'With us it is usually a case of the majority of the players adopting the same bowing, whereas yours are absolutely unanimous.'

'We attach a good deal of importance to that,' said Mr. Damrosch, 'believing it to be essential to certain subtleties of phrasing. When we take up a new work, the *chef d'attaque* and I go over all the string parts—except of course the double-basses —and we settle the bowing. The librarian marks every copy before we begin rehearsing.'

This led to some discussion on the subject of rehearsals. 'In America,' said Mr. Damrosch, 'we have a great advantage over you in that our orchestras are all subsidised. In some cases—the New York Symphony, for example—the financial backing comes from one wealthy patron, but usually it is due to the generosity of a group of men. The excellence of the city orchestras is a matter of local pride, and people are prepared to pay for it. Our orchestra costs our president, Mr. Flagler, 100,000 dollars a year—£25,000. As a result of being able to rehearse practically *ad libitum* American orchestras have developed a high ideal of precision. Anything a modern composer demands in the way of technique or ensemble has a good chance of being realised.'

'Isn't there a little danger of over rehearsal?' we asked. 'Some of us feel at times that the wonderful discipline of your players has been obtained perhaps at the cost of a little of the warmth we get from our English orchestras, who are notoriously under-rehearsed.'

'The resourcefulness and reading powers for which your players have long been famous,' he said, 'has been developed by shortage of rehearsals. And no doubt the constant necessity for being on the alert has given their playing a special quality, a personal touch, and a freshness that have something in common with an improvisation. These are excellences that you owe to your disability. "Sweet are the uses ——." You have a popular saying, "It will be all right on the night," and no doubt in a wonderful way you rise to the occasion, and it generally *is* all right. But why not have it all right on the night before, or even the week before? You take it from me that if ever your orchestras enjoy financial advantages similar to ours, your conductors will make the most of them, and in a few years the temperamental character of your performances will probably be modified by great developments on the side of precision and discipline.'

This is an interesting theory, and when our millionaires start falling over one another in their anxiety to endow orchestras we shall be delighted to test it. Till then, we shall continue our habit of postponing half of our first performances through lack of rehearsal, and raising over the other half our national slogan, ''Twill be all right on the night.'

THE MAHLER FESTIVAL AT AMSTERDAM

By Samuel Langford

It is in every way to be regretted that England was so poorly represented at the Mahler Festival, both in criticism and in the important concerts of International chamber music where she was not represented at all. The fault was not all ours, for though invitations to Sir Edward Elgar and Mr. Cyril Scott had eventually to be declined from unfortunate circumstances, our friends in Holland should have known that we have other composers of chamber music or songs who would have done us and them every credit. Our recently-formed British Music Society might conceivably have served us better in this connection, which would seem to be quite in its line of business. We have every excuse at the present time for not being very eager about Mahler, and the Germans themselves have flattered our want of interest in him by their own long neglect of his genius as a composer. Mahler himself had Whistler's gentle art of making enemies pretty highly developed, and in his music he is far from continuously ingratiating; yet one would not think it could take more than a glance to see the genius of his melody in his more condescending moments, and that the fascinating art and the invention with which he associates his melodies with the instruments of the orchestra could not easily be overlooked. That Mahler is not in the harmonic sense a modern is no doubt one reason why we continue to neglect him now. It is doubtful, even, whether he should be called a harmonist at all in any strict sense, so purely is melody the spring of his writing and so careless is he that the harmonic ear should be satisfied. We have had no such strictly melodic composer as Mahler since the days of Bach, but though his melody has often a likeness to the *obbligati* of Bach, it is by no means housed in the harmonic security which makes Bach's melody so satisfying. Having heard the last six Symphonies and other works of Mahler, we do not leave Amsterdam greatly envying the diet of Mahler first and every other composer afterward to which Mengelberg is training the music-lovers of that city; but we do leave it with an abounding admiration for the work of Mengelberg, and the conviction that Mahler was a great composer whom all the world must hear. We found in some parts of the fifth and sixth Symphonies a harshness intolerable, and could only marvel how the man who had the charm and genius to write the lighter parts of the Symphonies could have the hardness to imagine the rest. The symphonic song-cycle, 'The Song of the Earth,' appeared to be the most completely beautiful of all the works we heard, and a continual ravishment both in its easeful and manifold melody and in the exquisite aptitude of its orchestration. Whether it were sung in English or German, this work would now be the most suitable for the reintroduction of the composer's music to England. It presents him only in his most fascinating and poetic aspects, is the most easily-practicable of his compositions, and the poems, altered slightly by Mahler from lyrics in 'The Chinese Flute' of Hans Bethge, are themselves beautiful enough to give the whole a special appeal. It may be remembered that Mahler passed away shortly before the date of the first performance at Munich, in 1911. The pathos and beauty of the work are enriched by many premonitions of approaching death, though its lightness is not marred but its tenderness enhanced by the imminence of pathos which is felt throughout its gaiety. It is so far death-devoted, and its cadence of melody is so much elongated by this devotion as it reaches the final close, that the work may be regarded as Mahler's 'Tristan,' and the ninth Symphony, which separates itself in its closing *Adagio* from the rest of his work by its beautiful and daring use of chromatic harmony, does so in what seems an attempt to carry further, and into purely instrumental regions of abstract music, the noble emotions of this vocal and symphonic miniature. We are not in every way reconciled, even by this lovely work, to the purely symphonic treatment of the voice which seems less an aim than a necessity of Mahler's mind. Both in this 'Song of the Earth' and in the 'Songs of Dead Children'—which have a more immediate pathos—the poetic beauty of the instrumental melodies lures the mind so far from its usual pre-occupation with the voice that the continuity of the text is imperilled. We have the same feeling in Bach's *obbligati*, though in Bach the vocal melody itself is more continuous. The 'Song of the Earth' is in six movements, written alternately for tenor and contralto solo, and while the emotional power of the contralto numbers is the special feature which gives the work its high standing among Mahler's compositions, the symphonic poem seems more justified in the tenor numbers, which are essentially dances for voice and orchestra. Mr. Jac. Urlus, who sang them, realised very finely the staccato touch essential to their symphonic impression, and Madame Charles Cahier, whose power in the volcanic climax of Mahler makes her the greatest of all singers in his music, helped to make the presentation of this number the most perfect of the Festival. It was apparent that the harshness of Mahler's purely melodic methods in the energetic and heroic movements decreased gradually in his later works, as the combinations of melody became more manifold and masterly in their contrapuntal aspect. The *Scherzo* is always with him an important and finely developed movement. It has so much more variety of orchestral treatment, and this variety has in itself so much suggestion of pictorial effect, that it also provides a means of developing the form of the movement to greater symphonic proportion and with less monotony than in the symphonies of Beethoven, Schubert, Brahms, and Bruckner, who are the great masters of this movement. While one has an increasing respect for the constructive merits of Mahler's music

with every successive symphony that he wrote, one feels even to the end that the composer is greatest when the texture of his music is the lightest, and that while sensibility to the varieties and combinations of instruments can be reckoned of the first order, as a pure harmonist he takes a lower rank. He asks much of his hearers, for his works are so long that a symphony and a few songs, and several times a symphony alone, were reckoned sufficient for a concert at the Amsterdam Festival. They were given with leisurely pauses which we might more often adopt in our English concerts. But there are limits, in a busy world, to our patience with the simplicity of the naïve in music. The Jewish-Catholic attitude to religion was common enough in the Vienna of Mahler's day, but it is not a position which gives us much confidence as a religious source of the naïve in music, when we find that quality carried to such lengths as in Mahler's scores. That, melodically, Mahler had a gift for this type of writing must be admitted, for all the success of his music is in it. But we begin to doubt him when, as in the first part of his great Choral Symphony on the hymn 'Veni, Creator Spiritus,' he leaves his own style, with all its exquisite sensibilities, to adopt the manner of the Church, and that not its most exalted manner, and to pile up by its means effects of mere sonority. The solo parts of this hymn were given with such splendour by Madame Gertrude Foerstel, Madame Cahier, and other singers, and its whole effect was so imposing and fine sounding, that the popular enthusiasm over its performance is quite explicable. But the closing scene from the second part of Goethe's 'Faust,' which Mahler uses to complete his great 'Symphony of Love,' calls out in a far greater degree the true imagination of the composer. The dactyl rhythm of this poetry makes it a not very promising subject for naturalisation into the English language, but no doubt the experiment will be tried sooner or later, and the 'Symphony of the Thousand,' as it is called from the number of performers, will some day be heard in England.

No criticism of Mahler could neglect to speak of his peculiar vein of naturalism, or realism. It is a defect of the ingenuous when carried to extremes, that it ceases to be selective and falls into the banality of literalism or realism. This danger Mahler has not escaped. But his naturalism is also a source of very great merit. It lies at the root of all his fascinating powers of instrumentation, and everywhere counts to him as invention. He never goes out of his way to hide anything, but if he wants a poetic suggestion, or an effect, seeks only the most direct way of expressing it. If a melody is to suggest anything in nature he asks only on what instrument it will do so most completely. From this use comes a fine sensibility to the timbre of melody itself and an exquisite individuality of melodic expression. He learns a whole gamut of nature. The *naïveté* of his religious imagination helps him to extend it. In his earlier works we find him manufacturing for himself out of the folk-song almost a language of animals and flowers, and when, as in his fourth Symphony, he transforms its exquisite fancy into the most artless realism of religious feeling, his whole scale of expression becomes gradually completed. His fifth and sixth Symphonies take on the sternness of personal tragedy, and here we find him showing a relationship with the Strauss of 'Ein Heldenleben' and 'Also sprach Zarathustra.' There is an effort to unify himself with nature, and to separate himself from ordinary levels and the mass of men. In the heroic aspects of these Symphonies he indulges a harshness of ejaculation less pleasing than perhaps anything else in his works. He signals his 'Hail and Farewell' as he ascends the lone heights, in fragments of melody made intelligible by association, and strains the instruments of the orchestra to give emphasis to his call. His imagination gains in mystery and swiftness as we pass from the 'Tragic' sixth Symphony to the 'Nature' or 'Night' Symphony, which comes seventh, and which shows, again, signs of a harmonious solution of life. But in this Symphony already there are signs also that Mahler's hold on life is slackening, and in the 'Song of the Earth' we feel its positive relinquishment. The soul of the eighth or Choral Symphony we find in Goethe's picture, from the second part of 'Faust,' of the holy mountain in which nothing shall hurt or destroy. We fear the picture, even in Mahler's Symphony, remains more a poetic than a musical one, and rather completes Mahler's philosophical view of life and art than adds anything definite to his musical achievement. We hold the broken pathos of his ninth Symphony to be musically more significant. How far the enthusiasm over the eighth Symphony at Amsterdam might be due to Mengelberg's driving power, and how far to the real, or popular merits of the work itself, it is not easy for a stranger to estimate. It is due both to Mahler and to Mengelberg that we should remember there is no longer anything tentative about the success of Mahler in Holland. The fourth Symphony has been given over forty times, the bulk of the Symphonies between twenty and thirty times, and the whole of the works quite often enough to make them well-known. The Festival wound up with a scene of much popular enthusiasm, but manifestly a great deal of this enthusiasm was due to the popularity of Mengelberg himself. He is anxious to introduce Mahler's music to England, and his understanding of the composer certainly marks him as the man. No composer need have greater justice done to his music than was done to Mahler at this Festival.

The solo work of the women singers throughout the Festival was amazingly good. Anything finer in its contrasted merit than the singing of Madame Foerstel in the naïve innocence and charming grace of the fourth Symphony (in which her precision seemed that of the composer's own spirit) and her powerful singing above the choir in the eighth Symphony, I could hardly imagine. She sang

throughout from memory, and was evidently a great enthusiast for the composer. The choir of boys was greatly applauded, and it was reckoned in accordance with Mahler's naturalism that no attempt was made to refine their style. The orchestra of a hundred and sixty performers worked every morning from nine till one, and played like an animated machine. We have no such combination of instruments in our British musical life. Mengelberg was not less than Mahler an object of enthusiasm, and his fire and directness of style make him with his untiring energy an ideal apostle of Mahler's music. Mahler's widow and daughter, and we think also a sister of the composer were present, and many famous musicians of the Continent.

The most striking feature of the chamber concerts was Arthur Schnabel's setting, for voice and pianoforte, of a poem of Richard Dehmel, which occupied thirty-five minutes in a continuous movement. The poem depicts a dream, and every chord of its exceedingly slow music seems designed to intrigue the ear harmonically. The scene was sung by the composer's wife with an expression of the most exquisite poetic pain imaginable, and was played by the composer. He is a magnificent pianist, and had just given a glorious performance of Neilsen's second Sonata for violin and pianoforte—a beautiful but not very strong work in itself. Kreutzer at the pianoforte gave also a most imposing performance in the Concerto Quintet of Chausson, and two splendidly sonorous pieces much emulous of Debussy, by a Viennese composer, Wessezchl.

THE ORGAN WORKS OF BACH

(Continued from June number, page 381)

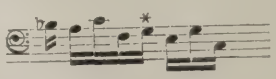
By Harvey Grace

II.—The Weimar Period *(continued)*

The Toccata and Fugue in C (IX., 137) is on the whole a less successful concert piece than those we have just been considering. It was probably one of the works with which the composer went touring. It is however a good deal more than a mere show piece, even its over-plentiful florid passages being full of character. As Parry says, 'Bach makes such passages almost sufficiently interesting to redeem a branch of art which has been more piteously discredited than any in its whole range, save and except the operatic aria.' The long single-part manual flourish with which the Toccata opens leaves the average contemporary writing of the type far behind. We do little more than tolerate such flights to-day, but we can easily imagine that by their freedom and originality, and by their success in implying a fine harmonic background, the best of Bach's examples were extremely popular when new. Opinions differ widely as to the registration of the one we are considering. As in all similar passages we must be guided by the resources at our disposal. On one point only is it possible to be definite, and that is the question of pace. We may differ in the matter of power and tone-colour, but we must surely agree that high speed and brilliance are called for. When Bach writes a bravura passage, we do him poor service by trying to make it dignified or meditative.

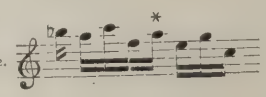
The pedal solo is one of the finest ever written, —perhaps the finest. Such things are not often perpretated to-day—fortunately—and the only modern examples worthy of a place beside this of Bach is the sweeping tune with which Franck opens his Finale in B flat, and the more obviously attractive example in Guilmant's D minor Symphony. Bach's solo covers a good deal of ground. That in itself is not a matter for praise, because we have seen how easy it was even for Bach to give the organist quite a long walk with nothing happening to make it worth while. But this solo is unconventional in several ways. Its ejaculatory opening, with repetitions that may be regarded either as emphasising a point or echoing it (and which may perhaps be registered accordingly by the addition or subtraction of a reed or some other telling stop), its rhythmical variety, and its highly organized character put it in a class by itself. Of course, like all pedal solos with any pretensions to length, it is ineffective unless played on an organ of big scale. It is a fatal weakness of the type that purely musical considerations have so little to do with it. We may play any of Bach's fugues on a small organ with one stop drawn, or on a pedal pianoforte, and enjoy it. But a pedal solo that does not set any loose window-panes rattling is a thing of naught. If it goes delicately it does nothing that cannot be managed with greater ease and effect on a manual. Before leaving this solo, we should note in bar 4 the unusual down-leaping seventh, a favourite device of Bach, but used in no other pedal solo. The effect is that of a bad shot, until the repetition reassures the ear. In bar 16, the last note of the third group should surely be A. Most editions give G, but if we look at the next section, we shall see that Bach develops a good deal of the movement from the second half of this bar, and a comparison makes it pretty certain that the note should be A. Here is the second half of bar 16:

Ex. 1.



and here is the figure as it appears in the same key at the end of the *Allegro:*

Ex. 2.

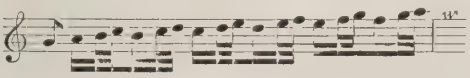


This evidence ought to settle the point.

The pedal solo leads into a fine, vigorous movement, in style unlike any of Bach's previous organ music. Here, as in the *Adagio* which

follows, we see the influence of the Italian chamber music with which Bach was now busy in his capacity as Kammermusicus at the Weimar court. Always fond of experiment, he evidently tried to adapt the concerto form to the organ by imposing its idiom and construction on the Toccata. The result is a not entirely satisfactory hybrid—a conclusion at which Bach himself probably arrived, for he made no further attempts in the same direction. This *Allegro* is the finest part of the whole work, despite its rather too frequent full closes. It has a Handelian breadth in places. A striking point in its construction is its being concerned almost equally with two subjects, the figure quoted above, and:

Ex. 3.

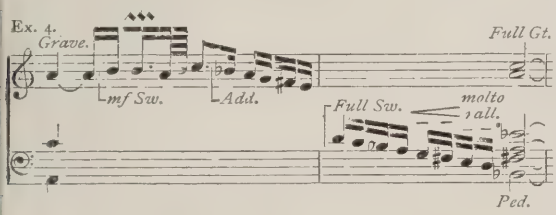


Both are drawn from the pedal solo, with excellent result on the score of continuity.

The *Adagio*, despite its charm, is perhaps a little bit out of the picture. It suggests a violin solo with cembalo accompaniment, and is altogether of a more antique cast than most of its surroundings. Some editions suggest the elimination of bars 20 and 21, on the ground that they are missing in one of the manuscripts.

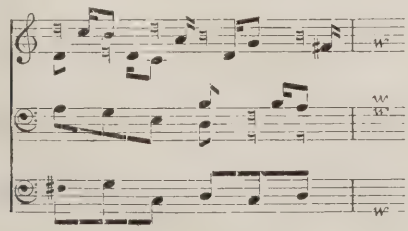
The *Grave* is a problem. Clearly Bach does not write in seven parts unless he wants plenty of tone. If we begin the passage loudly the change from the delicate ending of the *Adagio* is too abrupt, as the brief recitative is not long enough to serve as a buffer. If we begin quietly there is not room in eight bars for a well-graded *crescendo* to the full power demanded by the cadence. Most editors suggest full Swell for the two bars of recitative. Perhaps a better plan would be to begin the *Grave* with a few *mf* Swell stops, and add a good deal for the B flat, increasing the power as the scale descends, coming on to the full Great with the chord, thus:

Ex. 4.



The fugue is a good deal in the Northern style, not only as to its subject, but also in the rather fidgety writing in such passages as:

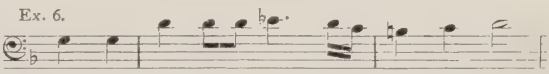
Ex. 5.



The fugue is 'singularly gay and genial,' as Parry says, but it is a long way from showing Bach at his best. It ends curiously without pedals, a fact which leads players to decide that the close must therefore be quiet. The Widor-Schweitzer edition suggests keeping up the power and holding on the pedal CC to the end. But if this is done, the lower notes of the manual part are likely to be drowned. An alternative that seems to have been overlooked is the conversion of the passage into a pedal solo, beginning with the second semiquaver (G) in bar 139—that is, two bars from the end—playing the chord full organ and (dare I suggest it?) making it into a good double handful of notes.

Fortunately Bach's interest in Italian music did not stop at the fiddlers. He looked farther back, to the Italy that was the earliest home of organ music. We shall see later how much his finest fugues owe to his study of this school. As a beginning we find him writing the Canzona in D minor (ii. 34). The Canzona was a favourite form with the early Italian organists. It may be regarded as a keyboard madrigal, generally in two movements, with the theme of the first movement changed and made to do duty as a basis for the second. Bach not only adopted the form: he even went to Frescobaldi for the subject. He possessed a copy of the old composer's 'Fiori musicali' (inscribed with his own hand 'J. S. Bach, 1714'), on page 77 of which the theme appears in this form:

Ex. 6.



Pirro points out that the chromatic counter-subject is to be found on page 38 of the same book, but as almost every composer of the time made liberal use of the same series of notes we need attach no importance to the fact. As usual John Sebastian improves on his model. Nothing that we know of Frescobaldi is so well worth playing to-day as this austerely beautiful piece of Bach.

Spitta considers that the almost equally fine Alla Breve in D (II., 26) is due to Italian influence. It is a closely-knit fugue of the type the early Southern composers called *ricercare*, and is splendidly effective played on fine diapasons.

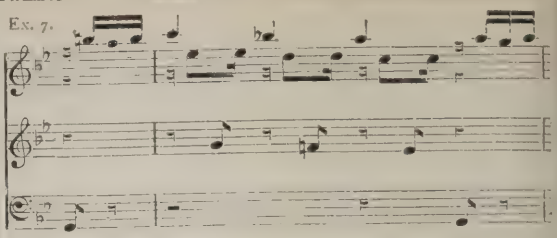
Two other works which owe their origin to Italy are the excellent fugue in B minor (III., 60) and the long double fugue in C minor (X., 230). The former is on a subject by Corelli. The Italian said all he had to say in thirty-nine bars; Bach found matter enough for over a hundred. There are some delightful points in this work, *e.g.*, the way the subject soars out in bar 38, after the low two-part writing for left hand and pedal, and the very close and effective *stretto* towards the end.

The C minor fugue is on a subject of Legrenzi, and must be written down as a failure. It contains

so many full closes that we never seem to get anywhere. To make matters worse, it is cast in a form that rarely avoids being tedious—a fugue on two subjects announced separately, fully developed, and then combined. One of the chief requirements of a fugue is that the interest should be cumulative. In a double fugue of this type we are pulled up for the delivery and exposition of the second theme at a time when the excitement ought to be increasing, and a further decline in interest is risked when a third section is started by the combination of the two subjects. Good and effective fugues have been written on this model, but very few, and this Bach specimen is not one of them. Even the faithful Spitta feels that all is not as it should be. He says, 'A striking feature is the constant recurrence of a full close before each entrance of the theme, by which it acquires a somewhat fragmentary and shortbreathed character.' However, he concludes his criticism by saying 'Here we have a full and mighty organism, whose abundant beauty far outweighs the deficiencies we have mentioned.' Most of us will be of opinion that the scale falls heavily on the other side.

Perhaps the last Prelude and Fugue Bach wrote before coming under this Italian influence was one in G minor (VIII., 120), an admirable work which deserves far more frequent performance than it gets. Throughout it is in the Northern manner, but far superior to any similar work by members of that school, and easily the best bit of fugal writing of Bach we have so far met. The Prelude opens in the broken chord style which composers had long since found useful as a means of imparting interest to very simple thematic material. This example is far more expressive than such passages were wont to be, and has a novel feature in the hint of the fugue subject. It is so tentative that we wonder if it is a mere coincidence. Perhaps Bach wrote the fugue first, and prefaced its performance one day with an improvisation which he afterwards wrote down. The movement has an impromptu character, and we can easily figure Bach beginning to extemporise with the fugue at the back of his mind, and quite naturally bringing in a reference to its opening phrase. The long sequential passage beginning in bar 19 seems to call for the use of alternate manuals. Played on one keyboard it sounds mechanical after the harmonic novelty has worn off. Many players use a quiet Great and Swell, changing at each bar. I suggest that the Choir be called on as well. With three quiet uncoupled manuals the effect is delightful. The contrasts in tone should not be violent; the sections should almost melt into one another. If we begin with the Swell at bar 19, we arrive at bar 31 with that manual, which we may well increase to full, dropping on to the Great *f* (now coupled to Swell) at bar 32. The close should be worked up to full organ. Apart from its poetic and expressive character as a whole, the movement contains some interesting foretastes of the mature Bach. Note for example the consecutive six-fours in bar 6:

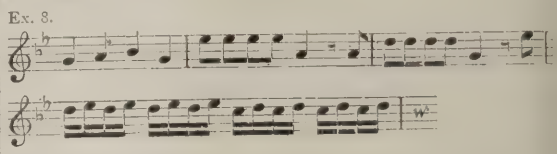
Ex. 7.



We shall frequently find him showing his fondness for this kind of progression—his last work, written on his death-bed, ends with a string of second inversions.

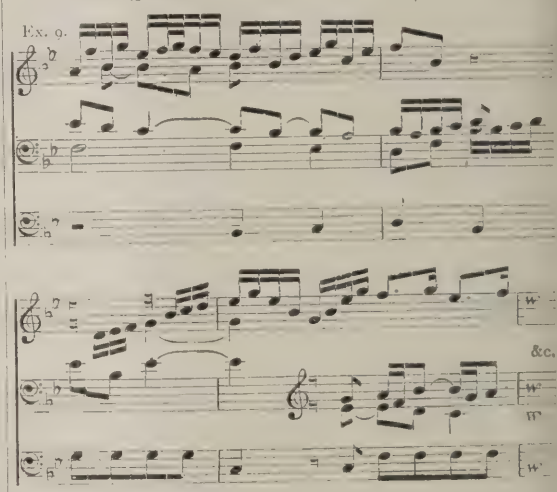
The subject of the fugue:

Ex. 8.



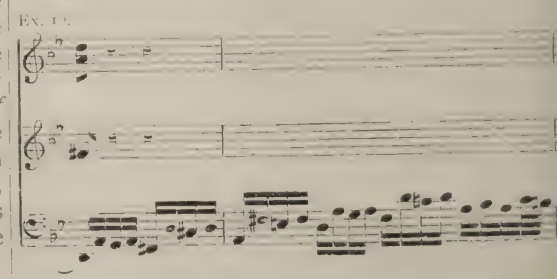
is very Buxtehudian, with its repeated notes and zigzagging close. Its working throughout shows great variety and resource. There is no more than a suggestion of a regular counter-subject, and even that is soon dropped. Each entry gives us delightfully fresh and spontaneous treatment. Nothing could be more buoyantly tuneful than the counterpoint over the subject in the pedal, commencing thus:

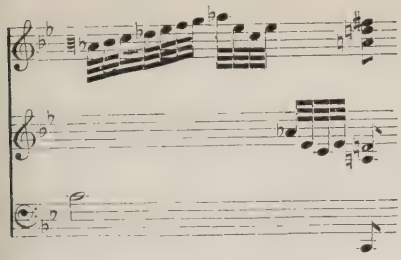
Ex. 9.



The whole fugue is full of this happy youthful spirit. Bright and clear registration is called for, power being reserved for the final section, beginning with the pedal entry in the tonic. There is a fine stroke following on the close in D:

Ex. 10.





The Best-Hull edition suggests a flat for the last A in the pedal solo. Why? The whole of the solo is simply the dominant chord with the seventh added at the end. Anticipation of the Neapolitan sixth would badly blunt the point of the progression. Surprises of this kind should be emphasised, not toned down. Nor is there much to be said in favour of the German Bach Society's suggestion that we should omit the second half of bar 51 and the first half of bar 52, in order to avoid the reiterated cadence. There seems to be no doubt about the genuineness of the passage, so we must take it as it stands. Moreover, the effect is by no means bad, owing to the second of the cadences being used as a semiquaver take-off for the ensuing episode. It is odd, by the way, that Parry seems to have forgotten to mention this excellent fugue—one which we may imagine appealed very much to him.

(To be continued.)

THE DEROGATION OF THE LAUREL

Aux myrtes de l'amour, le laurier de la gloire.—HEREDIA

It is perhaps only natural that the myrtle should long ago have been superseded as the Emblem of Love. This choice of the ancients has not been approved by the modern world. The sober evergreen lacks the appropriateness, we feel, that is expressed by some more ephemeral vegetable form, and the sensuous and fast-fading rose is our choice. But need our rejection of the myrtle have entailed the present-day derogation of the laurel too? For that reverend emblem of the holiness of poetry and music, the crowning reward of loftiest bards of old, has come down in the world. What passion against the past possesses us thus to depreciate an image dear to no negligible ages?

Laurels are cheap to-day, and when a total stranger, a mere youth, is presented in a London concert-room with the symbolic wreath—he need only have been playing his instrument for ten minutes or so—no one perceives an impropriety, for the derogation of the laurel has long been coming. An audience at Queen's Hall the other day saw nothing excessive in such an effusion of homage. In the excitement stirred by exceptional harmonics and double-stopping few no doubt withheld for a moment the applauding hand to think, say, of Petrarch, and how that sweetest of singers—as, in his day, among scholars the chief,—waited forty years before, in the Capitol, the laurel was bestowed on him at the hands of a senator of Rome.

But who are the laureates of our day? The laurel is now a tribute to be showered on our entertainers—on fiddlers and operatic tenors and the athletic lads who dance in modern ballets. The laurel to-day is little more than a joke, as indeed Monsieur de Pachmann, humorist and pianist, took it one day when, on being offered at a concert the tribute of a wreath, he donned it in the manner of a horse-collar, with a grin. Another absurd occasion saw the Russian barytone Shaliapin, when at Drury Lane, importuned with a mass of laurels and ribbons at least six feet high—at the end of the first Act in which he had not had to sing a note.

Clearly the best thing is for the laurels of glory to join the myrtles of love in one oblivion; for, the laurel having been rendered ridiculous, there is no value or use in the leaves of this shrub. The young women of the stage to-day are reported as preferring chocolates from their admirers rather than the time-honoured bouquet. So the heroes of recital, ballet, or operatic stage may shortly be hinting at a sensible preference for homage in the form of cigarettes instead of in laurel leaves. Petrarch these hundreds of years has been at rest.

R. C.

Interludes

BY 'FESTE'

You may persuade a busman to spend his holiday otherwise than by riding round on a mate's bus, but only blinkers will prevent him from looking about with a busman's eye. Wherever he goes his main interest in the streets will be professional—the local methods of regulating the traffic ('You ought to see 'em handle it at the "Elephant and Castle"!'); an awkward corner ('Nothing to a nasty one I know off the Fulham Road!'); a damaging comparison between the tram and the bus, and so forth. Similarly, a musician may determine on a musicless holiday, only to find his ears and brain making the most of any kind of organized noise that comes his way. I have come to this little town on the East coast partly because its attractions do not include a band or concert party. A good many very tired horses of battle have thus been dodged, but in their absence some trifling musical experiences have become absurdly engrossing, and have gone only too far towards filling the gap. I have escaped the fire, but have got no farther than the frying-pan. At present the interest is provided by the far-reaching sonorities of the organ attached to a steam roundabout at our annual four days' fair. Familiarity does not always breed contempt. After three days I am finding this very efficient piece of machinery more than tolerable, and am now able to listen at short range with a good deal of interest and some pleasure. For one thing I have to thank the engine for making me acquainted with the whole

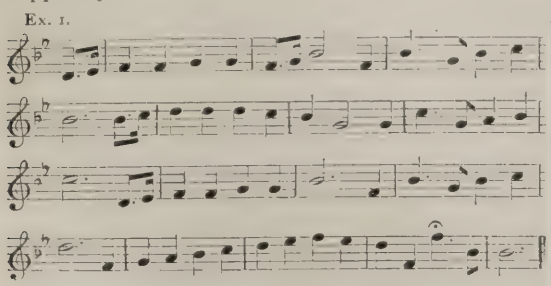
of 'There's a long, long trail.' Have *you* so far heard any more than the refrain? Until a few hours ago a request to hum the melody of the verse would have found me stumped and silent.

What a lot of nonsense is talked about the vogue of such songs! We are told that they are the genuine songs of the people, that they take the place once filled by folk-song, that their melodies are the fruit of a kind of inspiration rarely, if ever, vouchsafed to the trained and serious musician, that &c., &c., &c. This last remark is sometimes made by people who know, or should know, that the composition of a good tune is almost as much a matter of skill, judgment, and training as its harmonization, or its development into a lengthy movement. How ill-equipped the composers of these songs usually are is shown by the fact that the whole of their slender powers of invention have to be focussed on the chorus. A glance through any of the comic song 'Annuals' or at the specimens published in some of our Sunday papers, will show that the words and music of the verse generally touch the bedrock of banality. If the situation is saved—which happens about once in fifty cases—it is by some belated touch of life in the chorus. This chorus is straightway sung at thousands of people weekly in the variety theatres, played at millions by piano-organs (and in some cases by restaurant orchestras and military bands), and boomed and puffed and thrust down the public throat until a few thousands of us find ourselves involuntarily humming or whistling it. This is the final seal of success.

We are then told that this is what the public like, and that our recognised composers can't write such tunes. Can't they? Say rather that they won't.

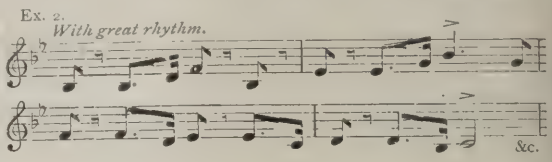
Anybody with even a little power of thematic invention could, after running through a collection of 'great popular successes' and 'winners,' turn out a sample above the average. This examination of specimens is important, because such songs have to be reminiscent in order to ensure their being quickly caught up. Usually they copy one another; sometimes they 'convey' phrases from folk-song or even classical sources. The closeness with which they follow their model is often amusing. Here is a good example, quoted in the *Musical Times* of December, 1915, when we were all obsessed with 'It's a long, long way to Tipperary':

Ex. 1.



This was what the publisher called the 'haunting yet sympathetic refrain' of a song which he optimistically told us was 'destined to become firmly implanted in the hearts of all true Britishers.' As will be seen the composer had done his best to insure this by making considerable use of a refrain that had already taken root in those hearts, though as the *Musical Times* charitably suggested the similarity may have been merely an example of the long, long arm of coincidence. As an example of borrowing from classical composers, perhaps some of you recollect a song very popular a few years ago called 'Redwing,' the melody of which was almost identical with Schumann's 'Merry Peasant.' And the same little piece seems to have been called on very appropiately by the composer of a recently published fox-trot called 'The Farmer's Wedding.' Here are the opening bars:

Ex. 2.



As this section opens with four bars of Mendelssohn's 'Wedding March' and closes with a phrase from the 'Helston Furry Dance' it is a compilation rather than a composition. However, the compiler is pleased, for the advertisement tells us that 'Mr. —— says, "This I regard as the best piece I have yet done."' And the publisher—another optimist—adds: 'It will be hummed and whistled by every boy in the streets before long; it is the most insistent melody we have had for many a long day.' As we see, its component parts were insistent melodies long before any of us were born.

It frequently takes almost as many hands to turn out a comic song as it does to compound a revue. A hits on a tune, plays it (with one finger) to B, who takes it down and adds reputed harmony, C fits it with words (frequently calling on D for assistance), and E scores it. Often it is painfully evident that the tune of the chorus was written first, the composer working back to the verse, and sticking badly over the job.

It is to be hoped that some day one of our comic lions or lionesses will boldly take the words of a new song to a leading composer and say, 'A good tune and a rousing chorus, please, in return for a cheque and a royalty worth more than you have ever received from all your orchestral and chamber music put together.' Will there be 'anything doing?' Not till we get rid of our snobbishness. It has had some hard knocks since Hambourg and other soloists have taken to performing at the Coliseum, and have proved that such appearances involve no loss of prestige.

Is the position of Arnold Bax as a composer affected unfavourably by the fact of his having recently written the music for a humorous play at the same variety theatre? On the contrary,

his reputation is enhanced. It is worth while noting that a few years ago a commission of this kind would have been given to a tenth-rate composer who had happened to hit the public taste with some musical comedy or revue jingle. Fortunately the choice of composer in this case was left in the hands of Mr. Edwin Evans, who courageously handed the book to one known to the public only as a writer of very modern chamber music—which is another way of saying that he was unknown to all but a handful. As we know, Mr. Bax played up by turning out a score with which both critics and public were delighted.

The fact is, a composer worthy the name ought to be able to answer practically any call, so far as the smaller forms of occasional music are concerned, just as a good journalist is ready to write at least acceptably on almost any subject of general interest. It is time we got rid of the old high-horse idea that good music cannot be written to order. But is the idea so old? Bach, Beethoven, Handel, and practically all the big men of the past were as delighted to receive an order for a new work as a tailor is to measure you for a new suit. Sometimes these 'to order' works turned out to be masterpieces. At the worst they answered their purpose, and good or bad they boiled the pot. Relieved from anxiety on this latter score, the composer was able to write to please himself—often pleasing nobody else. It is doubtful, indeed, if he reached a higher average level when a free agent than when composing for a customer. So much for the absurdity of using the term 'potboiler' as a term of reproach. Deduct the 'potboilers' from the not too long list of admitted masterpieces, and we can write the rest on a half sheet of notepaper, and still leave space for those over which —— and —— are busy.

Here is another proof that the unlikeliest of composers is able to express himself in popular idiom when he chooses to do so. We can imagine a rag-time enthusiast saying, 'Only a handful of American and English music-hall composers have the knack of writing this sort of thing. Your serious composers have no idea of tune and snappy rhythm. What kind of a show would Debussy make if asked to write a cake-walk?'

And there seemed to be something in the question until Debussy actually did produce a cake-walk—one so good that if it had been written by a recognized purveyor of cake-walks, and banged out at a hundred music-halls on both sides of the Atlantic, would have been among the 'winners' on sale in Charing Cross Road. But as it happened to be one of a set of pianoforte pieces, expensive to buy and not easy to play, its public performances are confined to about three a year at a West-End concert-hall.

'Potboiler' is not the only word that needs reconsidering. 'Popularity' has come to mean nothing more than the vogue of to-day. For example, we are told that 'A long, long trail' is more popular than any work by a great composer. Is it? The answer is a simple matter of arithmetic. Let us grant that millions have sung, hummed, whistled, or delivered themselves of the song in some way—not forgetting, however, that a very large proportion of these millions never knew more of it than the chorus, and sometimes not even the words of that. On the other hand, how many millions in all civilized quarters of the globe have enjoyed hundreds of works or extracts by Bach, Handel, Beethoven, Wagner, &c.? Cast your mind forward a half century and imagine how many millions more will go on enjoying them. Where will the 'Long, long trail' be in 1970? A man will have to follow a very long, long trail before he will find a copy. Here and there he may come across an old man able to recall the tune, and will persuade the ancient to champ his toothless gums and pipe it out. The singer will of course add a lament over the decay of song-writing: 'They don't write chunes like this nowadays. Thank you, sir; I don't mind if I do.'

The really popular composers are the classical ones, plus the most esteemed of the lesser lights. Sometimes they can beat the merely fashionable tenth-raters at their own game. Thus no ragtime success has ever had a greater vogue than Rachmaninoff's C sharp minor Prelude, Mackenzie's Benedictus, Raff's Cavatina, Chopin's Nocturne in E flat, Elgar's 'Salut d'Amour' and 'Land of Hope and Glory,' the Bach-Gounod Meditation, Brahms's Hungarian Dances, Rubinstein's Melody in F—it would be easy to fill a column with a list of such works.

All this time the organ at the fair has been doing its duty, and a sudden stoppage reminds me that I have got right away from my subject—the marvellous advance in the mechanical production of music. The combination of the busman's ear and a wandering, holidayish frame of mind have been too much for me. I can now do no more than point out that the advance has not been confined to the gramophone and pianola. There has been progress even in the fair-field. The organ across the way has none of the old blatancy and shrillness. Its brass tone is smooth and rich, its high wood-wind not piercing, and it has a splendid fat bass. A deficiency of 8-ft. tone and an overdose of 16-ft. give such gravity to its lightest numbers that even a jazz becomes almost ecclesiastical. Indeed, it is far more fit to deliver the songs of Zion than a good many Church organs you and I have sat under. Who would have imagined twenty years ago that we should ever take our pennorths, or rather our two-pennorths—for even the penny has lost its old magic in these days of high prices—of Gallopin' 'Orses to a *religioso* accompaniment? . . . It is beginning again. Close your ears to the crash and thud of falling cocoanuts, and listen. . . . Are we at a fair or At a Solemn Musick?

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. Grattan Flood

X.—Robert Cowper, Mus. D.

The name of Robert Cowper (also written Couper, Coper, and Cooper) is well-known as a composer of the first decade of the 16th century; but beyond the fact of his having graduated Doctor of Music at Cambridge in 1502, and mention of his name by Morley, very little else has hitherto been available as to his biography. The British Museum possesses several of his Masses and Motets, as well as two Madrigals for three voices, 'I have been a foster' and 'Farewell, my joy'; while Wynkin de Worde's printed Song-Book of 1530 has three items by him, namely, 'In youth, in age,' 'So great unkindness,' and 'Ut, re, mi,' each for three voices. A song of his, 'Petyously constrayned am I,' is in the Brit. Mus. Royal MSS., App. 58, and a Round or Catch, 'Alone I live,' was published by the Plain-Song and Mediæval Music Society in 1896.

Robert Cowper was born about the year 1474, and on November 16, 1498, was presented by the Crown to 'the free Chapel of Snodhill (Co. Hereford), in the diocese of Hereford, vacant by the surrender of Robert Fayrefax, one of the Gentlemen of the King's Chapel, resigned,' as is recorded on the Patent Rolls. From this it would appear that Cowper, if not attached to the Court of Henry VII., was *persona grata* in courtly circles.

In 1502 Robert Cowper graduated Mus. D. at Cambridge University. The entry on the Cambridge Register reads as follows*: '1502. Item, conceditur magistro Roberto Cowper ut studium quinque annorum cum practica totidem annorum citra introitum suum in eadem sufficiat sibi ad incipiendum in Musica.' (Cambrige Grace Book, Gamma, p. 3*a*.)

Previous writers have absolutely no details of Cowper after the year 1502, but it is certain that he retained the Chaplaincy of Snodhill from 1498 to 1514. This we know from the Patent Rolls, inasmuch as on November 4, 1514, Robert Geffreys was presented to 'the free chapel of Snodhill in the room of Robert Cowper resigned' (Calendar of Patent Rolls).

In 1515 Dr. Cowper's elder brother, William Cowper, was presented to the Deanery of Bridgenorth. An entry under date of January, 1516, reveals this clerical Doctor of Music as the composer of 'an anthem of defuse musicke.' Three months later, on April 21, he was appointed Rector of East Horsley, in Surrey, 'in the Deanery of Croydon.' A few weeks afterwards, on May 13, he resigned this preferment in favour of a more lucrative one, namely, the Rectory of Latchington, Essex, with an annexed chapelry.—(Baker MSS. in Camb. Univ. Library, xli., 219.)

His Madrigal of 'I have been a foster' was probably sung in the play presented by Cornish at Windsor on June 15, 1522, in which a keeper, three foresters, and four hunters took part, as well as six Children of the Chapel Royal.

On June 5, 1525, William Cowper, Dean of Bridgenorth, wrote to Cromwell, recommending his brother Robert for further preferment. In the letter, which is calendared in the 'Calendar of Letters and Papers of Henry VIII.,' the Dean urges Cromwell to procure another benefice for 'his brother Sir Robert who is well disposed and virtuous, and a good *quereman*.'

In the Inventory of the 'Pryke Song' books belonging to King's College, Cambridge, in 1529, we find an entry of '4 smaller books covered with leather having Cornysh's and Coper's Masses,' evidently indicating that Cowper had composed Masses.

It would appear that Dr. Cowper was a friend of Nicholas Ludford, the composer, whose memoir I hope very soon to present in the present series. As for the further career of Cowper himself, I can find no trace after the year 1530, and I presume he died about that time, when he would have been a sexagenarian. His creative period was between the years 1495 and 1526, and his best work is regarded as quite equal to that of John Taverner or of Redford. He must not be confounded with a later namesake, John Cooper or Cowper, who Italianised his name as Coperario in 1598, and who died in 1627.

* This is quoted by Mr. C. F. Abdy Williams in his admirable little book on 'Musical Degrees.'

THE IDEAS OF M. VINCENT D'INDY

By C. Saint-Saëns, de l'Institut

(Authorised translation by Fred Rothwell)

(Continued from June number, page 387.)

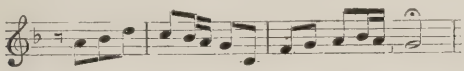
IV.

There is not the faintest indication of nuance or of variation of pace in the music of the ancient clavecinists. Probably the movements were less contrasted than they are nowadays, and the speed might have been left to the whim of the executant, except in those extreme cases in which it was indicated. Nuances were not practicable on the clavecin, where *forte* and *piano* were alone possible, because of the different registers with which large instruments were provided. It was Czerny, I imagine, who, when publishing for the pianoforte the clavecin works of Sebastian Bach, enriched them with numerous indications of movements and nuances of tied and detached notes. The work was carried through in the most arbitrary fashion. Only at a considerably later date, when the numerous cantatas of Bach were rescued from oblivion, was it possible, by comparing them with clavecin pieces, to discover by similitude of form what feelings these latter were capable of expressing. It was then ascertained that Czerny had frequently erred, but he had created a school, and his influence had long been felt; perhaps it continues even up to the present time.

With the appearance of the pianoforte, which allowed of nuances, music has become more coloured. Composers have largely increased the number of their indications or signs. Moreover, as the divergence has become wider between slow movements and lively movements, indications of pace have become necessary. Those of tied and detached notes have also become more frequent.

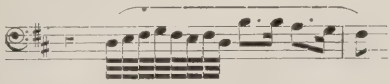
Judging by the method of playing adopted by certain elderly persons whom I heard when I was young, I am inclined to believe that, at one period, abuse was made of the detached note, and that this abuse found its reaction in the system of the perpetual *legato*. This system, probably introduced by Kalkbrenner, had met with ill-omened success in

France. According to Kalkbrenner, everything was to be tied; this was a principle, it was not even necessary to indicate it. In his pianoforte arrangement of Beethoven's Symphonies he writes the theme of the Pastoral Symphony as follows:



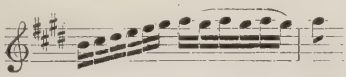
depriving it of its articulation, and, at the same time of its distinctive character.

The most celebrated professors of the pianoforte, carried away by the force of example, have adopted this method, and have published editions of all the classics which have been subjected to this deplorable system. Quite recently a new edition of the 'Clavecin bien tempéré' presents the theme of the Fugue in D major in the first book as follows:



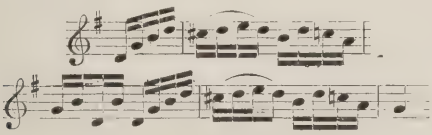
thus diminishing the strong and rhythmic character of the last two beats in the bar. And yet it is easy to point out the error in such a system.

When Mozart, in one of his Concertos, after writing the following passage for the flute:



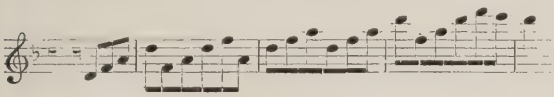
which shows that the second group of notes alone must be tied, reproduces the passage in the pianoforte part *with the same indication*, it is quite evident that his intention is being violated if a large tie is carried over the whole bar.

When Beethoven, in a Sonata for pianoforte and violin, gives the violin this figured passage:



the very writing of the passage shows that where there is no tie a different stroke of the bow is needed for each note, and when the same passage appears in the pianoforte part *with the same indication*, this is certainly done in order that the latter may reproduce, as far as possible, the effect of the violin.

When Beethoven, in the Sonata for Pianoforte, Op. 79, writes:



with the indication *leggieramente*, and then puts ties over the following passage, it is clear that this denotes a different execution in the two passages, and that the former must be understood to be *non legato*. The author's thought and intention are consequently distorted or misrepresented when ties are scattered about promiscuously.

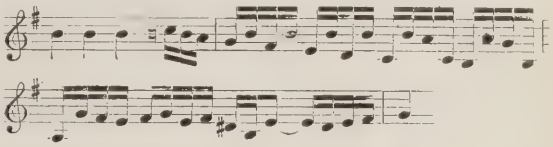
This *non legato* is not the same as a detached note. It is produced by a clearness of articulation and a lightness of touch which enable one to 'put air between the notes,' as Liszt said.

When the firm of Breitkopf conceived the idea of publishing a complete collection of Mozart's works, in their desire to make it as perfect as possible they issued an appeal to all who might possess manuscripts of the great composer's, with the object of producing a *ne varietur* edition. Unfortunately they entrusted the revision of the Pianoforte Concertos to Reinecke, who, instead of aiming at purity of text alone, thought of nothing but treating these wonderful Concertos in the fashion of the day. Consequently we find everywhere such indications as *legato*, *molto legato*, *sempre legato*, frequently running counter to the purpose of the author himself. He did even worse than this; but to enter upon such a subject would carry us beyond our present limits.

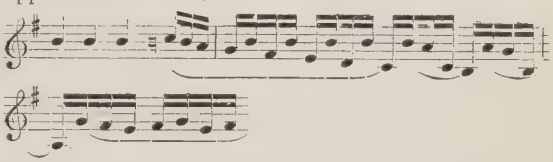
Germany, alas, was destined to go even farther in distorting his masterpieces!

One day, Westphal came along with his strange invention for applying to the execution of modern music the principles of Greek scansion. This idea, for some reason I do not understand, has had a great vogue, and at the same time done a vast amount of mischief.

An already ancient edition of the celebrated Fugue for clavecin in E minor, by Handel, the theme of which is:

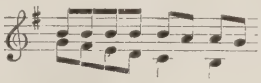


appears as follows:



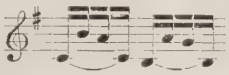
When the fugue develops and becomes complicated, this accentuation makes it impossible of execution.

Is it not evident that the genesis of the second bar is nothing else than the breaking-up of the figure:



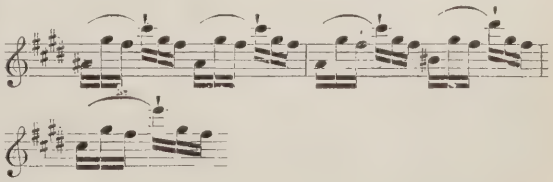
and that consequently the last three notes of the third and fourth beats belong to the group of four notes of which they form part, and not to the following group?

If, therefore, ties were to be introduced—though they are quite useless—they ought to have been given thus:

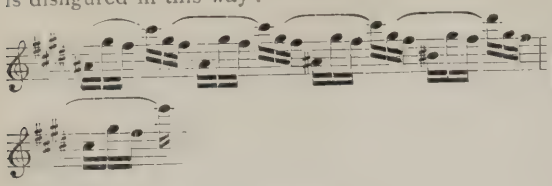


and not in the manner stated.

In the Peters edition a passage from Chopin (first Concerto, *Finale*) which the author has indicated thus:



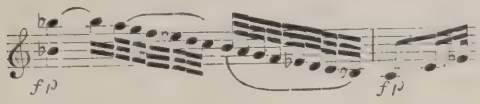
is disfigured in this way :



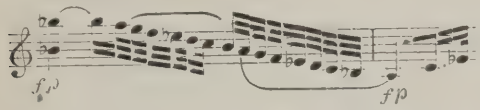
and so robbed of all its elegance.

If, however, we would see to what degree of folly the Westphalian system is capable of leading us, we must consult the 'Analyse thématique, rythmique, et métrique des Symphonies de Beethoven,' made by a Belgian and published at Brussels, with a eulogistic preface by Combarieu. At almost every note we find Beethoven put to school and improved upon !

What he writes thus :



is transformed in this way :



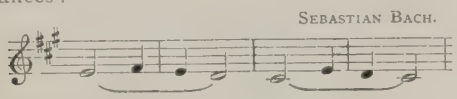
and everything else is dealt with in the same fashion.

How comes it that M. D'Indy, attentive as he is to the slightest details, did not more successfully resist the contagion of bad example ?

He protests quite rightly against the superfluous indications, notably the *rallentando* inflicted on the old masters in modern editions ; and yet he himself, in the first part of his book, cites a fragment of Sebastian Bach containing a *rallentando* which the author has not indicated. A strange contradiction !

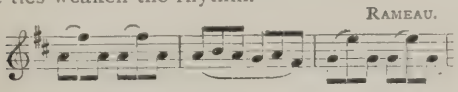
In the musical quotations from this second book of the 'Course' we find hypothetical indications, arbitrary ties in which the influence of the Westphalian ideas too frequently makes itself felt. Here are a few instances :

SEBASTIAN BACH.



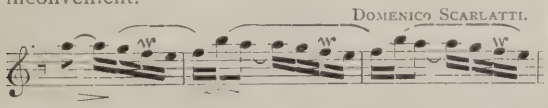
The ties weaken the rhythm.

RAMEAU.



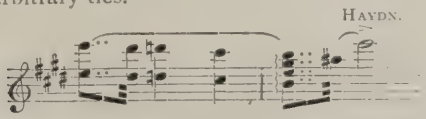
No explanation is given of these two notes tied on to the three, making the playing of the passage inconvenient.

DOMENICO SCARLATTI.

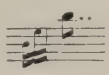


Here are two nuances impossible on the clavecin, and arbitrary ties.

HAYDN.

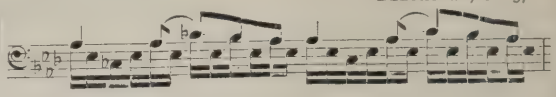


In the original text the chord in the second bar is noted thus :

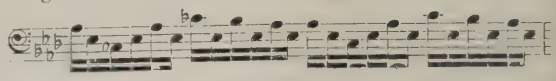


Nor is there any reason whatever for tying it on to the preceding bar.

BEETHOVEN, OP. 57.

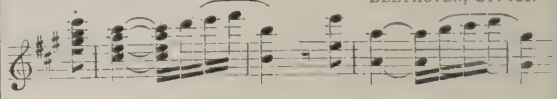


Original text :



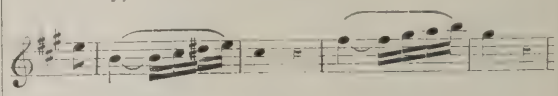
The tie between A and C changes the character of the passage.

BEETHOVEN, OP. 101.

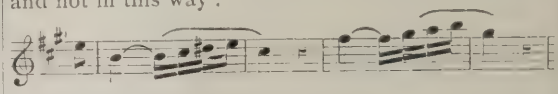


In the author's text there is no tie at all, and this one, culminating in an octave in a passage of considerable power, makes the passage impossible of execution.

Later on the author, reproducing the same idea in the melody, writes it as follows :

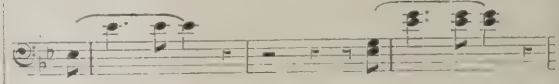


and not in this way :

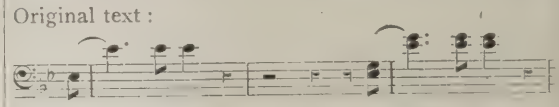


as the new principles would have it.

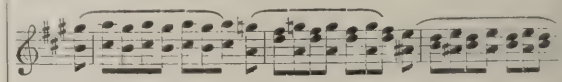
BEETHOVEN, OP. 106.



Original text :



The Westphalian aberrations—of which the examples taken from a Fugue of Handel and a Symphony of Beethoven give a sufficiently clear idea—spring from one initial error, which consists in regarding musical figures in themselves, without taking into account the harmony, expressed or understood, which gives them their meaning. Down to the time of Westphal, all the masters had instinctively been aware of this ; it had guided them in their indications. All the notes that form part of one and the same chord should, *on principle*, form part of the same group. This is a general rule to which there are many exceptions. Just as the musician has the privilege of writing *syncopations*, he has also that of infringing the above-mentioned rule. A charming example of this may be found in the *Gradus ad Parnassum* of Clementi :



We have no right, however, to turn the exception into the rule, and inflict it on authors against their will.

Now that this long digression is ended, we may return to the study of the 'Course of Musical Composition.'

(To be continued.)

THE SECULAR MUSIC OF ANCIENT EGYPT

By JEFFREY PULVER

(Concluded from June number, page 410.)

The second period of Egyptian art falls in the reigns of the kings of the Eleventh and Twelfth Dynasties ('The Middle Empire')—an art which was developed directly out of that of the 'Ancient Empire' (Budge). King Mentuhotep III. (the ninth of the Eleventh Dynasty) was a great patron of the arts, and a very fine song—the celebrated 'Song of the Harper'—on the walls of the palace of Antef, belongs to this period. The Twelfth and Thirteenth Dynasties literally abound in evidence of musical activity. These Theban Dynasties, rightly called the 'Golden Age' of Egypt, provide us with works that are perfectly astounding in their excellence; yet, according to Arthur Evans's discoveries, the *most primitive* culture of Greece, as exhibited in the 'Island Graves,' was more or less contemporaneous with the period of the Twelfth Egyptian Dynasty. Instruments of music are common, not only in pictorial representation, but in actual tangible remains. Under king Amenemhat III., in particular, the country enjoyed an art and a prosperity difficult to realise to-day. But Amenemhat III. was probably one of the greatest kings who ever sat upon the throne of Egypt (B.C. *c.* 2300). It is interesting to note in passing that under the Middle Empire, as well as in the Ancient, it is generally men who performed, the women usually dancing or keeping time.

There can be no doubt that much Asiatic influence was brought to bear upon the Egyptian art of these reigns, and it is very probable that several foreign instruments and methods were imported. Under Usertsen II. a number of Semitic immigrants arrived, bearing their own musical traditions with them These Beni-Hassan strangers came in B.C. 2366, and settled, some authorities seeing in them the family of Jacob. If this be so, then we can see more easily how one nation of antiquity influenced another (see also my article 'Israel's Music-Lesson in Egypt,' *Musical Times*, July, 1915). Still more foreign invasions, both peaceful and otherwise, took place from the Thirteenth to the Seventeenth Dynasties, and much confusion prevails in the chronology. But the outstanding feature was the almost unopposed entry of the Hyksos, and the entire change they wrought in the trend of Egyptian thought, though these shepherd kings ended by themselves adopting Egyptian civilisation. For a more detailed account of this period I must again refer the reader to the *Musical Times* article mentioned above. The growing power of Southern Egypt eventually expelled the Hyksos, and the Seventeenth Dynasty was, as Budge thinks, most probably 'the direct descendant of the Thirteenth.' Such being the case, we are not surprised again to find in the catacombs of El-Amarna pictorial representations of true Egyptian music. Thus we see the departed master of the house with his wife listening to two singers accompanied by harps and flutes, while a girl beats time with the native clappers.

The art which was restored in the Seventeenth Dynasty came to its highest development in the Eighteenth; and during the reign of this house, Egyptian music rose to a height of excellence that is hardly credible. Aahmes, the first of the Dynasty, was a man of powerful mentality, and under his firm rule the country was soon assured a period of prosperity His great achievement was the war by which he dislodged the Hyksos from their last strongholds and established the independence of Egypt; and by the time the third king of the Dynasty (Tahut-mes or Thothmes II.) ascended the throne, the Nile valley was a model for the world in art. Some of the outstanding principles of Greek art were first developed there, and the Greeks themselves did not hesitate to look upon Egypt as one of the chief sources of our European civilization. Luxurious living and feasting were common, and every occasion was honoured by and with music on a sumptuous scale. During meals, female singers and nefer-players, or a chorus of men, accompanied on harps, or quartets and quintets of various instruments, performed. Wilkinson says that 'when hired to attend at a party, the musicians either stood in the centre or at one side of the festive chamber, and some sat cross-legged on the ground,' and gives (Plate XI.) an illustration, from a Theban tomb, of such a concert-party. Thothmes III., after his campaign against Megiddo, where the enemy attacked 'with much music' (Lepsius iii. 31*b*, line 62), settled down to a reign of peace, during which wealth and luxury were seen on every hand. But besides being the chief attraction at banquets, music was also used as a relaxation and as a consoling agent. Thus we see an interesting picture on the tomb of Rekh-mà-Rā at Kûrna, showing this eminent official in the act of listening to singing and to a performance on instruments. Later in the Dynasty, the number of musical instruments increases; under Akhen-aten (Amen-hotep IV.) we actually find a Theban school of music and dancing. Lepsius reproduces the illustration, and Petrie ('History of Egypt,' ii. 222) gives a reduced sketch of it. And such an Academy of Music existed, approximately, fourteen centuries before the Christian era opened. The date of Thothmes III. is completely fixed by astronomical calculation at March 20, B.C. 1503, to February 14, B.C. 1449.

The Eighteenth Dynasty presents a great change in Egyptian music; and, as far as the remains go, the change seems to have been for the better. A larger number of instruments are found, and they exhibit new design, sizes, and methods. The influence of Asia, at this time, was very strong, and the cult of music extended to women as well as men. The conquests of Thothmes III. in Western Asia brought Asiatic fashions into the Egyptian Court. Moreover, the wife of Amen-hotep III. and the mother of Akhen-aten was Syrian, and much of the new trend can be traced to her influence. Queen Kirgipa entered Egypt accompanied by three hundred and seventeen women attendants, and with such an entourage, the spread of Syrian customs must have been rather rapid at Court ('Zeitschrift für Aegyptische Sprache,' xviii. 82). A letter (No. XII) from Dushratta, king of Mitanni, to Akhen-aten, mentions instruments. And the influence that Syria exercised upon the Egypt of the time of Thothmes III. must have been as good as it was powerful, for the state of civilization in Syria at that period was quite equal, if not superior, to that of Egypt itself. As Petrie says (History, ii. 146), there was technical work there 'which could teach them rather than be taught.' Nor can there be any doubt that among the captives taken from Megiddo back to Egypt must have been a large number of skilled craftsmen. In fact, the Annals state as much. But luxury and ease soon had their usual

results, and the power of Egypt at home and abroad crumbled away gradually as the last of the Dynasty ruled.

It cannot be said that the Ramesside Dynasty (the Nineteenth) did much further to develop the art of music in Egypt. Still, the science had obtained too great a hold on the people to fall away. The instruments continued to increase in size, and presumably in tonal power. A very interesting specimen of the harp from the Temple of Abydos (Pl. XX., fig. 3, Egypt. Research Account, 1902. Caulfield) dating from the time of Seti I. (B.C. *c.* 1320) shows a curious and ingenious method of double-stringing on an almost semicircular body. I should think this to have been a serious attempt to increase the tone-volume, and to prove that the interest taken in music was by no means on the wane. But when we reach the reign of the third king of that Dynasty (Ramessu, or Ramses II.) we find a sad decline in the art of the country. People still lived luxuriously, but the work of this reign, when compared with that of Seti I., is clumsy, careless, and cheap. Things went on in a happy-go-lucky fashion as the Dynasty drew to a close. Peace reigned, it is true, and 'by night resounds not the cry "Stop" . . . in the mouth of the people; one goes with singing . . .' (Temple of Meremptah, Karnak); but no advance was made. Soon decay set in, and, as the Harris Papyrus says, 'the land of Egypt was overthrown. Every man was his own guide; they had no superiors. From the abundant years of the past we had come to other times.' Such, certainly, were not the conditions under which art could flourish.

The first king of the Twentieth Dynasty (Ramessu III.) caused the lamp of Egyptian greatness to burn up anew for a short while. The country was well-organized and well-governed, although it had already begun to decline from its previous high moral state. Nevertheless, considerable musical remains are to be found. The large and elaborate harps first announced by Pocock and Norden, and subsequently copied by Bruce from the Theban tomb, belong to this reign (B.C. *c.* 1200). Their beauty and elegance were so great that Bruce's veracity was doubted; and it was not until Captains Irby and Mangles, accompanied by the eminent Belzoni, visited Thebes and found Bruce's name 'scratched over the very harp,' that any credence was given to the discovery. The sketch was originally made for Burney. Wilkinson reproduces the pictures of these two harps: one a finely ornamented instrument with ten strings, considerably over man's height, and decorated with a head at the bottom of the sound-case, and the other still larger, with twenty-six visible pegs. The crumbling power of the succeeding kings brought the third great musical period to a close, and with the conquering Ethiopian Dynasties came an era of artistic stagnation.

By the middle of the 8th century, Egypt was broken up, and subsequently re-organized by the Assyrians. But the struggle between Ethiopia and Assyria for the dominion of Egypt was ended by influence from outside. Psamtek I., opening the Twenty-sixth Dynasty, crushed the petty local rulers, and with the help of foreign mercenaries (chiefly Greek) and of loyal Egyptians, once more welded the country into one solid Empire. And here begins its fourth and last period of musical activity. The advent of so many Greek auxiliaries resulted in the formation of a large and important Greek colony; but it is an open question whether they influenced Egyptian art very much. More probably the land of the Pharaohs was still able to teach them more than it learned of them. The dynasty was an era of antiquarian revival; the works of art stand on a high plane of excellence, and as Sayce says, 'only wanted originality to make them successful. As it was, the art of the Twenty-Sixth Dynasty was careful and good, and under its rule, Egypt enjoyed for the last time a St. Luke's summer of renown.' The last king to encourage true Egyptian art before the advent of the Persians, was Aahmes-si-Neit (Amasis II.). This was the period when the Greeks were acquiring their musical knowledge on the Nile. A few feeble Egyptian kings followed the Persians, and then came another period of Persian rule. The country had ceased to be Egyptian, and many of the old literary and artistic traditions had already died out. 'The native spirit was broken . . . . the nation with a history that numbered thousands of years, and the country that had shed the light of civilization abroad when those round about were steeped in barbarism and ignorance, now sank into a darkness which obscured and eventually swallowed up the glory and majesty of the Pharaohs and their land' (Budge). Under the Ptolemies the artists still continued to copy the older style, but in character the art was no longer purely Egyptian, and with Amasis II. our consideration of Ancient Egyptian music must end B.C. *c.* 550.

In closing this sketch of Egyptian musical history, it will be necessary to draw attention to the scope of the period. The whole ground traversed represents a matter of, roughly, four thousand years. The first period of musical greatness covered a thousand years, and was separated from the second by about four hundred years of darkness. The second period lasted approximately half a millennium, and was followed by the third after an interval of nine hundred years. This 'New Empire' revival of 'Middle Empire' art occupied about three hundred and seventy years, to be succeeded by, roundly, seven hundred years of strife and art-decadence. The last flicker under Amasis II. lasted only about fifty years, being but a short interval of prosperity between the two eras of conquest. A consideration of the harmonic system used by the Egyptians, and a closer examination of their instruments of music, must be left for another occasion.

'THE CRYES OF LONDON'

'The Cryes of London' were heard in the Great Hall of Westminster School on June 9, at a lecture by Sir Frederick Bridge. The Dean of Westminster was present, and there was a very large audience. The lecture was in aid of a Westminster charity, and realised a large sum. The 'Cryes' by Weelkes, Gibbons, and Dering were given, and also some rounds founded on the 'cryes,' and a 'Freeman's Song' by Ravenscroft. The string accompaniment was played throughout with the mutes on—which gave a very good idea of the old-time tone. Miss Peachey, Miss Champneys, and Mr. Graham Smart were the vocalists, and the players were from Trinity College. The delightful old Fancies made a great impression, and the surroundings of the old hall—formerly the dormitory of the monks—added much to the effect of this interesting revival.

Occasional Notes

We regret that the relations that have existed for so many years between the publishers of this journal and Messrs. W. H. Smith & Son and Messrs. Simpkin, Marshall & Co. have been terminated by those firms' refusal to continue to be distributing agents for the *Musical Times*. They have acted thus in obedience to the mandate of a trade union. Into the merits of the dispute behind all this we have not space to enter, nor would the subject be of general interest. We will merely indicate its extent by pointing out that in the whole music trade not more than five per cent. of the employees are affected. We may add that of Messrs. Novello's staff of six hundred only two have left their work. Meanwhile, we shall be grateful if our readers will make known the fact that subscribers who have not received their copies of the *Musical Times* may obtain them on application to the publishers.

The Carnegie United Kingdom Trust has issued a report of its music publication scheme for 1920. Six works are recommended for publication, and according to the adjudicators they represent the best among many compositions of great merit. They are as follows:

Concerto-Fantasia for pianoforte and orchestra	*E. L. Bainton*
'The Magic Harp.' Rhapsody for orchestra	(*Miss*) *I. Boyle*
'Tam o' Shanter.' Overture for orchestra	*Learmont Drysdale*
'English Pastoral Impressions.' Suite for orchestra	*Ernest Farrar*
Rhapsodie Quintet for clarinet and strings	...*Herbert Howells*
'Nativity Hymn,' for baritone solo, chorus, and orchestra	*Cyril Scott*

While we hear the cry of 'publication, and more publication' raised on behalf of the British composer, it is interesting to note this steady piling-up of actual achievement by the Carnegie Trust.

With the Epilogue on page 441, Mr. Edwin Evans ends his series of articles on 'Modern British Composers.' We have received abundant proof that the series has fulfilled its object of making known a very large number of new and unfamiliar native compositions. It is sometimes said that propaganda of this type is apt to err in the direction of over-praise. We do not think that Mr. Evans has been guilty of more than a natural and justifiable leaning towards the work of his fellow-countrymen. But even if he showed undue bias, it would go but a small way towards compensating the native composer for the neglect he has received in the past. And, after all, it is even better to say hastily that all our geese are swans, than to continue the bad old custom of taking it for granted that the swans come from abroad and that the geese are bred at home. Sympathetic criticism — the effort to understand, and to help others to understand—should, like charity, begin at home—though (also like charity) it shouldn't stay there.

We have received a poster and cuttings giving particulars of an attempt now being made at a suburban picture theatre to capture the 'world's pianoforte-playing championship.' This honour goes not to the best player, or to the player of the best music, but to the one who is able to play the longest at a sitting. Our sporting papers would no doubt call it 'the piano Marathon.' The present holder of the title is a German with eighty-two hours to his credit, but, says the poster, 'Prof. A. Kemp (our pianist) is making a strong attempt to win back to England the honour,' and the trifle of ten thousand pounds that goes with it. The Professor is undergoing four training tests of forty-eight, eighteen, twenty, and sixty-six hours respectively, and it seems to be taken for granted that an eager public will flock to hear him, and even more, to see him. For there is much to see. He is necessarily fed in public, as befits a lion, and further (we read) the pianoforte keys are sprayed with methylated spirit to prevent his finger-tips from cracking, and his face is bathed at intervals with eau de Cologne. He is surrounded with little dolls, flowers, and teddy-bear mascots to distract his mind, otherwise, he explains, he would go insane. It seems a pity the mascots were not brought on sooner.

A correspondent sends us a copy of the magazine of one of our most famous public schools, in which appears a list of organ recital programmes played in the College Chapel. Misprints—our own or other people's—are always fair game, so we quote the following items, with thanks to the perpetrator:

'Marche Souvoror'	*Areusky*
'Tempode ballo'	*Scarlatti*
Chune Prelude: 'In dutei julilo'... ...	... *Bach*
'Eraud Chœur'	*Euilmant*
'Five and sleep music' (Valkurie) ...	*Wagner*
Fuque ('the Giant')	*Bach*
Dialogue	*Eigout*

Quarterly magazines have an inconvenient way of arriving for review so near our going to press that we have to choose between giving them a notice prompt but too brief, or ample but a month late. Here is the new *Music and Letters*, full of good things as usual, and inviting comment for which we have no space. Among the contributors are R. Vaughan Williams ('Gustav Holst,' with portrait), Walter Ford ('Some Thoughts on Singing'), Philip Heseltine ('The Scope of Opera'), Sydney Grew ('Clichés'), and R. R. Terry ('Sailor Shanties'). An important feature is a section devoted to Church Music, with excellent articles by A. Ramsbotham, W. H. Frere, Alan Gray, and A. Brent Smith. Dr. Frere's paper is a scholarly one on the Choral Preludes in Bach's 'Clavierübung.'

In a general way this journal is unable to concern itself with musical comedy, but we feel disposed to strain a point in favour of 'His little Trip,' a work written, composed, dressed, produced, and acted by the Cambridge University Footlights D.C. We took the opportunity of attending the performance given at the Strand Theatre on June 18, and found the music bright and tuneful, and scored with excellent point. Four composers were mentioned on the programme, but the bulk of the work was by N. A. Williams and M. D. Lyon.

London Concerts

By ALFRED KALISCH

The Royal Philharmonic Society ended its hundred and eighth season on May 20, by a concert conducted by Mr. Landon Ronald. The symphony was Schubert's in C major, which was played with fine energy and swing, and excellent phrasing in the slow movement. Considerable cuts were made; I think I am right in saying that the whole work was shortened by about a quarter of an hour, a proceeding which I naturally commend. Those who are interested in the subject of 'cuts' may be referred to an article in the June issue of the *Musical Times* by Mr. Sydney Grew, and to an article by the present writer that appeared in the issue for December, 1919. The novelty of the concert was Miss Katherine Eggar's song, 'My soul is an enchanted boat'—with string quartet accompaniment—agreeably sung by Miss Carmen Hill, in the absence of Mr. Gervase Elwes owing to indisposition. It is a pleasing little work, but hardly worthy of the position it occupied. Mr. William Murdoch played Scriabin's early F sharp minor Concerto, which is interesting now chiefly because it shows us how greatly the early and later Scriabin differs. It would be an exaggeration to say it is a case of Jekyll and Hyde, but it is not possible for anybody to admire both equally. It appears from the summary of the Society's season that the seven programmes contained thirty-three items, of which nine were by living British composers, four by French composers, four by Russian composers, and one by an Italian composer.

An orchestral concert which should not be overlooked, although it is long ago now since it took place, is the special concert given by the London Symphony Orchestra in aid of the endowment fund of the Orchestra. Conducted by Mr. Albert Coates, the programme contained nothing new, but the event should be recorded for the benefit of future historians.

There is only one other orchestral concert which should be mentioned, viz., that given by Mr. Cyril Jenkins with the assistance of the Newport Choral Society. The programme contained three works new to London which had been previously heard at the recent Welsh Musical Festival, organized also by Mr. Cyril Jenkins. These were Dr. Vaughan Williams's 'Five Mystical Songs' for chorus, orchestra, and baritone solo, Mr. Jenkins's Fantasy on Welsh airs for strings, and his cantata 'Freedom,' for mezzo-soprano and baritone soli and orchestra. The singing of the Newport Choir, which had been trained by Mr. A. E. Sims, was of the very high quality that can rarely be heard in London. Mr. Albert Coates conducted also Strauss's 'Death and Transfiguration,' and the 'Leonora' Overture No. 3.

Last month it was suggested in this column that Jascha Heifetz's first recital ended, so to speak, on a note of interrogation, which left us in doubt as to his musicianship and temperament. At his second recital, which included Mendelssohn's Concerto and Bach's Chaconne, his display of technique in both works was even more astonishing than it had been at his first concert. As regards his interpretations, it can be said that there was nothing in them to which the most fastidious or the most pedantic could take exception on the ground of purity of taste or style, but at the same time there was nothing in them that bore the mark of strong independent personality. None the less, my own impression is that the temperament is there, and will develop when the artist no longer finds it necessary to devote himself exclusively to technique. After all, the Chaconne is a work to which very few players have been able to do full justice at the age of nineteen.

Two new Sonatas for pianoforte by native composers have been produced, which merit a place in the répertoire. It used to be said that there was only one English Pianoforte Sonata, that of Dale. Now we have one by John Ireland, and one by Arnold Bax. The Sonata of Ireland had the advantage of being played (on June 12) by Mr. Frederic Lamond. One can imagine a more romantic performance, but none more intellectual or more vigorous. It is not a work that reveals its secrets at once. Like much of John Ireland's music, it makes the impression of a flame burning in a misty air, but still it is a strong flame. There is much suppressed passion in it, and a sense of sombre, austere beauty. In a subject which is like an old English folk-dance, and at the beginning of the *Finale* the composer comes for a moment into the sunlight (to continue the metaphor), and the effect is heightened by the contrast. The craftsmanship is, as one would expect, of commanding strength. Possibly a further hearing may reveal the fact that the devotional slow movement is the finest of the three. It should be mentioned that the Sonata is published.

Mr. Bax's Sonata (played by Miss Harriet Cohen, on June 15) is easier to grasp at one hearing, though its emotions are subtler and succeed each other more rapidly. It is probably due to his Celtic blood that the composer has a keener sense for charm than almost any of his contemporaries, and this is revealed in this Sonata. In spite of its waywardness, its structure has a consistent logic of its own. The sections of the single movement are clearly marked, and the relationship between the beginning and the end is easy to recognize. There is real emotional power in the climaxes, and in his treatment of the instrument Mr. Bax shows a personal touch. Miss Cohen's playing of the Sonata, which formed part of a concert devoted to the works of Mr. Bax, was excellent. Mr. John Coates sang several songs, of which 'The Enchanted Fiddle' was encored. As pianoforte sonatas have been mentioned, Miss Isabel Grey's fine performance of the Dale Sonata at her last recital should be placed on record.

The production of Cyril Scott's new Pianoforte Quintet by the London String Quartet is also noteworthy. It is a work that could have been written by no one else, but tells us little about him that is new. He is not ashamed to indulge in mere lyrical beauty here.

THE AMERICAN SINGERS

Several notable singers from America have made their first appearance here. It is possible after hearing them to form some idea of the tendencies of American musical culture and the trend of American taste. The impression is that America likes extreme precision in matters of detail and charm of tone, but has not got, or has not developed, a great love for variety of tone-colour. The playing of the New York Symphony Orchestra seems to point in the same direction—a fact which strengthens faith in the theory. It leads to a suggestion, not always justified I think, of want of temperament.

Mr. Lambert Murphy is a very pleasing tenor, who produces liquid top notes with ease and sings with much taste. Mr. Reginald Werrenrath has a

baritone voice of noble quality, and is a singer with a strong personality. There is a very attractive blend of manliness and refinement in his style, and he pays some attention to variety of tone. Miss Sophie Braslau has a contralto voice of commanding power and rich quality, and she sings with an intensity which suggests that she is as well fitted for the operatic stage as for the concert platform. Indeed, she is a leading member of the Metropolitan Opera House of New York. There is charm and strength and conspicuous musical intelligence in the singing of Miss Marcia van Dresser, and a command of tone-colour which suggests that she has not been moulded by the same influences as her fellow Americans. Miss Anna Case has a voice of great charm in the middle and lower notes, but not so pleasant in the upper notes, and sings in an extremely intimate and elegant style which would probably be more effective in a space smaller than Queen's Hall.

There was much to interest in the singing of Mr. Ronald Hayes, probably the first negro tenor to give a recital in London. He has a sweet voice and a warm temperament, guided by strong intelligence. His singing of 'Negro Spirituals' was fascinating by reason of its mixture of intense conviction and unsophisticated humour. Mr. Hayes, it should be added, has made valuable contributions to the study of the folk-music of primitive races.

The number of recitals by artists familiar and unfamiliar, native and foreign, has been more than ever bewildering. One found oneself wondering what would have happened if in addition we had had the number of German artists that was customary before the war, for as it is recourse has been made to giving an unprecedentedly large number of concerts at five or half-past five in the afternoon, because halls were not available at three or eight. I will refrain from moralising Only a few, of course, can be mentioned.

The folk-songs from various parts of Italy collected and arranged by Mlle. Gina Sadero have a charm of their own, and she sings them in a highly attractive way. To listen to these and then to think back to Verdi and Puccini will teach us more about what is meant by 'an operatic style that has its roots in folk-song' than many reams of theoretical writing. Prof. Walford Davies said not long ago that no Englishman could sing a love-song properly, but at his recital (Queen's Hall, May 31) Mr. John Coates easily succeeded in proving that the Professor was wrong. Miss Dorothy Silk (Wigmore Hall, June 3) is among those who are fulfilling early promise, and a young artist whose first appearance justifies good hopes is Miss Diana Lawrence, a mezzo-soprano with an unusually pleasing voice and other good points.

Among pianists should be mentioned Mr. Walter Morse Rummel, now changed from a player of ultra-refined methods to a volcanic exponent. The Spanish pianist, Montariol Tarres, is also explosive and has fine facility, and M. Laffitte—who gave an orchestral concert (June 3)—is a sound and well equipped player. At a less hectic time Miss Illingworth would have attracted some notice. Busoni is amongst those who gave recitals at 5.30 (June 19). His audience filled Wigmore Hall to overflowing. He played nothing at all new, so that it need only be said that he was in a very fiery but merciful vein.

The Flonzaley Quartet was able to give only one concert here (June 4). Two were contemplated, but a strike in New York and a delayed liner made the duo impossible: a new phase of the influence of Labour on Art. Since the disbanding of the Roneisch Quartet, the Flonzaley combination are the most famous players of chamber music in the United States. They have maintained intact the great quality of their style; its flawless polish and elegance, and the sweetness of the tone, are distinctive. Yet these attributes do not by any means end in effeminacy. Their playing of Mozart was a delight, and made us regret that so large a part of the programme was devoted to a long and able, if not very inspired, Quartet of Loeffler.

Opera in London

By Francis E. Barrett

THE ENGLISH SEASON—'THE BEGGAR'S OPERA'; 'QUENTIN DURWARD'

As far as the period with which I am able to deal is concerned, it consists of a record of opera in English. Of these there have been several notable examples, ancient and modern. The ancient goes back a couple of centuries and is represented by that fine characteristic work, 'The Beggar's Opera.' Those who happened to know of its existence or who saw the revival of many years ago have long wished to see it produced. Their opportunity has come at last, and they have taken full advantage of it, as have and will many others. We owe this revival to Mr. Frederic Austin, in co-operation with Mr. Nigel Playfair, and it came into effect at the Lyric Theatre, Hammersmith, on June 5, with an immediate success. It is said that its original success in 1728 was aided by political reactions, although there is no mention of that thorny subject in the libretto. I rather fancy, however, that approval was accorded for exactly the same reason that approval will be accorded to it to-day, namely, because it is something entirely opposite to the prevailing mode of the hour. Two hundred years ago London was satiated with Italian Opera, and hailed with delight something that had nothing to do with Italian Opera. To-day we certainly are not bothered with Italian Opera, but evidently have had enough of foreign examples, with the result that we are ready for a change. The change is very completely represented in 'The Beggar's Opera.' It is as novel in 1920 as it was in 1728—and rather more so, for the reason that we hear less of our own traditional music than did our forefathers, who invariably employed it in their dances and so were thoroughly familiar with most of the tunes the ingenious Pepusch employed. Nowadays they come back with particular freshness, for the British idiom has disappeared from our own music in favour of any and every other kind. One of the good effects of this revival will be to show us how good and satisfying that idiom is. It certainly helped to make things easy for the audience at the first performance at the Lyric. The music got home at once, as did in fact the whole piece. It is very well done. Mr. Austin, who would be casually described as a modern of the moderns, becomes atavistic. He has prepared the edition of the opera used, and has executed his task with enthusiasm. A feature is the restoration of many of the airs omitted in later day representations, and a careful preservation of the atmosphere of the original. Appropriate tone-colour is secured by the use of strings, oboe, flute, and harpsichord to

accompany the voices and play the delightful dances. Mr. Austin has not interfered with the songs, and has omitted only a few, since fashion demands that the piece shall end by eleven o'clock. His additions are chiefly in the form of dances which are in keeping, though not always the best tunes available. But the point is that the revival is thoroughly respectful to this intriguing old opera, and as such gains our admiration. When in due time the anniversary is reached, Mr. Austin may well celebrate it by remedying some weak points and by restoring Pepusch's original overture.

The company enters fully into the spirit of the piece, and no member more heartily than Mr. Austin himself. As a matter of fact his Peachum is an extraordinary piece of work. That 'genial ruffian' is depicted to the life by means that effectively remove every trace of Mr. Austin's personality. There is a grim humour in his manner that is very appropriate, and a general subtlety of bearing befitting the scheming one. He delivers his songs with all effect without forcing their point, and in all respects enters into the part in such a way as to give it its full relish, meaning, and significance. The other members of the company are all excellent. Miss Elsie French gives a delightful picture of Mrs. Peachum with a weakness for 'vapours' for which gin is the only remedy. She utters the philosophies of the part as to the manner born. Mr. Frederick Ranalow is the Captain Macheath, and makes him just the kind of individual one would expect him to be. There is enough but not too much of the 'devil may care' about him to suit the character, and of course from a local point of view he is well able to give the necessary effect to the fine old songs. Miss Sylvia Nelis's Polly is the best effort she has yet made on the musical stage. It is not wanting in charm, and has just the right degree of pathos without being melodramatic. Miss Violet Marquesita's Lucy is a good foil, and gives proof of unsuspected ability. Mr. Arthur Wynn enters freely into the devilry of Lockit, and a good piece of characterization comes from Mr. Alfred Heather as Filch. All the others—including The Beggar, who sits in the proscenium in the melancholy attitude appropriate to an author—are well in the picture. The dresses are perfect, offering a little epitome of the fashions of the day, with but one fault—that of newness, which time alone can and will remedy. There is likely to be plenty of opportunity, for unless I am much mistaken the piece will prove a powerful attraction. I should add that Mr. Eugène Goossens, Jun., acts as conductor, that the effective scenery, like the dresses, has been designed by C. Lovat Fraser, and that Mr. Nigel Playfair is the producer, and one who has clearly the highest artistic inspirations.

OPERA IN ENGLISH

Next in order came the first London production of Mr. Alec Maclean's opera, 'Quentin Durward.' This was made under the auspices of the Royal Carl Rosa Company in the course of its highly successful season at the Lyceum. We have had to wait a long time for a work from Mr. Maclean, and for this we must blame the unfortunate operatic conditions in this country. He ought to have been heard before, for twelve or thirteen years is a long time between operas. The fact is patent in this instance, as the music is obviously of two periods. He has based his plot—I think I may use the expression literally, for I imagine him to be his own librettist—on Sir Walter Scott's romance of the same name. It is a wise move to take a British literary classic for treatment, because it is half the battle in the matter of a comprehensible story. In this instance there has been very close compression, and the points of the story of Countess Isabelle and young Quentin Durward are compressed into a paragraph. Allowance has to be made for this and for other things, but the result is by no means insignificant. The idiom is faithful to Britain, which at once gives the music distinction, and the ability to follow the mood is very striking and by way of being exceptional. It is on these points that our 'English' operas fail. They may—or may not—be very good operas, but they contain nothing that marks them as being British. And it is British flavour we want in our operas. Although his phraseology is not always in the manner that we know Mr. Maclean can command to-day, it is always faithful to the spirit of the text. Genuine charm is expressed in the Flower Duet between Isabelle and Quentin, and the composer shows us another aspect of his powers when he describes the 'Wild Boar,' as De la Marck was termed. In spite of the fact that it but indifferently represents the composer's real development, and in face of a compression of plot that did not make for general understanding, I found the music in the right vein. And having this control of vein it is only a question of its investment in terms of the day instead of yesterday. Miss Eda Bennie as Isabelle, Mr. John Perry as Quentin, Mr. Albert Kirkman as Louis, Mr. Booth Hitchen as Crevecœur, and Mr. Appleton Moore as De la Marck, with Mr. Wynn Reeves at the conductor's desk, all served the composer well, and the reception indicated the good-will of the public. The production came on an evening of British opera, Mr. Percy Colson's 'Pro Patria,' an initial essay of note produced last year, preceding the newer work.

This, so far, has been the only variant on a répertoire of popular operas ranging from 'Tristan and Isolda' to 'Carmen.' Between these there was the production in English of M. Wolf-Ferrari's 'The Jewels of the Madonna.' It is a fiery piece of work, emphasising the more lurid side of the Italian character and somewhat whitewashing the Camorrists, who are shown to have no part in the act of sacrilege that is a feature of the action. The music has many good features that make one wish it were wedded to a story of more healthy character. There was a finely temperamental performance in which Miss Beatrice Miranda as Maliela, and Mr. William Boland as Gennaro, showed in unmistakable terms of what stuff the British operatic artist is really made. M. de la Fuente conducted admirably. A good level has been maintained in the representations, which have included Wagner's 'Lohengrin,' that for some reason has been put on the shelf for the last six years while his 'Tristan' has been performed regularly. The audiences have been consistently good, and have comprised all sections of the community—including two horses who walked into the pit one fine afternoon. Efficiency and a fine spirit have distinguished the work of Mr. Van Noorden's company, and his courage in making a regular London season a feature of his undertaking is of the greatest help in demonstrating the real standard in the presentation of opera in the vernacular.

THE RUSSIAN BALLET

For more reasons than one the return of M. Diaghilev's company—generally known as the Russian Ballet—to Covent Garden was most welcome. This enterprising impresario plunged at once into novelty, and on his opening night gave us something entirely new from the old: in other words, his first novelty was an 18th century Neapolitan comedy entitled 'Pulcinella.' The music is, or was, by Pergolesi, until M. Igor Stravinsky took it in hand. He has used Pergolesi and he has used Stravinsky, and the hearer is at liberty to indulge his guessing powers as to which is which. But the result is undoubtedly satisfying. It is the best way in which to serve up gems of the past. Kept strictly to its period it would be dull stuff to the many. M. Stravinsky has not altered the notation of such Pergolesi as he uses, but has here and there added a sixth to a common chord and discoursed undiatonically on the old melodic progression. The piece is quaint—decidedly so in parts—but it is effective as ballet and appealing as music, since the ingenious plan is followed of having many passages sung by voices stationed in the orchestra. The whole plan, in which Madame Karsavina and M. Massine have a part, is entertaining, and enables us to make the acquaintance with a classic that otherwise would be lost to us. Another example of the 'new-old' was duly seen in 'La Boutique Fantasque,' which is a terpsichorean illustration of some musical jokes contrived by Rossini in his old age, and herein brought to unmistakable life. Too late for notice here, M. Diaghilev developed his latest idea in the shape of the revival of old Italian opera; but of this I can speak more fully next month.

THE PAVLOVA SEASON

Having finished her season at Drury Lane, Madame Pavlova very promptly moved herself and her company to the Princes Theatre for a further exposition of the art she represents so well. But before leaving Drury Lane she gave a dance-version of Liszt's well-known tone-poem 'Les Préludes.' It is treated in an impressionistic manner, chiefly expounded by Madame Pavlova herself and her clever partner, M. Volinine. When a move was made to the Princes, a complete novelty was introduced in the shape of a number described as 'Mexican Folk-Dances.' I rather fancy that Mr. Cecil Sharp will see something he knows already in these 'folk-dances.' Some of the steps seemed Northern—but then if we have folk themes in common, why not dances? With the picturesque costumes, the spirited execution, and the familiar music, the number went well. In the same programme there was Madame Pavlova's excellent version of the Walpurgis Night Ballet from Gounod's 'Faust,' which contains some of the best dance-music ever written; a 'Chopiniania,' which I do not consider happy, and a good supply of the Divertissements which comprise some of the best things Madame Pavlova, the clever Mlle. Butsovar, and the sprightly M. Volinine, offer an appreciative public.

COVENT GARDEN PERFORMANCES

With the exception of the production of Signor Puccini's three-in-one opera, which was promised for the end of the month—too late for notice in this issue—nothing remarkable has happened at the Royal Opera. 'Louise' has been added to the répertoire, and given, as it should be, in the tongue in which it was written. The difference in atmosphere, the augmented appeal of the whole thing, and the vitality of the performance when thus given in the language of its origin, are very marked. And to borrow a phrase from the country in which that tongue is used, it 'gives one furiously to think' on the subject of the presentation of foreign opera in a philologically unallied tongue. Whatever may be the case with the German works, it is beginning to dawn on me that the process of giving Latin opera in the Anglo-Saxon speech is not particularly effective. But that is a matter for discussion on another occasion. For the moment we are concerned with the fact that the performance of 'Louise' in French was undoubtedly an immense attraction. All the wonderful atmosphere was realised. Madame Edvina, so closely associated with the part of Louise, of which she was the original exponent in this country, was admirable. One can forgive her for the fearful and wonderful hat she wore, in view of her fine singing and her faithful portrait of the work-girl. M. Ansseau, as last year, made an excellent Julien. He has a fine voice, and in this part his lack of style does not tell against him. It was delightful to see—and hear—Madame Bèrat again as the mother. She is the embodiment of that fine class, the French working people with a code, an outlook on life, and a grasp of its significance all their own. It is one of the characters it is impossible to translate by word or action, and this great artist gives us a picture of it that lives. But one could write a whole chapter about that character, and leave something to be said. The fact remains, however, that the work is appreciated in this country, although it deals with thoughts and sentiments, with a rule of life and a view of morality, which in their deeper import are incomprehensible to the Anglo-Saxon race. But whatever may be the reason, there can be no doubt that 'Louise' is very attractive to the British public. However much the actual expression may owe to outside influence, there can be no question that the spirit of the music is perfect. The father of M. Cotreuil was well in the picture, and the new Noctambule and Pape des Fous, M. Maurice Oger, was an improvement on his predecessors. The famous work-room scene was weak, but the Bohemian Fête was good. Mr. Albert Coates conducted sympathetically.

For the rest it has been largely a Puccini season. In due course his 'Manon Lescaut,' his first work to retain a hold on the public, has been given with a new and well-qualified singer in Signora Quaiatti as Manon. She has a pleasing voice, a mature style, and marked powers as an actress, that constituted her one of the most efficient of the new-comers. Mr. Thomas Burke was the Des Grieux, and as is the case wherever Italian opera is concerned, sang well. The Lescaut of Signor Badini was theatrical. Mr. Coates directed the orchestra to good purpose. Subsequently Verdi's 'La Traviata' was added, in which Signora Pareto distinguished herself as Violetta, and Signor Govoni as Alfredo did not. M. Dinh Gilly was the Germont and Signor Bavagnoli conducted.

Recent gifts to the Fitzwilliam Museum, Cambridge, include a copy of the first edition of Fux's 'Gradus ad Parnassum,' and among the autographs, twenty-eight letters of Samuel Wesley, voluntaries, &c., by Blow, and five volumes of Church music by P. Hayes.

THE GLASTONBURY PLAYERS IN LONDON

When the announcement was made that a company from the Glastonbury Festival School was coming to face a London trial, to leave its pastoral home in Somerset (like Theocritus leaving Sicily for Alexandria) and play to a public jaded with multiplied entertainment, probably a good many friends of the movement trembled for it. There was enough reason for apprehension. The Glastonbury players have their friends, both numerous and enthusiastic, but the warmest of these would hardly assert that present achievement justifies all the interest asked for the movement. The Idea is the great thing about Glastonbury; it is an idea which so far has only imperfectly materialised. The friendly folk who travel far and hard to see the shows at Glastonbury itself in August have the faith that compensates; the very gaps in the actual fulfilment are an incitement to imagination. And the charming greenery of the land, the sunny hours, and the ease and quiet of life down there conspire to propitiate the sceptic and to conjure fresh sympathies from the friend towards the so interesting efforts of the young folks of the Festival School.

It was taking a different sort of risk to depend on similar sympathies in an audience of jaded Londoners, in a theatre down in Waterloo Road, S.E., on a June night. It was not as though the Glastonbury School could be transported in a block. Without being wholly rustic, without really claiming many 'men from the barn and the forge and the mill and the fold,' the company still could not detach every one of its members from their daily tasks. Gaps therefore had to be filled as best might be. Moreover the players, now about to swell it on a real stage, had to adapt their scenery, and since at last they had the space for an orchestra, an orchestra had to be recruited. How much of all this difficulty was known to the audience at the 'Old Vic.,' when the season started on May 31, could hardly be guessed, but it is rather to be feared that certain obvious shortcomings were commonly put down to the natural business incompetence of highly intellectual people. As a matter of fact it was a triumph of zeal and industry that the performances were carried through at all. Whether the incurring of such difficulty was justified events must show. (The event will be the arising of some patron or patrons of art with the offer to build a theatre for Mr. Boughton and his friends amid the apple orchards on the Tor of Avalon.)

On the ground of the immediate gratification of the London audiences the venture had one solid justification—of course Mr. Rutland Boughton's opera 'The Immortal Hour.' Much has been written about this work, its subject and its music, which one need not go over again. Enough that, taking a most detached view, aloof for the moment from the personality of that wonderful, vibrating, overflowing little man, the composer, and recognising that its world of somnambulistic Celtic kings with cobwebs in the brain-pan, and of fairy-queens with yearnings in place of a standard of conduct, belongs to a somewhat desuete vogue (the vogue of a day when every goose on the Liffey was a swan), one cannot deny the theme itself a measure of prettiness, while Rutland Boughton's music truly sings its way to the heart. Reading the text alone one might fear 'The Immortal Hour' to be an opera ponderous with Wagnerian machinery, symbols, and thunderstorms. Happily the music is not 'deep,' in spite of the long scene of the Celtic Mephistopheles, who is so deep that no fellow can tell if there is a bottom at all to his sayings. The easy charm of Rutland Boughton is rarer nowadays than musical profundity, and others than professed friends of Glastonbury must have been won by 'The Immortal Hour' at the 'Old Vic.' in spite of shortcomings in the preparation which demanded much in the way of charity. Mr. Charles Kennedy Scott, who conducted, must have had an anxious evening. The singers were those who had been heard at home—Miss Gwen Ffrangçon-Davies, Mr. Clive Carey, Mr. Johnstone-Douglas, and Mr. Arthur Jordan.

On other evenings we were offered fragments of Mr. Boughton's Arthurian dramas, and smaller pieces, danced and sung, both antique and modern. As examples of the work to which the students are devoting themselves, hardly one failed to be of a lively interest. Viewed absolutely as entertainment for Londoners they were mixed. The dancing was curiously superior to the singing, and of the dances those arranged to Elizabethan and Jacobean music pleased most. New music for dancing by Mrs. Adela Maddison and Mr. P. Napier Miles proved not arresting. The company possessed one delightfully accomplished dancer, Miss Laura Wilson. When there was an adequate motive behind the pieces, as in 'The Wickedness of Dancing,' the dancers had a frank success, and Miss Ruby Boughton's young gracefulness was charming. But much of the singing was not good, quite apart from moments when the conductor it was who was chiming in. Singing seems to be the weak spot at Glastonbury. On the other hand the costumes and the scenery were from first to last a true pleasure. The author of them, Miss Christina Walsh, has an eye, and she has an original taste and feeling for theatre decoration. With her, as with Rutland Boughton, one feels that given a scope only a little more generous she could do more and more delicious things.

R. C.

Choral Notes and News

By W. McNaught

The early days of June brought three events of interest to those concerned in matters choral. On June 2, a choir from Norway sang at Central Hall; on June 11, a choir from Newport travelled to London in the morning, rehearsed in the afternoon, and gave a concert at Queen's Hall in the evening, with an up-to-date programme; and on June 12, the Association of Music Competition Festivals held its first conference since the beginning of the war. Of the three, the last is of the greatest importance. Like many movements whose vision is wide and whose work is done in humble places, this Association is unnoticed by the public. Its aim is to unify and support the work of competition festivals throughout the country by which, largely through choral singing, musical knowledge and practice are spread among classes and in districts where no other musical influence enters. Its special care is the country-side festival. By small grants of money and other forms of help it has enabled many of these organizations to combat their difficulties and continue an existence that is often precarious. Considering how widespread and how much-needed these festivals are, the importance of the work done by the Association can be perceived. The chief impression

(Continued on page 473.)

Here a pretty baby lies.

A FOUR-PART SONG.

Words by ROBERT HERRICK. Composed by J. ALBERT SOWERBUTTS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

SOPRANO. *Adagio.* *p* Here, . . . here . . . . a pret-ty ba - by

ALTO. *p* (*With closed lips.*)

TENOR. *p* (*With closed lips.*)

BASS.

PIANO. (*For practice only.*) *Adagio.* ♩=72. *p*

lies, ... Sung a - sleep, . . a - sleep . . with lul - - -

p Here, . .

Copyright, 1920, *by Novello and Company, Limited.*

- - - la - bies, . . with lul - - - - - - la - bies, with

. . . sung a - sleep, here, . . . sung a - sleep with

dim. *pp* *p*

lul - la - bies, ... here a pret - ty ba - by

dim. *pp* *p*

here a pret - ty ba - - -

dim. *pp* *mp*

here, . . . here . . . . . a

dim. *pp* *p*

lul - - - - la - bies, here, here a pret - ty

dim. *pp* *p*

poco.

lies, here a . . pret - ty ba - by lies, . . Sung a -

- - - by . . lies, . . . Sung . . . . . a - sleep, ...

pret - ty ba - by lies, ... Sung a - sleep, a -

ba - - by lies, . . a pret - - - ty ba - - by

poco.

This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price 3d.*

The Competition Festival Record

No. 144.

THE ASSOCIATION OF MUSIC COMPETITION FESTIVALS.

Chairman: LADY MARY TREFUSIS.

Hon. Secretaries: Mrs. ARGLES and Dr. ARTHUR SOMERVELL.

Secretary: Miss MADDOCK, 20, Berkeley Street, London, W.1.

Owing to the abandonment of a great number of competitions during the war, and to the temporary inactivity of the committees, it was found necessary to suspend the annual Conferences of this Association. The other activities of the Association were, however, maintained, and a considerable expansion was made possible by the help of the Carnegie Trust, which made grants of £200 in 1915 and 1916, £400 in 1917 and 1918, and—to meet the peace-time revival of competitive Festivals throughout the country—£1,000 in 1919.

The conditions under which these grants were made by the Carnegie Trust were:

(1.) That no money should be distributed in the form of prizes;

(2.) That preference should be given to Festivals where choral music rather than solo music was encouraged;

(3.) That preference should also be given to Festivals in scattered country districts, where the difficulties and expenses of organization were greater and little gate-money could be received;

(4.) That each application should be considered on its merits.

Following these requirements the £1,000 grant made in 1919 was allocated in varying sums to the following Festivals: Aberdeen, Ayrshire, Ballymena, Brigg, Carlisle, Cleethorpes, Coleraine, Cornwall, Dorset, Eskdale, Fife, Leith Hill, Linlithgow, Londonderry, Isle of Man, Morpeth, North Northants, North Notts, People's Palace, Petersfield, Sligo, Mid-Somerset, South Somerset, West Kent, Wharfedale, Wirral, Worcestershire, Yorkshire, South Yorkshire.

The number of affiliated competitions is now fifty.

ANNUAL CONFERENCE.

June 12.

With the revival of Festivals came the necessity for reviving the Annual Conference. By permission of the Lord Mayor of London this was held at the Mansion House on June 12. The meeting very satisfactorily represented the competition movement delegates being present from nearly all Festival areas, in England and Scotland. The discussions evinced a prevalent desire for the better co-ordination of the movement as a whole. On the initiative of the committees of Birmingham and Glasgow, some of the larger town Festivals whose circumstances had enabled them to work independently of the Association had recently formed a Conference at Birmingham to discuss a scheme of unification. This meeting had been attended by Sir Henry Hadow and Sir Hugh Allen on behalf of the Association. A large part of the discussion at the Mansion House had reference to the Birmingham Conference and its outcome.

THE CHAIRMAN briefly referred to the work of the Association since the last Conference. There had been criticism, she said, of the propriety of holding competition Festivals in war-time. The answer was that the Festivals provided education and recreation in the best sense, and were not organized for amusement or for profit. While cinemas were permitted, no objection could be taken to competitive Festivals. The annual grants of the Carnegie Trust had been distributed in amounts of from £5 to £50, chiefly to assist in the payment of adjudicators' fees, choirs' travelling expenses, and the charges for the hire of halls.

LADY WINIFRED ELWES (treasurer) read a financial statement.

SIR HENRY HADOW said that his report on the Conference at Birmingham was one of complete agreement on principle. It was felt that the machinery set up by the Association was not adequate to meet the great extension of the competition movement, and that it needed periodic enlargement. The proposal put before the Birmingham Conference was that representatives of the larger non-affiliated Festivals should meet with representatives of the Association to concert a wider means of control. The advisability of co-operation as a general principle was agreed upon without hesitation. If a scheme could be evolved by which, instead of having two different sets of machinery at work, the whole could be controlled with one, it would be clearly to the very great advantage of the Festival movement.

SIR HUGH ALLEN pointed out some directions in which co-ordination would be useful:

(1.) In the choice of music. Standards could be unified. Test-pieces were often too hard, too easy, or bad music. A certain degree of difficulty was necessary, but often it was of the wrong sort. Individual tastes were apt to enter too freely into the choice of music;

(2.) In adjusting the differences of standard among adjudicators;

(3.) In getting into touch with the people on whom the success of the movement largely depended, namely conductors, and in educating them;

(4.) In promoting massed singing as one of the chief aims of every Festival. Choirs should be led to look upon this as a definite object and privilege in which winners and losers shared alike.

MR. BISSET (Chairman of the Edinburgh Festival) said the general scheme in view apparently resembled what was already in force in Scotland, where the movement was organized as a whole by representatives of the Festivals themselves. All were under a Scottish advisory council while retaining local autonomy. He suggested as an ultimate aim that Festivals should be grouped round district councils—say one for Scotland, one for Wales, one for Ireland, and several for England. One advantage of having a central representative body was that it could gain the ear of educational authorities. It could also be useful in co-ordinating dates of Festivals, helping in the choice of adjudicators, and in devising a universal scheme of marking. A district council could make it its business to become acquainted with likely competitors and circularise them. A journal could be issued containing, among other things, suggestions as to test-pieces and information as to the

availability of adjudicators. The federal body could organize Festivals on a national scale—say every five years; scholarships for promising competitors could be administered; the problem of entertainment tax at combined performances could be properly tackled.

THE CHAIRMAN invited members of the Conference to speak briefly on any subject that might be of interest.

DR. E. C. BAIRSTOW did not agree fully with all strictures on test-pieces of extreme difficulty. Such music was often ugly, but its practice had greatly developed technique, as conductors found to their satisfaction when they came to prepare choral performances with northern choralists. He had heard criticism of solo competitions, but thought them useful in spreading good songs and good standards.

MR. H. S. ROBERTON (Glasgow), in adding his agreement to the idea of co-operation, said it was important that the governing body should be a 'live' one, *i.e.*, that it should consist of people personally active in the competitive movement. On the question of test-pieces he had sometimes observed that simple music could be a useful and vital test for 'crack' choirs.

DR. SOMERVELL said that his criticism of solo competitions arose out of his enthusiasm for concerted performance of any kind. By bringing people together to make music—even if it was only one violinist and one pianist—the movement exercised its most characteristic form of usefulness. Solo competitions had their greatest value when coupled with compulsory sight-reading, the prizes being awarded for proficiency in both tests.

MR. MCEWEN (Renfrew and Ayr) complained that through lack of concerted arrangement the two competitions in which he was actively concerned were held on the same day.

MR. LESTER JONES (London) recommended the adoption of British music as much as possible.

MRS. COMMELINE (Berks, Bucks, and Oxon.) hoped that the central body would include a representative of the Board of Education. Efforts should be made locally to get inspectors, teachers, county boards, &c., to believe in the movement and to co-operate in promoting it.

MISS TURNBULL (West Kent) referred to the opposition shown by educational authorities (especially the National Union of Teachers), who were apt to look upon all competitive work as a kind of 'extra duty'; 'not that teachers were antagonistic to the principle of competition,' she added later.

DR. R. R. TERRY upheld concerted music as the most useful aim of competitions. He had often listened to classes of violin soloists no single one of whom had the power of giving artistic pleasure, but who, if brought together in an orchestra, could produce something really acceptable. He deprecated the 'exaggerated attention given to solo work of an indifferent character.' Co-ordination of Festival dates he looked upon as a scheme that would prove welcome to adjudicators; it would save them sleepless nights in the train and enable them always to come fresh to their work.

MR. JOHN GRAHAM (Stratford) said he had attended a conference of the music trades at Scarborough, and had pointed out to the delegates how the competition movement was bound up with their interests and would benefit by their support.

THE REV. C. J. BERESFORD (People's Palace) suggested that pressure should be brought upon the trade to allow professional discount for competing conductors, on whom the cost of music was often a heavy burden.

MISS KINDERSLEY (Dorset) suggested, as a means of approach between educational authorities and competition Festivals, that the Festival tests should be adopted as school tests by examiners.

Other contributors to the discussion—which now largely turned on the question of the schools—were MR. DANKS (Worcestershire), MR. MORTON (Morecambe), MR. BOWEN (Mid-Somerset), MR. SHEAVES (Newcastle), MISS BUCHANAN (Carlisle), MR. CRAINE (Isle of Man), and MR. BOWKER (Birmingham).

The following Resolution was passed:

That the following committee be appointed to confer with a similar committee appointed by the Birmingham Conference in order to draw up a constitution and rules for the new Association, the constitution and rules to be submitted to a general meeting of the whole body. Committee: Lady Mary Trefusis, Mrs. Argles, Sir Hugh Allen, and Mr. H. Plunket Greene, with power to add to their number.

At the afternoon meeting, after the Chairman had expressed her regret at the unavoidable absence of Sir William McCormick and the Rt. Hon. H. A. L. Fisher:

SIR HENRY HADOW said: 'At the first meeting of this Association after a long and tragic interval we should naturally give ourselves partly to retrospect and partly to looking forward. Retrospect is the more difficult, because everything which preceded the war seems now to belong to ancient history. It is difficult to get our perspective right, or to remember with any accuracy the course of our proceedings in those far-off, remote days. But I seem to remember at some of our earlier meetings speakers used to remind us of the house of bondage from which the Competition Festival had done so much to deliver England.' Here Sir Henry gave an amusing description of a typical village musical evening of the old days. 'The Competition Festival,' he continued, 'has already done an immense lot to raise the tone and level of music, but it needs absolute and ceaseless vigilance to prevent the weeds from coming back. We have got to have Competition Festivals more frequently and more regularly, and they must be instilled and embodied into the very blood of the people before we have really achieved our object.' The speaker briefly summed up the early beginnings of the movement and the 'Mary Wakefield' period. 'Now' he said, 'we are at the beginning of a new chapter in our history, and it is worth while considering for a moment what the change and the development involve and how they will best help the forward movement of the Competitive Festival. As the Festival movement has proceeded during past years, certain large centres have grown up and developed more or less on their own lines. They have not always been inside the purview of the Festival Association as a whole, but they have done quite admirable work in their own respective districts—work that serves as a standard and a model for the rest of the country. By the nature of the case, however, they have not been able to come into close contact with the central organization.' So there was a danger of two schemes existing in England, one for the smaller Festivals and one for the larger and more sumptuous which were able to look after themselves. The object which was going to occupy the attention of the Executive of this Association for some time was the re-drafting of the constitution so as to bring the whole of the movement together throughout the United Kingdom into one scheme and one machinery. Sir Henry then went on to offer some words of comment on the subject of standardisation, as put forward by speakers at the morning meeting. He hoped nothing would be attempted in the way of standardising adjudicators; the personal equation tended to flexibility and breadth, and was on the whole of unmixed benefit. With regard to the standardisation of marks, he preferred the word 'abolition.' It was certainly necessary to have some kind of nomenclature or system, and that system might possibly be as well expressed in numerical terms as in any other; but there was too much tendency, in giving totals, to leave out the steps by which the totals were reached. So far as standardisation could be applied to music, he was on the side of local freedom and local autonomy. 'One of the things we can do is not to impose orthodoxy, but to provide a body of information as full as possible, regulated according to degree of difficulty, so that small village choirs and small local competitions which want something within their compass can have a list sent to them of where such things can be obtained, the price, and so forth; such information would be of first-rate value to many local societies in England that want to do the right thing but do not quite know how to do it.' The speaker then considered the broad effects of the scheme of co-operation, and, referring with approval to the organization outlined by Mr. Bisset, emphasised the advantage of speaking with an authoritative voice to the Board of Education. He expressed a feeling of gratitude for the gifts of the Carnegie Trust, by which much-needed help had been given to many of the smaller Festivals. Turning to the subject of the schools, he said: 'I am in

most entire sympathy with all that was said this morning about the children's day, of getting in touch with schools, and overcoming their natural prejudice founded on the already plethoric fullness of their time-table. We have got to convince the schools that music is as important a part of education as anything else; if you leave it out, you might just as well leave out arithmetic.' Sir Henry then spoke on the possibility of establishing a central library of music which could be used for purposes of reference and borrowing. He advocated some such scheme as the establishing of a panel of adjudicators who could visit competitions in operation, and go about giving advice on important points. He instanced the great success of the Petersfield Festival in the days when Sir Hugh Allen used to visit competing choirs and give them lectures on interpretation. Dealing with the question of difficult test-pieces, he utterly condemned music in which difficulty was manufactured in order to provide a test of technique, and likened it first to the mnemonic nonsense verses of his schooldays and then to Bradshaw's railway guide. The question of solo competitions, he said, should not be decided by the personal sufferings of adjudicators in listening to them. Solos should be retained for several reasons: firstly, on the principle of non-interference with autonomy; secondly, because they could lead to the discovery of genius; thirdly, because people who are probably determined to sing in any case might as well be encouraged to sing the best music.

MRS. COMMELINE spoke on the need for improvement in the general manner of singing hymns. It was suggested that this was a matter on which the Church Music Society should be approached.

DR. SOMERVELL dealt with the subject of the reluctance of school teachers to enter competitions. He attributed this largely to the fact that many of them were professional teachers of music who felt that they might lose caste if they were publicly unsuccessful in the exercise of an art in which they were supposed to be experts.

The REV. C. J. BERESFORD said that this did not hold good in the district covered by the People's Palace Festivals.

There was general discussion on the imposition of the entertainment tax on the evening concerts with which many competitions conclude their proceedings. Several individual experiences were recounted, and the general finding was that the authorities were ready to condone competitions on the score of educational value but were reluctant to perceive a similar value in combined performances.

A Resolution was passed: 'That the Association be asked to approach the Customs authorities and ask them to grant exemption from the entertainment tax for all sessions of Competition Festivals.' We are informed that a letter embodying this Resolution has been sent to the Chairman of the Board of Customs and Excise.

NEW COMPETITIONS IN LONDON.

Since the Herts and North Middlesex Festival ceased its operations at Alexandra Palace a large area in the North of London that had proved ripe for competitive activity has lacked the rallying-point that it obviously needs. We are now glad to announce that this blank is to be filled by the institution of a North London Musical Festival, with a competitive area covering the North and North-West London postal districts. At a meeting on June 1, Mr. John Graham was elected hon. secretary of the new Festival, and he was able to announce that the committee of the Stratford Festival, of which he is secretary, offered a guarantee of £100 to the new organization. It is intended to hold the first Festival in November next.

A proposal is also on foot to establish a Festival for the river-side districts of South London. A meeting of those interested is to be held at the Browning Settlement on July 15 (at 8 p.m.).

A competitive musical Festival will be held at Leicester on October 8 (junior section) and 9 (senior section). There are nineteen classes, of which six are choral. The secretary is Mr. J. C. Smith, 28, Beckingham Road, Leicester.

EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

When the first Edinburgh Musical Competition Festival was mooted about six months ago, the executive committee was not too sanguine regarding the public response. Edinburgh is very conservative in such matters, and we are glad to report that the results of the Festival from every point of view have exceeded the hopes of the most optimistic of well-wishers.

It was intended to run the Festival for three days, but the number of entrants compelled an extension to five days. Mr. F. H. Bisset, chairman of the executive, deserves great credit for his initiative; and Mr. Davis Latto, the honorary secretary, proved himself a most capable organizer, without whose self-denying labours we are afraid it would not have been possible to record this phenomenal success.

The movement is well supported by musicians and enthusiastic amateurs. Many of these ladies and gentlemen entered the lists as competitors in order to show that they were really interested in and believed in the Festival as an educative asset to the musical life of the city.

The adjudicators—Mr. Plunket Greene, Dr. R. Vaughan Williams, and Mr. Roberton—spared no pains to encourage the competitors, while they did not hesitate to condemn all that was unworthy. Such frankness no doubt disturbed a few of the audience, but sent many away revising their standards of judgment.

Already we are reaping the fruits of the Festival in reading notices of local performances of 'Festival Music.' Only recently we noticed two concert bills with this important additional attraction intimated.

The entire proceedings were divided into twenty-six sessions. The competitions were arranged in sixty-two classes, catering for mixed-voice, male-voice, and female-voice choirs, church choirs, junior choirs, school choirs, action-songs, singing games, and operatic quartets; vocal solos, duets, and quartets; brass quartets, instrumental solos, duets, and chamber music. The tests took place in Usher Hall and Central Hall. The standard of the music was on the whole very high, as was that of the performances. The trophies—given by various ladies, gentlemen, and societies—were presented to the winners by the Lord Provost of Edinburgh at the last session, when there was a large attendance of the public.

The principal choral results were as follows:

SCHOOL CHOIRS.

Challenge Class (open).—Tests: 'There is a garden in her face' (John Ireland) and 'A croon' (Herbert Howells). 1st, St. James's School, Leith (Mr. E. Wakefield); 2nd, Queen's Park Higher Grade School, Glasgow (Mr. T. H. Allwood).

Other school competitions.—First prizes won by North Berwick High School (Miss Ann M. Stewart), James Clerk Higher Grade School (Mr. George H. Baillie), London Street Public School (Mr. G. Calder), St. Leonard's Public School (Miss Jane F. Gray).

Action-Songs.—Senior Class: St. Ignatius Girls' School, Edinburgh (Miss Nana Linton); Junior Class: Portobello Higher Grade School (Miss A. M. Murdoch); Singing Games: St. Andrew's Church Sunday School (Miss A. L. Anderson).

JUNIOR CHOIRS.

Challenge Class (open).—Tests: 'The Nightingale' (Weelkes) and 'Music when soft voices die' (Charles Wood) both three-part. 1st, Clydebank Co-operative (Miss C. B. Wood); 2nd, Pathhead and Sinclairtown Co-operative (Mr. W. S. Stephenson).

Class B.—Dollar Junior Choir (Mr. C. E. Allsopp).

CONTINUATION SCHOOL CHOIRS.

1st, Bruntsfield School (Mr. A. C. Little); 2nd, London Street School (Miss Helen G. Dunne).

FEMALE-VOICE CHOIRS.

Challenge Class.—Tests: 'Night' (Hamish MacCunn) and 'The tambourine player' (Schumann). 1st, Manfield Choir, Northampton (Mr. W. F. Marshman); 2nd, Mr. Thorpe Davie's Choir, Glasgow.

Class B.—No entries. Class C.—1st, Clydebank Co-operative (Miss C. B. Wood).

MALE-VOICE CHOIRS.

Challenge Class.—Tests: 'After many a dusty mile' (Elgar), 'Scots, wha ha'e' (arr. by H. S. Roberton). 1st, Clydebank (Mr. J. D. Fleming).

MIXED-VOICE CHOIRS.

Challenge Class.—Tests: 'My love dwelt in a northern land' (Elgar) and 'All creatures now are merry-minded' (Benet). 1st, Manfield Choir, Northampton (Mr. W. F. Marshman); 2nd, Mr. Thorpe Davie's Choir, Glasgow.

Other Classes.—Union U.F. Church Choir, Clydebank, (Mr. J. D. Fleming) and Mr. Moodie's Choir, Dunfermline (Mr. James Moodie).

CHURCH CHOIRS.

Two classes.—Morningside U.F. Church, Edinburgh (Mr. Robert McLeod) and St. Serf's Parish Church, Leith (Mr. T. Paterson Lamb).

KENT MUSICAL FESTIVAL.

When the war broke out this Festival was in its eleventh year, and showing signs of greatly developing. Its revival on May 15 and 19 at Chatham was a courageous step that was well justified by results. It is inevitable that a competition drawing its participants from a wide area should be at a disadvantage in these days of high railway fares. Choral bodies (especially elementary school choirs) are especially hard hit. In spite of some absentees on this ground, however, there was a good entry, and the general level of achievement was unexpectedly high. We single out for special mention the singing of the St. Pauls' Boys' School, Maidstone. These youngsters sang with a beauty of tone and a delicacy of nuance and phrasing that were astonishing. No less remarkable was the excellence of their part-singing. Not often does one hear boys sing second treble so well. The Troy Town Girls' School, Rochester, also sang with notable finish.

The arrangements were well carried out, and the Festival gave every sign of overcoming the disadvantages brought about by a lapse of half-a-dozen years.

In the chief mixed-voice choral class the tests were Gibbons's 'The silver swan' and Elgar's 'It's oh! to be a wild wind,' with a sight-reading test. The first place was retained by the previous holders, Maidstone Choral Union. Female-voice choirs sang Geoffrey Shaw's 'Ask me why' and H. Ellingford's 'Daffodils,' Miss Grace Morgan's Choir, Maidstone, being first. Other prizes in the adult sections were won by Shepherdswell Musical Society (Mrs. Ethel Clout), Faversham Parish Church (Mr. W. J. Keech), and Faversham Parish Church Male-Voice Choir.

The judges were Madame Edith Hands, Mr. Frederic Austin, Mr. Herbert Walenn, Dr. Charles Palmer, Dr. C. H. Merrill, Mr. Harvey Grace, Mr. C. Hylton Stewart, and Mr. W. J. Keech.

WORCESTERSHIRE.

MALVERN.—May 18.

On reviving this Festival after a lapse of six years it was felt better to confine it to one day instead of attempting to occupy three or four as in previous years; but the success attending the venture was sufficient to warrant a larger scale next year.

The best attended choral competition was that for Village Choral Societies. Hagley Choral Society (Mr. H. Oakes) was first and Colwall Choral Society (Miss Chorley) second out of seven in the performance of Parry's 'I know my soul hath power' and a selection from Stanford's 'Songs of the Fleet.' Afterwards the whole class joined in a complete performance of the 'Songs of the Fleet' under Mr. Ivor Atkins, with a string orchestra accompanying. The successful choirs in other classes were Newland Choir Boys (Mr. R. Biggs), Worcester Secondary School for Girls (Miss Tyers), and Himbleton (Ladies) Choral Society (Rev. R. Craze). Dr. R. R. Terry adjudicated.

Mr. Herbert E. Knott, whose performance of Harwood's 'Pæan,' earned the first prize at the organ competition at the Birmingham Festival, writes to correct the statement in Mr. Sydney Grew's report that he had previously used the 'Pæan' in his F.R.C.O. examination. Mr. Grew regrets that he made the statement on apparently reliable information that has proved to be untrue.

LEAMINGTON.—June 3, 4, 5.

Although some of the twenty-seven classes of this Festival had to be cancelled for want of entries, there was a good deal of satisfaction to be drawn from the course of the competitions. The most regrettable feature was that the abandoned classes included those for Choral Societies (open), Male-Voice Choirs, and Church and Chapel Choirs (open). The competition for village choirs was, however, held, and Whitmash gained the prize for its performance of Maunder's Magnificat in D. Warwickshire school choirs were invited to compete in two classes, according to the size of the school, and were given excellent test-pieces. Sight-singing was included, and the shield for the highest aggregate went to Coventry Industrial School. The various competitions in solo-singing were successfully carried out with few exceptions, and two classes for elocution were judged by the Right Rev. The Lord Bishop of Ontario. The adjudicators in music were Madame Edith Hands and Mr. Thomas F. Dunhill.

BALLYMENA.—The annual competitions of the Ballymena Musical Festival Association were held on May 4, 5, 6, and 7, and attained a success that eclipsed all previous records. We regret that news of the Festival arrived too late to be published last month, and only brief reference can be made in this issue. The first day was devoted to fourteen classes for national schools, other children's choirs, and factory choirs, the most notable being that in which seven choirs from mills and factories sang Fletcher's 'The summer morn' and Mendelssohn's 'I would that my love.' The remaining days were largely devoted to vocal and instrumental solos, duets, quartets, &c.; three choral competitions resulted in favour of Y.W.C.A. Choir, Coleraine (Mr. W. F. Crofts), Ballymena Mixed-Voice Choir (Rev. J. R. Clinton), and Ballymena Methodist Church (Rev. J. R. Clinton).

TEESDALE.—The first Teesdale Musical Tournament was held in the Waltham Hall, Barnard Castle, on May 25. A long day was occupied with fifteen classes and a concert of prize-winners. The attendance of the public was good, especially at the concert. The high standard of the junior singing pointed to excellent work in the rural schools. Barnard Castle C. E. Girls' School Choir, Barnard Castle Council School, and Middleton Council School (boys) carried off the prizes. Senior choirs sang German's 'My bonnie lass she smileth,' North Eastern County School Choir proving the best. There were also classes for vocal and instrumental solos. Mr. T. Henderson adjudicated.

LINLITHGOW.—A day of competitions for children's choirs was held at Linlithgow on May 18, with Dr. R. Vaughan Williams as adjudicator. Prizes were won by Bridgend and Kingscavil and the first Linlithgow Company of Girl Guide Choirs, and in the evening a concert was given with an excellent programme. This was the first venture of the Linlithgow Committee. It is to be hoped that the neighbourhood will give improved support in the future, and that competitions for adult choirs may be included.

BYWELL-ON-TYNE.—The list of events at the second Broomley and Bywell School Children's Gala and Sports day held on Whit-Monday included a choral contest judged by Mr. George Dodds. Seven choirs competed, the result being as follows: 1st, Birtley P.M. Choir; 2nd, Gateshead N.E.R. Temperance; 3rd, Haltwhistle Vocal Union. The choice of tests was left to the choirs, the winners offering Dudley Buck's 'Hymn to Music.'

In aid of the Wallasey War Memorial Fund a competition musical Festival on a rather ambitious scale will be held on Saturday, September 4. Prizes are offered for mixed-voice, male-voice, and ladies' choirs, as well as church and chapel choirs, and vocal quartets. Already the entrants include choirs from Northern and Midland towns. Particulars can be obtained from Mr. C. E. Cowley, 44, Canterbury Road, Wallasey.

The twenty-third 'Summerscales' Musical Competitions will be held at Keighley on October 30 and November 6, the adjudicators being Dr. E. C. Bairstow and Mr. Herbert Johnson. The secretary is Mr. Holmes Feather, 18, Hainworth Wood Road, Keighley.

Other competitions are reported in the *School Music Review* edition of the Record.

No. 1036. NOVELLO'S OCTAVO ANTHEMS. *Price* ~~3d~~ 6*d.*

Ye shall go out with joy

COMPOSED BY

OLIVER KING.

953. A charge to keep I have ... King 3d
884. A crown of grace for man Brahms 4d.
478. A few more years shall roll H. Blair 3d.
597. A prayer for peace ... Crotch 3d.
801. A solemn prayer ... A. H. Brewer 2d.
935. A song of joy ... John E. West 3d.
917. Abide with me ... Ivor Atkins 3d.
424. Ditto ... ... R. Dunstan 3d.
805. Adeste Fideles ... H. Hofmann 4d.
927. All go unto one place ... Wesley 3d.
247. All nations whom B. Luard-Selby 4d.
113. All they that trust... ... Hiller 8d.
1033. All Thy works ... T. Adams 3d.
475. Ditto ... ... J. Barnby 4d.
503. Ditto ... ... G. H. Ely 4d.
30. Ditto ... ... E. H. Thorne 3d.
719. All ye who seek ... H. M. Higgs 3d.
9. All ye who weep ... ... Gounod 3d.
592. Alleluia! now is Christ T. Adams 3d.
729. Alleluia! the Lord liveth C. Harris 3d.
548 Almighty Father ... B. Steane 3d.
937. Almighty God, give us ... Wesley 3d.
261. And all the people saw J. Stainer 6d.
699. And God shall wipe Greenish 3d.
1055. And in that day F. R. Rickman 3d.
229. And it was the third hour Elvey 4d.
485. And Jacob was left alone J. Stainer 6d.
658 And Jesus entered H. W. Davies 4d.
732. And suddenly there came H. J. Wood 3d.
675. And the Lord said T. W. Stephenson 3d.
357. And the wall of the city Oliver King 3d.
778. And there shall be signs Naylor 4d
402. And when the day ... C. W. Smith 3d.
861. Angel Spirits P. Tchaikovsky 2d.
642. Angel voices, ever singing E. V. Hall 3d.
611. Angels from the realms Cowen 3d.
749. Ditto ... P. E. Fletcher 3d.
751. Ditto ... ... E. V. Hall 3d.
1017. Arise, shine ... T. Adams 3d.
923. Ditto ... ... G. F. Cobb 4d.
228. Art thou weary ... C. H. Lloyd 6d.
948. As Christ was raised Wareing 3d.
311. As I live, saith the Lord E. T. Chipp 3d.
333. As it began to dawn Ch. Vincent 3d.
498. As Moses lifted up F. Gostelow 3d.
643. As the earth bringeth A. H. Brewer 4d.
24. As the hart pants (S.S.T.B.) Gounod 3d.
147. Ascribe unto the Lord Travers 6d.
109. Ditto ... ... S. S. Wesley 4d.
399. At the Lamb's High E. V. Hall 3d.
456. At the Sepulchre H. W. Wareing 4d.
957. Author of Life Divine Button 2d.
660. Awake, awake ... John E. West 3d.
700. Awake, awake, put on Greenish 4d.
56. Ditto ... ... J. Stainer 6d.
759. Ditto ... ... Stephenson 4d.
149. Ditto ... ... M. Wise 4d.
955. Awake! O Zion ... C. Forrester 3d.
199. Awake, thou that sleepest Stainer 6d.
150. Awake up, my glory M. Wise 3d.
744. Be glad and rejoice M. B. Foster 3d.
578. Ditto ... ... B. Steane 3d.
212. Be glad, O ye righteous H. Smart 4d.
989. Be glad then, ye ... A. Hollins 3d.
143. Be merciful... ... H. Purcell 6d.
257. Ditto ... E. A. Sydenham 3d.
597. Be peace on earth... ... Crotch 3d.
567. Be Thou exalted ... C. Bayley 3d.
583. Be ye all of one mind A. E. Godfrey 3d.
471. Be ye therefore ... A. S. Baker 3d.
440. Before the heavens H. W. Parker 3d.
651. Behold, all the earth G. F. Huntley 4d.
598 Behold, God is great E. W. Naylor 4d.
865. Behold, God is my John E. West 3d.
636. Ditto ... ... F. C. Woods 4d.
1035. Behold, how good J. Battishill 3d.
349. Ditto ... (Male) Caldicott 3d.
349.* Ditto ... (S.A.T.B.) Caldicott 3d.
419. Ditto ... Hamilton Clarke 4d.
89. Behold, I bring you J. Barnby 3d.
148. Ditto ... J. Maude Crament 4d.
296. Ditto ... ... E. V. Hall 3d.
810. Behold, I come quickly Ivor Atkins 2d.
713. Behold, I have given you C. Harris 3d.
594. Behold, I send ... J. V. Roberts 4d.
587. Behold My servant J. F. Bridge 3d.
65. Behold now, praise J. B. Calkin 3d.
631. Ditto ... ... F. Iliffe 3d.
912. Ditto ... ... John E. West 3d.
315. Behold, O God ... F. W. Hird 4d.
524. Behold, the days come Woodward 4d.
1045. Behold the Heaven A. R. Gaul 3d.
652. Behold the Name... Percy Pitt 4d.
502. Behold, two blind men J. Stainer 3d.
938. Bethlehem ... ... Ch. Gounod 1½d.
378. Bless the Lord ... M. Kingston 4d.
796. Bless the Lord, O my soul Hailing 3d.
855. Bless the Lord thy God Roberts 3d.
450. Bless thou the Lord C. Bayley 4d.
374. Ditto ... ... Oliver King 3d.
693. Blessed are the dead B. L. Selby 2d.
667. Blessed are the pure A. D. Arnott 3d.
390. Blessed are they ... A. W. Batson 3d.
616. Ditto ... ... H. Blair 3d.
77. Ditto ... ... W. H. Monk 3d.
112. Ditto ... ... Arthur Page 3d.
15. Blessed be the God S. S. Wesley 2d.
756. Blessed be the Lord J. Barnby 3d.
570. Ditto ... ... J. F. Bridge 6d.
895. Ditto ... ... O. Gibbons 2d.
876. Ditto ... ... E. V. Hall 3d.
183. Ditto ... ... Heap 6d.
770. Ditto ... ... Markham Lee 3d.
331. Ditto ... C. Lee Williams 4d.
1006. Blessed be the Name Macfarren 3d.
724. Blessed be Thou E. C. Bairstow 4d.
838. Ditto ... ... J. Kent 4d.
400. Blessed City ... A. C. Fisher 4d.
284. Blessed is He F. E. Gladstone 2d.
262. Ditto ... ... C. H. Lloyd 8d.
292. Ditto ... A. C. Mackenzie 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
64. Ditto ... ... John Goss 4d.
769. Ditto ... H. W. Wareing 3d.
1004. Blessed is the soul (S.B.) Macfarren 3d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
943. Blessed Lord ... S. S. Wesley 2d.
5. Blessing, glory, wisdom B. Tours 4d.
950. Ditto ... ... A. H. Brewer 3d.
652. Blow up the trumpet F. Iliffe 3d.
97. Blow ye the trumpet Henry Leslie 3d.
961. Born to-day... J. P. Sweelinck 3d.
118. Bow Thine ear ... ... W. Bird 3d.
939. Bread of Heaven ... E. German 3d.
1024. Break forth into joy W. G. Alcock 3d.
774. Ditto ... ... H. E. Button 3d.
415. Ditto ... S. Coleridge-Taylor 3d.
798. Ditto ... H. A. Matthews 3d.
92. Ditto ... ... R. Prentice 6d.
491. Ditto ... ... B. Steane 3d.
323. Brightest and best... E. V. Hall 4d.
340. Bring unto the Lord Gladstone 3d.
98. Brother, thou art gone J. Goss 4d.
279. By Babylon's wave Gounod 2d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
644. Ditto ... S. Coleridge-Taylor 3d.
511. Ditto ... ... H. Clarke 4d.
853. Ditto ... ... H. M. Higgs 3d.
742. By Thy glorious death A. Dvorák 4d.
116. Call to remembrance J. Battishill 6d.
952. Ditto ... ... J. V. Roberts 3d.
680. Calm on the list'ning ear Parker 3d.
841. Cast me not away C. Lee Williams 2d.
975. Ditto ... ... S. S. Wesley 3d.
497. Christ both died ... E. W. Naylor 3d.
454. Christ is risen ... G. B. J. Aitken 3d.
368. Ditto ... .. J. M. Crament 3d.
666 Ditto ... ... W. Jordan 4d.
533. Ditto ... ... J. V. Roberts 3d.
814 Ditto ... E. A. Sydenham 3d.
307. Christ our Passover E. V. Hall 3d.
783. Christ the Lord is risen again ,, 4d.
370. Christ the Lord is risen to-day ,, 3d.
488. Christians, awake... ...J. Barnby 3d.
648. Ditto ... ... H. M. Higgs 4d.
983. Christmas Day ... G. von Holst 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
989. Come and let us ... A. Hollins 3d
52. Come, and let us return J. Goss 3d
95. Ditto ... ... W. Jackson 3d
805. Come hither, ye faithful Hofmann 4d
283. Come, Holy Ghost G. Elvey 4d
201. Ditto ... ... J. L. Hatton 4d.
829. Ditto ... ... Palestrina 2d.
717. Ditto ... C. Lee Williams 2d
881. Come, let us join our E. V. Hall 3d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... ... Gounod 2d.
946. Ditto ... ... H. Leslie 3d.
256. Come unto Me H. R. Couldrey 3d.
635. Ditto ... ... G. J. Elvey 3d.
103. Ditto (Bach) J. Stainer 3d
922 Come with high and holy Blair 3d.
1005. Come ye, and let us Macfarren 3d.
748. Come, ye children and J. Booth 3d.
924. Ditto ... ... H. J. King 3d
334. Come, ye faithful ... E. V. Hall 3d.
921. Come, ye faithful, raise the strain ,, 3d.
1019. Come, ye Saints ... H. E. Button 3d.
951. Come, ye sin-defiled J. Stainer 2d.
931. Come, ye thankful ...B. Steane 3d.
914. Comes at times ... Woodward 3d.
1008. Ditto ... ... H. Oakeley 2d.
994. Coronation Offertorium Elgar 2d.
622. Create in me a clean heart P. J. Fry 3d.
688. Crown Him the B. Luard-Selby 2d.
356. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
213. Day of Anger (Requiem) Mozart 6d
682. Day of wrath ... J. Stainer 2d
252. Death and life ... Walter Parratt 3d
968. Death is swallowed up in Hollins 3d.
849. Deliver us, O Lord Gibbons 3d.
90. Distracted with care ... Haydn 4d
887. Do not I fill heaven ... H. Blair 3d.
737. Doth not wisdom cry D. S. Smith 3d.
703. Drop down, ye heavens Stainer 4d.
277. Enter not into Judgment Clarke 2d.
362. Eternal source ... F. Brandeis 2d
1008. Evening and Morning Oakeley 2d.
854. Exalt ye the Lord H. Elliot Button 3d.
764. Except the Lord build Edwards 3d
771. Ditto ... ... Eaton Faning 4d
628. Ditto ... ... H. Gadsby 4d
470. Eye hath not seen (S.A.) Foster 3d.
584. Ditto (S.A.T.B.) M. B. Foster 3d.
625. Far be sorrow ... E. V. Hall 3d.
672. Far from the world H. W. Parker 3d.
329. Far from their home Woodward 3d.
364. Father, hear the prayer F. Brandeis 2d.
763. Father, now Thy grace W. Coenen 3d.
46. Father of Heaven Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
768. Father of mercies E. V. Hall 3d.
1065. Ditto ... S. P. Waddington 3d.
671 Ditto ... ... John E West 3d.
1050. Fear not, O land ... E Elgar 3d
28. Ditto ... ... John Goss 3d.
916. Ditto ... ... W. Jordan 3d.
872. Fear Thou not, for I am J. Booth 1½d.
446. Flee from evil ... W. J. Clarke 3d.
553. For a small moment J. Stainer 2d.
254. For ever blessed ... Mendelssohn 3d.
198. For the mountains L. Samson 3d.
901. For this mortal ... S. S. Wesley 3d.
728. Forsake me not ... ... J. Goss 4d
273. From the deep I called ... Spohr 6d
227. Give ear, O Lord T. M. Pattison 2d
433. Give ear, O Shepherd A. Whiting 3d
88. Give ear, O ye heavens Armes 3d.
956. Ditto ... ... W. G. Alcock 3d.
604. Give thanks, O Israel Ouseley 4d.
741. Give the King thy W. G. Alcock 6d.
990. Ditto ... ... A. H. Brewer 3d
309. Give the Lord ... C. H. Lloyd 8d
383. Give unto the Lord H. W. Parker 4d
933. Glorious and powerful God Gibbons 3d
1039. Glorious in Heaven Vittoria 3d
2. Glory be to God ... S. S. Wesley 2d
779 Glory to God in the E. M. Lee 3d

LONDON: NOVELLO AND COMPANY, LIMITED. MADE IN ENGLAND

YE SHALL GO OUT WITH JOY

FULL ANTHEM FOR HARVEST

Isaiah lv. 12; xxxii. 20; i. 19;
Psalm cv. 2; S. John iv. 35.

COMPOSED BY

OLIVER KING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro. ♩ = 120.

ff

Ped.

SOPRANO.

ff

Ye shall go out with joy, . . with joy, ...

ALTO.

ff

Ye shall go out with joy, . . with joy, ...

TENOR.

ff

Ye shall go out with joy, . . with joy, ...

BASS.

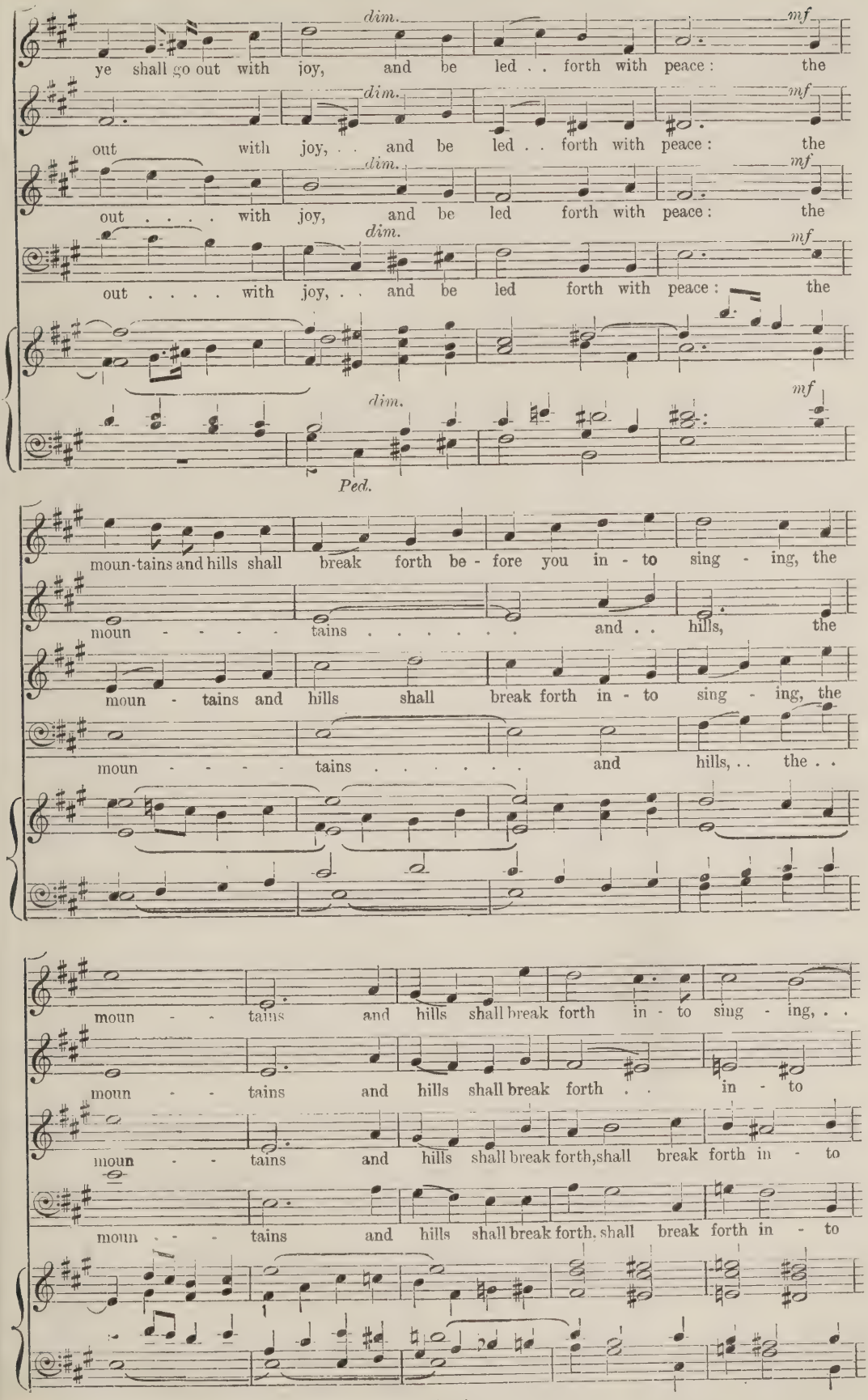
ff

Ye shall go out with joy, . . with joy, ...

ff

Copyright, 1913, *by Novello and Company, Limited.*

YE SHALL GO OUT WITH JOY.



YE SHALL GO OUT WITH JOY.

. . shall break forth . . be - fore you in - to sing - - -

sing - ing, shall break forth be - fore you in - to sing - - -

sing - ing, shall break forth . . be - fore you in - to sing - - -

sing - ing, shall break forth be - fore you in - to sing - - -

- ing. O bless - ed, bless - ed . .

- ing. O bless - ed, bless - ed are ye . . . .

- ing. O bless - ed are ye that

- ing. O . .

. . are ye that sow be - side . . . all wa - ters.

. . that . . sow . . be - side all wa - ters.

sow. . . . . If ye be

bless - ed are ye . . . that sow be - side all wa - ters.

Ped.

If ye be will - - ing,

If ye be will - - ing, if ye be will - - - ing

will - - - ing, ... if ye be will - - - ing

If ye be

senza Ped. *Ped.*

ye . . . . shall eat . . the good of the land; for

f

and . . o - be - dient, ye shall eat . . the good of the land; for

f

and . . o - be - dient, ye shall eat . . the good of the land; for

f

will - ing, ye shall eat . . . . the good of the land; for

f (*Reeds.*)

senza Ped.

I am the Lord thy God, for I am the Lord thy God.

I am the Lord thy God, for I am the Lord thy God.

I am the Lord thy God, for I am the Lord thy God.

I am the Lord thy God, for I am the Lord thy God.

Ped.

ff

Ye shall go out with joy, . . with joy, ...

ff

Ye shall go out with joy, . . with joy, ...

ff

Ye shall go out with joy, . . with joy, ...

ff

Ye shall go out with joy, . . with joy, ...

ff

Ped.

ye shall go out with joy, and be led . . forth, led forth . . with

out with joy, . . and be led . . forth, led forth . . with

out . . . with joy, and be led forth, led forth with

out . . . with joy, . . and be led . . . forth . . with

Ped.

Più allegro.

peace. O let your songs be of Him and praise . . . . Him,

peace. O let your songs be of Him and praise . . . . Him,

peace. O let your songs be of Him and praise Him, praise . . Him,

peace. O let your songs be of Him and praise Him, praise . . Him,

Più allegro.

senza Org.

be of Him, and praise . . Him, and let your talk - ing

be . . of Him, and praise Him, and let your talk - - ing

be of Him, and praise . . . Him, and let your talk - ing be .

be . . of . . Him, and praise Him, and let your talk - - ing

sempre senza Org.

be . . . of all His won - drous, won - drous

be of all . . . His won - - drous works, . .

. . of all His won - drous works, . . of all His won - drous

be of all . . . His won - - drous works, of all His

works, . . . of all His won - drous works. Lift up your

. . of all His won - - drous works. Lift up your

works, . . . His . . won - drous works. Lift up your

works, of all His won - drous works. Lift up your

ff

eyes, ... lift up your eyes, ... and . . look up-on the

eyes, ... lift up your eyes, ... and . . look up-on the

eyes, ... lift up your eyes, ... and . . look up-on the

eyes, ... lift up your eyes, ... and . . look up-on the

rit. *molto ritardando.*

fields, for they . . are white al - rea - dy to har - vest. . .

rit. *molto ritardando.*

fields, for they . . are white al - rea - dy to har - vest. .

rit. *molto ritardando.*

fields, for they . . are white al - rea - dy to har - vest. . .

rit. *molto ritardando.*

fields, for they are white al - rea - dy to har - vest. . .

rit. *molto ritardando.* *fff*

* The Baritones to sing the small notes.

Also published in Novello's Tonic Sol-fa Series, No. 2124.

- sleep, a - sleep with lul - la - bies, . . a - sleep with

. . sung a - sleep . . with lul - la - bies, a - sleep . . with

- sleep with lul - - - - - la - bies, . . with lul - - -

lies, Sung a - sleep . . with lul - la - bies, a -

lul - la - bies, . . lul - - - - la - bies; . . *dim. al pp* *Poco più mosso.*

lul - la - bies, . . with lul - - la - bies; . . *dim. al pp*

- - - la - bies, with lul - - la - bies; . . Pray be *dim. al pp* *p*

- sleep . . with lul - - - - - - la - bies; . . *dim. al pp* *Poco più mosso.*

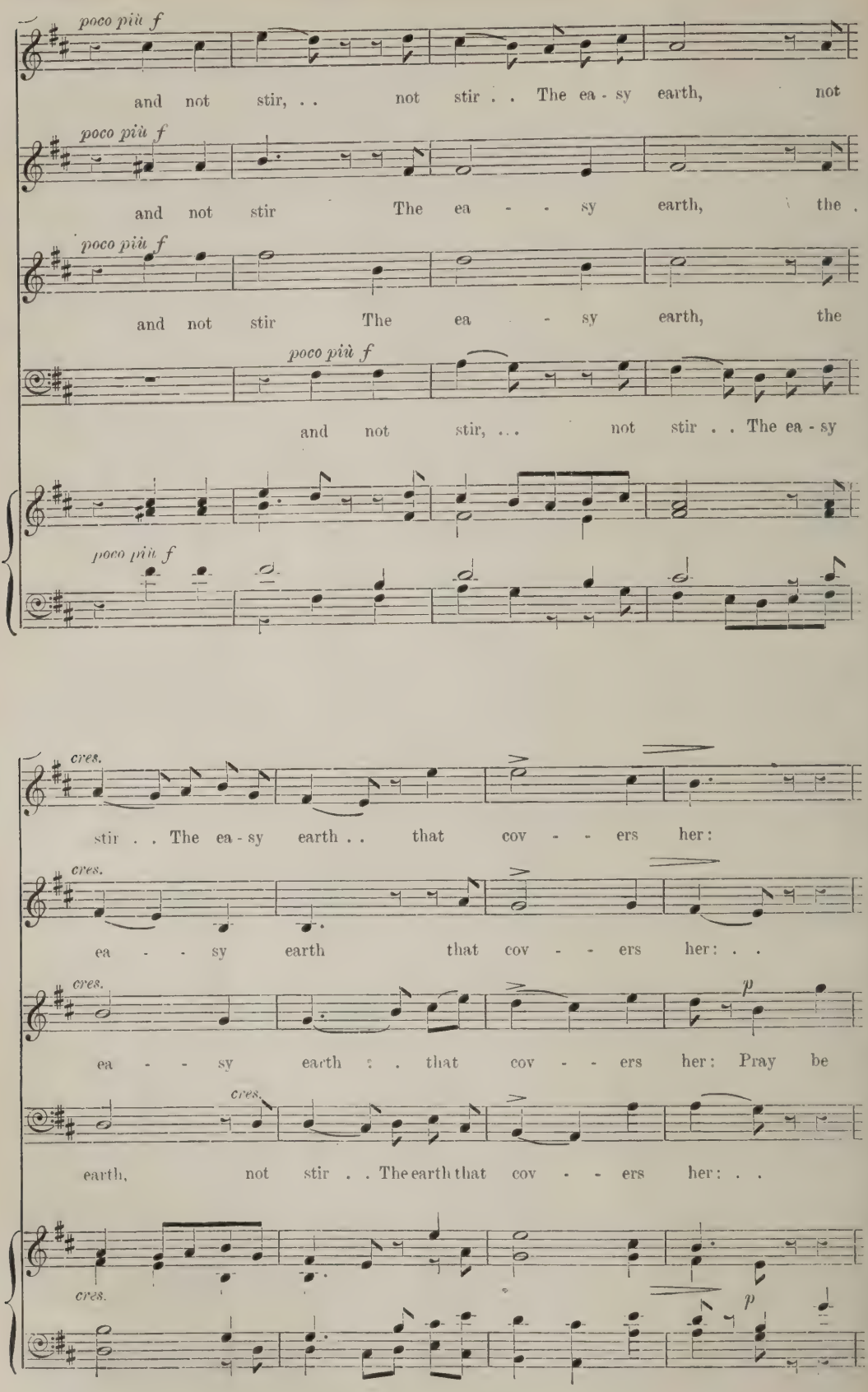
dim. al pp *p*

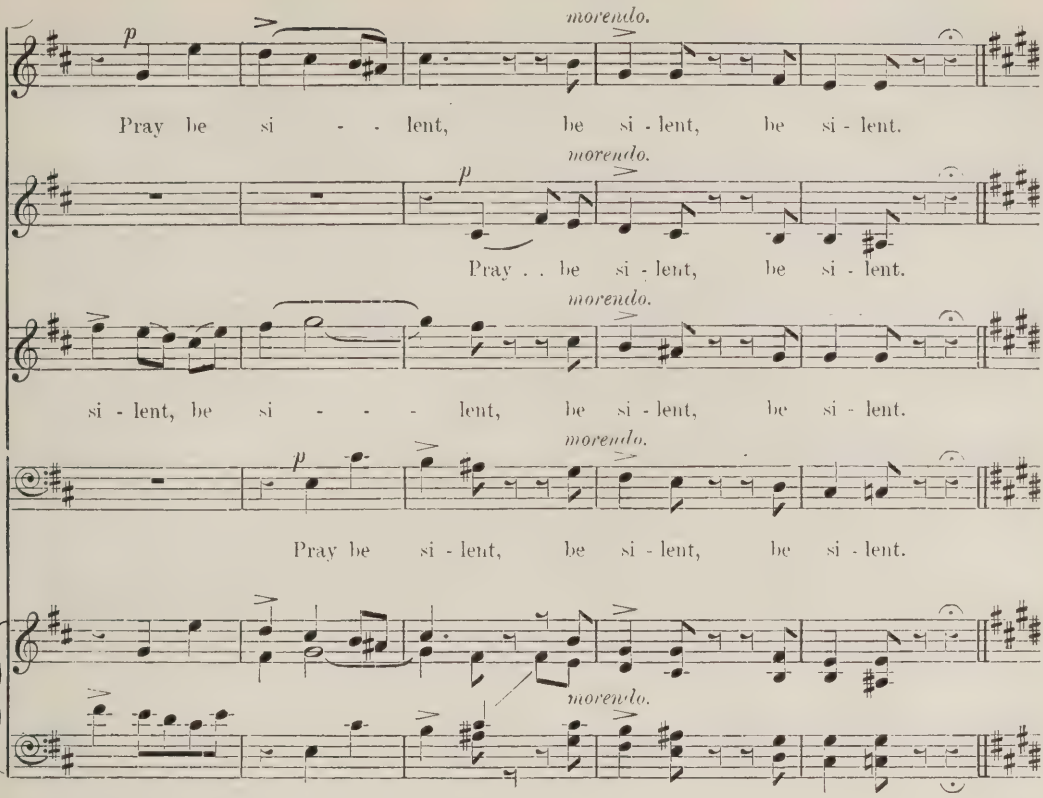
p Pray be si - lent, pray be si - lent,

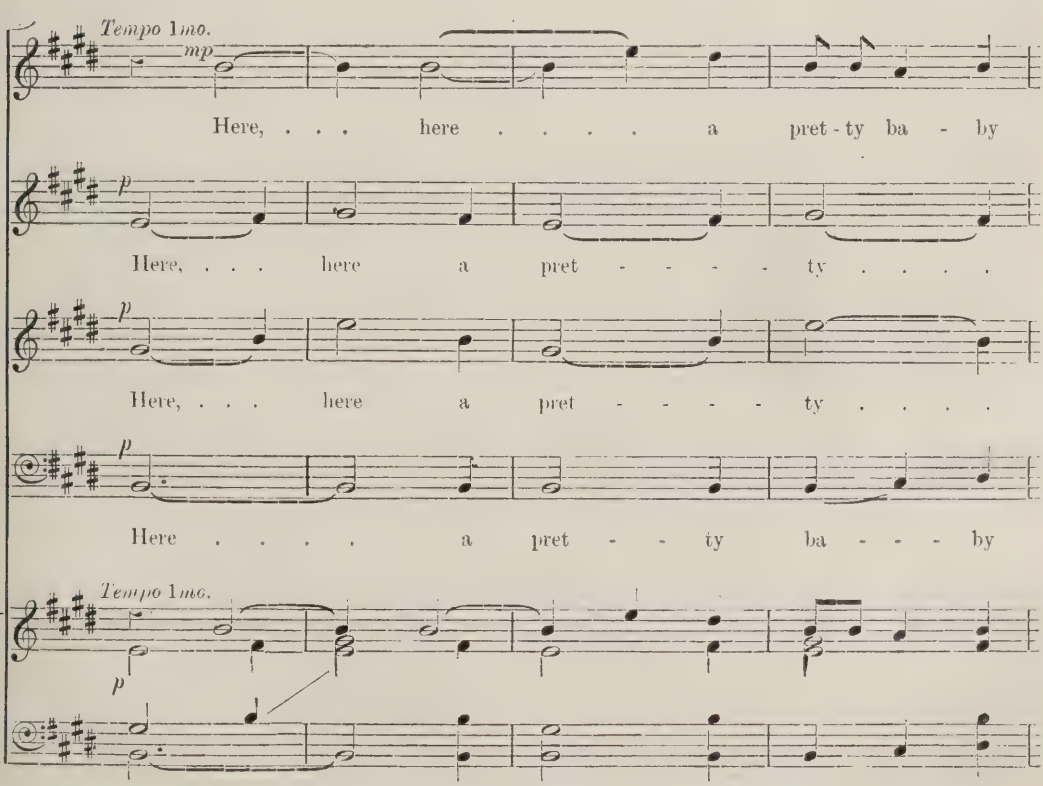
p Be si - lent, be si - lent,

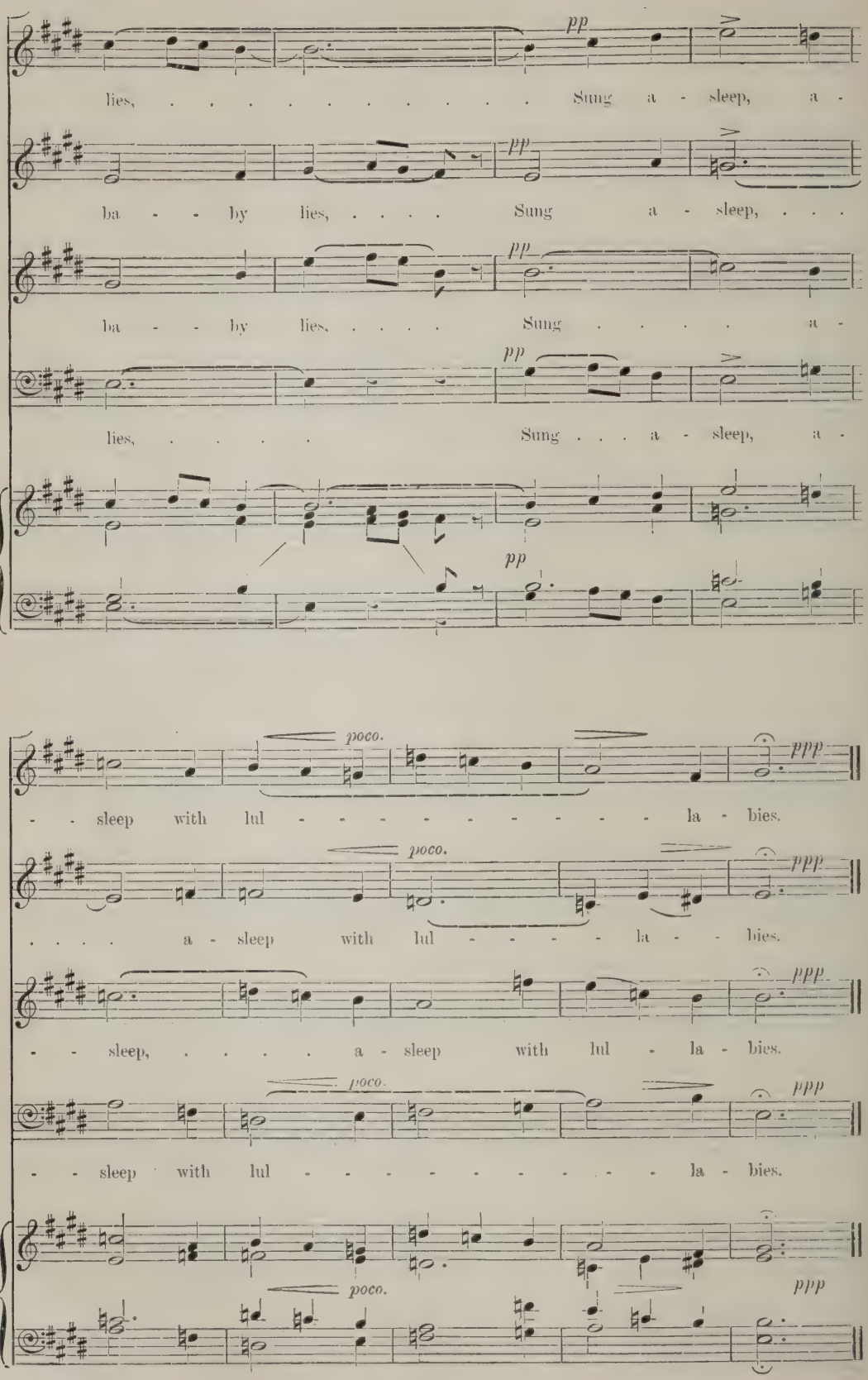
si - lent, pray be si - lent,

p Si - - - lent, si - - - lent,


poco più f
and not stir, . . not stir . . The ea - sy earth, not
poco più f
and not stir The ea - - sy earth, the .
poco più f
and not stir The ea - sy earth, the
poco più f
and not stir, . . . not stir . . The ea - sy
poco più f
cres.
stir . . The ea - sy earth . . that cov - - ers her:
cres.
ea - - sy earth that cov - - ers her: . .
cres.
p
ea - - sy earth : . that cov - - ers her: Pray be
cres.
earth, not stir . . The earth that cov - - ers her: . .
cres.
p


p
morendo.
Pray be si - - lent, be si - lent, be si - lent.
p
morendo.
Pray . . be si - lent, be si - lent.
morendo.
si - lent, be si - - - lent, be si - lent, be si - lent.
p
morendo.
Pray be si - lent, be si - lent, be si - lent.
morendo.


Tempo 1mo.
mp
Here, . . . here . . . . a pret - ty ba - by
p
Here, . . . here a pret - - - - ty . . . .
p
Here, . . . here a pret - - - - ty . . . .
p
Here . . . . a pret - - ty ba - - - by
Tempo 1mo.
p


pp
lies, ... Sung a - sleep, a -
pp
ba - - by lies, ... Sung a - sleep, . . .
pp
ba - - by lies, ... Sung . . . . a -
pp
lies, ... Sung . . . a - sleep, a -
pp
poco.
ppp
- - sleep with lul - - - - - - - - - - la - bies.
poco.
ppp
. . . . a - sleep with lul - - - - la - - bies.
ppp
- - sleep, ... a - sleep with lul - la - bies.
poco.
ppp
- - sleep with lul - - - - - - - - - - la - bies.
poco.
ppp

(Continued from page 466.)

of the Conference (reported in the *Competition Festival Record* this month) was one of solidarity. It was a gathering of secretaries, presidents, and adjudicators from all parts of the country, and while many issues were raised the discussions moved on converging lines to the one general idea of co-operation. It was this which gave importance to the meeting, for what the competition movement has hitherto lacked is the sense of partnership between the various festivals. There have been feelings of rivalry and isolation, too much attachment to local practices and individual tastes, and some reluctance to learn from general experience. If the Association of Music Competition Festivals went no further than correcting these tendencies it would be doing extremely useful work, for as most musicians are now dimly aware, the competition movement is to-day a strong and active teaching force.

The Norwegian Choir was a body of about fifty gentlemen of University connections known as Guldberg's Academic Choir, and its programme represented choral writing by Grieg, Svendsen, Selmer, Reissiger, Kjerulf, and others. The music was, however, less interesting than the singing. Choirs from abroad usually show some quality of virtuosity that marks them off as belonging to the 'Continental school,' and challenges a comparison of ideals with the English school. The Ukrainians, early in the year, were a case in point. Guldberg's Choir, however, set no store on virtuosity for its own sake, and used technical power only as a means to an end. There were thrills enough—the never-failing thrill of a simple passage sung with perfect chording, good tone well-blended, a feeling of the phrase and unity in every element of the phrase: the type of effect with which, in the long run, the best English choirs make their deepest appeal. M. Ansgar Guldberg and his singers gave a long programme, and a great deal of pleasure. The visit of the Newport Choir is dealt with by Mr. Kalisch.

The Philharmonic Choir crowned a season of notable achievement on June 2, with a concert at Queen's Hall that summed up the best things in a short and brilliant record. By repeating Holst's 'Hymn of Jesus' and Delius's 'Song of the high hills,' the Choir did a service for which many were grateful. Both are works that do not reveal themselves quickly. However striking and obvious their immediate effect at the first hearing, one was then really learning how to listen to them at the next opportunity. When that opportunity occurred one's admiration grew for the broad musical gestures and easy grandiloquence of the 'Hymn' and the marvellous colouring of Delius's tone-picture. The Choir then completed its season's work with the Choral Symphony. The orchestra was that of the Royal Philharmonic Society, with Mr. Albert Coates in charge. The 'Hymn of Jesus' was conducted by its composer. Mr. C. Kennedy Scott did not share much of the limelight, but no one needed to be reminded that the occasion was his celebration as much as anybody's. It remains to mention the solo singers. In the Choral Symphony these were Miss Carrie Tubb, Miss Margaret Balfour, Mr. Webster Millar, and Mr. Cecil Fanning, and the solo passages in the 'Song of the high hills' were taken by Miss Maud Wilby and Mr. Eustace Belham.

D

MAIDSTONE.—An excellent concert was given on May 17 by the Maidstone Choral Union, a capable body of singers trained by Mr. F. Wilson Parish. The programme consisted of chamber and choral music, the one supplied by Miss d'Aranyi (violinist), Miss Myra Hess (pianist), and Captain Herbert Heyner (vocalist), and the other including Elgar's 'How calmly the evening' and 'It's oh! to be a wild wind,' Lee Williams's 'Song of the pedlar,' Parry's 'Tell me, O love,' two of Colin Taylor's female-voice trios, and a 'Dance of the sword' by H. Priestley-Smith. The Choral Union Competitive Choir gave Wilbye's 'Sweet honey-sucking bees' and 'My love dwelt in a northern land.'

MILL HILL. — The Musical Society, supported by the newly-formed Mill Hill Orchestral Society, gave R. H. Walthew's setting of 'The Piper of Hamelin' recently, under the direction of Mr. L. A. Cane. The choir showed unusual capacity, and sang with well-studied expression and spirit. Other works in the same programme were Sullivan's 'Fair Daffodils,' Elgar's 'As torrents in summer,' Callcott's 'Love wakes and weeps,' Leslie's 'Lullaby of life,' and, for the orchestra, Walford Davies's 'Solemn Melody' and Grainger's 'Mock Morris.'

PORTSMOUTH.—Berlioz's 'Faust' and Bach's Mass in B minor are to be given next season by the Borough of Portsmouth Philharmonic Society, in the course of a series of five concerts. The conductor is Mr. Hugh A. Burry.

SEATTLE (U.S.A.).—We have received the programme of a concert given at Meany Hall, University of Washington, by the Amphion Society of Seattle, a male-voice choir conducted by Mr. Claude Madden. It includes Brewer's 'Alexander' and Reissiger's 'Olaf Trygvason.'

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Gentleman, higher public school teacher, wishes to join any London band as violinist (amateur).—A. FROSTIG, 12, Essex Road, Acton, W.-3.

Thoroughly experienced Viola player (lady) would give services in orchestra and chamber music concerts, &c., for expenses.—'Viola,' c/o *Musical Times.*

Experienced pianist desires to meet competent violinist, 'cellist, and viola player (preferably G.E.R. season-ticket holders) for study and enjoyment of classical quartets. Broxbourne and Bishops Stortford district.—H. G. B., c/o *Musical Times.*

Quintet party want practice-room containing a *good* piano, in a private house, hall, or school, within two miles of G.P.O., for use once a week (not Saturday or Sunday) from 5-8 p.m. In return free recitals would be given.—B. B. H. W., c/o *Musical Times.*

Pianist wishes to join chamber music party. Most evenings free.—Miss D. E. L. TREVOR, c/o 'The Homestead,' Rawlings Road, Bearwood, Smethwick, near Birmingham.

Young lady pianist desires to join trio or quartet for practice of good music.—V., 108, Norbury Crescent, Norbury, S.W.

Violinist (amateur) required to complete trio for chamber music practice.—Apply to Mr. C. W. SCOTT, B.A., 2, Buxton Road, Thornton Heath; or to Mr. A. WEBEL, 133, Langdale Road, Thornton Heath.

Violinist and 'cellist (male), good sight-readers, wanted to join flautist and pianist in weekly practice. Good-class miscellaneous music. Fine practice room and all music found. Muswell Hill district.—F. H., c/o *Musical Times.*

Pianist desires to join quartet, violinist and 'cellist. Good music.—GEORGE DAY, 10, Little Oak Road, Aston, Birmingham.

Birmingham amateur orchestra requires deputy leading violin and 'cello. Also oboe and horn. Central practices, Fridays.—Apply to Secretary, Stafford House, The Retreat, Aston Manor, Birmingham.

Pianist wishes to meet violinist and 'cellist. Classical and modern music. Margate and Cliftonville district. Most evenings free.—'Allandale,' c/o *Musical Times*.

Young lady pianist desires to meet other players, or good singer. Sheffield and Rotherham district.—'Pianist,' c/o *Musical Times*.

Ladies and gentlemen, all instruments, with good orchestral experience, are invited to attend the Symphony rehearsals held on Tuesdays at 7.45 at the Philological College, 248, Marylebone Road, N.W. 1 (near Great Central Station).

BRITISH HISTORY AND BRITISH MUSIC

By Herbert Antcliffe

It is seldom realised how closely bound up together are the history of a nation and its art, and particularly its music. One reason why this is so is that too often the history of a nation is regarded as that of its politics; instead of which the political history of a country is only a small part, and not always the most important part, of its complete history. In spite of 'Tipperary' and its predecessors and successors, however, even the political history of England, from the earliest days down to the present time, has had a close affinity with its music. The British people have never been a musical nation in the same way as have the Italians and the Germans; nevertheless, they have been saturated with and have exuded music at all periods.

Even in the remote ages of the Roman invasion, the then possessors of the land, some of whose blood is in the veins of many Englishmen to-day, found the effect of music a powerful one in their wars as well as in times of peace. The battle cries with which they met the armies of Julius Cæsar were mingled with songs—fierce and terrible, perhaps, but songs none the less. More than this, however, their music was an art of peace and peacemaking. Diodorus the Sicilian, the Greek historian, says they had their bards who 'celebrated the noble actions of illustrious persons in heroic poems, which they sang to the sweet song of the lyre'; and that after two armies had actually placed themselves in fighting order 'the poets have stepped in, and by their soft and fascinating songs calmed the fury of the warriors, and prevented the bloodshed.'

How essential was music to the life and well-being of the Ancient Britons may be gathered from the song of the British bard on the burning of Uriconium or Wrekin. This was in the year 583, when the Saxons sacked 'the white town of the valley,' so that it was 'without fire, without light, without songs.'

With the coming of the Saxons, and later with the advent of Christianity, we have still further evidence of the influence of music. Of course we are at a great disadvantage in studying these periods, when it would appear that music took a more vital position in the life of the people than it has done in the long centuries following. It is recorded that certain people were skilled in the art, that the common people had their songs, that the liturgy was chanted to solemn strains. In many cases we have the words of these songs and hymns; but we have to depend upon the traditions of a later age to know the character of the music. Musical notation was not invented till long afterwards, so that while tradition and literature combined in the preservation of the poems, tradition alone could help to preserve for posterity the melodies to which they were sung.

Of the direct use of music, though bearing but little on the progress of history, we have records of the litanies sung by St. Augustine and his companions on the road to Canterbury, and of the fear inspired in the Picts by the songs of the newly-baptised Saxons on Hadrian's Wall. Caedmon, the earliest English poet in the literary sense, shows, in his shame at being unable to play the harp, how general was musical instinct and ability. The Venerable Bede, as a cultured man and priest, counted among the accomplishments which raised him above his fellows that of being 'skilful in Ecclesiastical chant,' which he had learnt from a cantor of Benedict Biscop. An inference may be drawn from the last of these cases that music was not such a common gift as has been suggested; but as a matter of fact there was in those days, as now, a difference between the music of the Church and that of the household, the former being of a more severe and classical style. Therefore it was in this that the monk-historian showed his superiority over the common people.

The skill of Alfred the Great is the subject of stories more or less legendary. Certain it is, however, that 'in moments of gloom he found comfort in the music of the Psalms,' and that he learned the 'old songs of his race' and had them taught in the school which he founded and attached to his Court. Of this period generally Jeudwine says that:

> Music takes a prominent place in Church and Hall, though the instruments were crude, and both melody and harmonies rough and coarse to our ears. The chief instrument was the harp for secular use, and for Church use a very primitive organ. Except in a few instances the harp rarely had more than ten strings, and was therefore incapable of modulation beyond a flattened fourth and a raised seventh [he obviously means a flattened seventh and a raised fourth]. The Irish and Welsh were noted for their skill on the harp from the earliest times; in Wessex we have reference to its use in the story of Aldhelm, the Saxon Bishop of Malmesbury, who used to stand on the bridge in a place of public resort and sing to his harp, to religious words, tunes set to frivolous lay songs. Such songs, we are told, were sung two hundred years after his time.

Sincere musicians, and particularly those who hold strict views as to the style of music which should be used for religious purposes, may regret the last feature of the worthy Bishop's methods. Possibly he may have retarded the progress of the best kind of Church music. Whether he did so or not is a question both of research and of opinion, and is one which might readily lead to fuller knowledge of the life of the people of that period.

Remembering how close was the intimacy in these primitive times between social, religious, and political life, it is hardly likely that continual use of the art in the two former failed to affect the latter. The saintly Dunstan, who became Archbishop of Canterbury, also knew something of the traditional music of his time. In the hall of his father, Heorstan, he learnt to love 'the vain songs of ancient heathendom, the trifling legends, the funeral chants.' As a Christian he applied this knowledge of music to the practice of his new religion, and to the relief of the monotony and weariness of life. Without the solace of his harp he had been less fitted for the troublous life which fell to his lot. He was also one of the

earliest of English organ-builders, and did something for the development of that instrument.

A royal musician who counts for much in romance, if not in history or art, is Canute. Unfortunately we have to leave him with this reference, for it is difficult to find any reliable record of the effect of his art on the history of his reign.

The social use of music, its use to beguile the hours of leisure and to recount the stories of romance and courage, was at its height in the reign of Edward the Confessor. Then, we are told, 'Gleemen sang in manlier tones of the long peace and glories of his reign.' And they did not sing without there being music, even though that music might sound to us even more crude than does their verse.

Just as the Roman invasion was marked by music at its first battle so was that of the Normans. It had this difference, however, that the music in the first instance was merely the war-song of a crowd of undisciplined fighters, while in the second instance it was the art-music of an accomplished minstrel, telling the tale of former heroic days. It is possible to conceive that the song of Taillefer the Minstrel, who sang the Song of Roland as he led the van of William's army, had less effect than that of the distressed Britons whose shores were being invaded by the all-conquering Roman legions. But both had the same objects in view: first that of inspiring the army to which the singers were attached, and, secondly, that of causing dismay in the ranks of their enemies. That their methods were entirely different is a matter of interest, though not of the greatest importance. By his cool bravado Taillefer undoubtedly intended to strike awe in the Saxons, just as the Britons wished to dismay the Romans with their terrible chants. This twofold purpose of martial music dates back a long way in the world's history, and we can reckon the method of Taillefer as its final development, which ceased with the growth of civilisation, except in one or two isolated cases.

With the Angevins the interest is chiefly a personal one. Fulk the Good, a Duke of Anjou and Normandy, was a Church chorister, while Bertrand de Born, a leader in several revolts against the ruling power of the 12th century, was a troubadour. Bertrand fought at different times both for and against Richard Cœur de Lion at the time when Richard was Duke of Aquitaine, and, though it fits in nicely with a common and cheap sneer against musicians, we have to admit that he was regarded by Henry II. as the one who more than any other was likely to bring discord into that king's family.

It was the reign of Richard I. that is reputed to have been most influenced by a single significant musical incident. Whether the story of Blondel be apocryphal or true, it at least points to a condition of affairs in which music and musicians played no unimportant part.

Almost parallel with this period we have the remarkable instances of the relation of music to the national life of Wales to which J. R. Green's 'Short history of the English people' draws attention. 'At the hour of its lowest degradation,' runs Green's narrative:

> The silence of Wales was suddenly broken by a crowd of singers. The song of the 12th century burst forth, not from one bard or another, but from the nation at large. 'In every house,' says the shrewd Gerald du Barri, 'strangers who arrived in the morning were entertained till eventide with the talk of maidens and the music of the harp.' Then [continues Mr. Green] side by side with this wayward fanciful stream of poesy and romance ran a torrent of intenser song. The old spirit of the bards, their joy in battle, their love for freedom, their hatred of the Saxon, broke out in ode after ode, in songs extravagant, monotonous, often prosaic, but fused into poetry by the intense fire of patriotism which glowed within them.

If we allow the fullest recognition of the fact that the historian would have in mind the idea of poetry rather than of music, we cannot get away from the certainty that the two were inseparable at the period and among the people that he is discussing.

A century or less than a century later we get to a very definite event in the history of British music. This is the composition of that remarkable piece of music which even to-day is sung and listened to with no small degree of enjoyment, 'Sumer is i-cumen in.' The isolation of this work from all others of a similar character, through its anticipation of them by a period of a hundred years or more, makes its existence a difficult problem. It also lessens its historical value. Nevertheless, we can see how its construction coincides with a period which may well have given rise to works of a high artistic and intellectual character in all branches of art and philosophy. 'It was the time of a great religious revival which saw the establishment of the Mendicant Friars, whose two chief orders, the Dominicans and Franciscans, came to England in 1221 and 1224. It was a time of remarkable intellectual progress, of the growth of the Universities, where flourished many famous scholars, philosophers, and theologians. It was the time when mediæval art attained its highest development in the growth of Gothic architecture'; while in architecture which had as its sole object that of utility, we know that Queen Maud about that time built the first stone bridge in England. Moreover, it was the time when the nation was not only growing rapidly in wealth, but was also finding its unity of national feeling, from which arose that healthy sentiment of emulation of other nations which always results in artistic progress. We can only surmise, though with a fair degree of confidence, that the general rise of the nation in these matters was not without its effect on the art of music. This one example shows that efforts were being made to place music, as other matters, on a right footing. The one work was probably an accident, but it was not an accident without cause.

International relations were not unaffected by song, and certainly song was not unaffected by international relations. The emulation of other nations, to which reference has already been made, is shown even in so matter-of-fact a document as the Chronicles of Froissart. Here Edward III. is described as sitting on the deck as he sailed to meet the Spanish Fleet, and calling on Sir John Chandos 'to troll out the songs he had brought with him from Germany.' This was the beginning, also, of the great literary period of England, when the language was coming into its own, and Langland was followed by Chaucer, who in turn had his great pupil, Edmund Spenser. It was also the beginning of great things in music. By their singing the Lollards won and maintained for some time a position which their less musical opponents were losing. The people sang songs, both religious and secular, and in the houses of the wealthy the minstrels were preparing the way for more formal and artistic methods.

The combination of folk-song and art-song (using the latter term in its broader and more general sense) is early seen in the two- and three-part harmonization of 'The Agincourt Song' ('Dei gratias Anglia'). One great reason for the historical interest of this song is that it is not only contemporary with the event it commemorates, but was an evasion of the King's orders as to what should or should not be sung.

As the late Dr. Cummings said in his lecture on 'Our English Songs,' the author and arranger of the music 'was mindful of the orders of the King, Henry V., who, on his return to London after the victory, made it known that he desired no song in praise of *himself* as victor, for he would have the praise and thanks altogether given to God.' Shakespeare makes him on the field of victory order 'Non nobis,' and other writers add 'Te Deum.' But, as at other times, the people preferred their own songs, and if they could not praise their hero directly, they did so indirectly, and thus made history alike of their country and their song.

The official record of the day says:

> Hoc enim, prudentissimæ constantiæ, Regis nostri, gratificæ caritati conjunctæ, consonum, meditabor . . . in suis mandatis quæ dilexi, ad quæ levavi manus meas, ut in suis justificationibus exercer; quod non solum sibi nec suis, sed Deo et suæ beatissimæ genetrici, sanctisqua Georgio et Edwardo, et omnibus sanctis ejus, ad gloriam victoria ascribatur; et (quod) astantibus in domo Domini, in atriis domus Dei nostri, benedicatur, qui in noctibus hujus vitæ extollunt manus suas in sancta ut Dominum benedicant. (For it is in harmony with the very prudent practice and beneficent charity of our King that I ponder within myself his commands which I have cherished and endeavoured to act upon, in order to live in the performance of his law and justice; so that the glory of victory be ascribed not only to himself or to his soldiers, but to God and His most Blessed Mother, to St. George and St. Edward and all the saints, and that He be praised by all that stand in the house of the Lord, in the courts of the house of our God, and lift up their hands in His sanctuary in the night to bless the Lord.)

This period, and that immediately succeeding it, were notable for the musical relations between England and the Continent: relations as strong as, or stronger than those existing at the beginning of the 20th century.

So far as the direct relation between history and music is concerned, there is little to record of it for some years after this. Music seems to have been a relief from contemporary history, rather than an adjunct to it, as we may judge from the story that on Christmas Day, 1428, during the siege of Orleans, Captain Glasford, one of the English leaders, borrowed a band of musicians from the enemy to play carols during the truce.

Much of the Tudor period was barren of spontaneous and lasting music, because it was a period of artificiality and compromise. The desire for compromise, the avoidance of all unpleasant effects, could not have any effect on the art of the period except that of stifling its natural expression, and preventing any force or passion appearing in it. The music of the period was largely like the poetry: full of quaint conceits and excellently written passages, but it never burns with its intensity or awes with its depth of feeling. Yet the people really loved music, even if some of the professional musicians were more ubiquitous than was desirable, and were quite worthily classed as rogues and vagabonds. The constant reference one finds in descriptions of the domestic arrangements of the time to Wolsey's many minstrels show that, although the Cardinal-statesman was exceedingly lavish in the way he did things, the minstrels, beneficed or peripatetic, played an important part in the life of the period. Their recognition in laws regulating their practice, and their undoubted popularity, show this still more, and it is probable that the 'Merryman and his Maid' were as popular in reality as Gilbert has made them in romance.

The fierce struggles of Mary's reign stirred things up somewhat, and the long reign of Elizabeth, with its strenuous successes, drew forth a stream of melody that, with all its little affectations, is full of real genius and feeling. Sir Charles Stanford has said that 'The Spanish wars and the Armada peril resulted in an equally strong outburst of artistic life in England' as had been the case with the Spanish Inquisition in the Netherlands. 'Tallys, Byrd, Morley, Orlando Gibbons and the Elizabethan madrigalists gave England the right to its title of "a nest of singing birds."'

Music had little or no effect upon the Reformation, though naturally, in matters of sacred music the Reformation had an effect upon the art. Indeed, in England music was scarcely made use of in bringing about the later stages of the Reformation, greatly as it had assisted in Germany in this enterprise, and also, as has already been mentioned, in the work of the Lollards in our country. The extraordinary affection of her subjects for Queen Elizabeth, however, caused some little development of musical taste, for she was not only an able musician herself, but also a great patron of music. Also there is little doubt that music contributed to the building up of this affection, partly by her direct patronage of the art and the homage paid to her in such works as that great collection of madrigals, 'The Triumphs of Oriana,' written in her honour, partly by the political songs of the people. In the social life of the people music abounded, and Court masques were full of it, as were the rougher play and dancing of the lower classes.

Before we see any further influence exercised by music directly on political matters we have to wait till the closing days of the Commonwealth, when such songs as 'When the King enjoys his own again' prepared the way for, or acknowledged the benefits of, the Restoration.

The Stuart period seems to have been rich in political songs, some of which undoubtedly had great influence. The most important and best known of these was 'Lilliburlero,' the music of which was adapted from a melody of Henry Purcell, and the words of which were claimed by the author, Lord Wharton, to have 'sung a deluded Prince out of three kingdoms.'

'Malbrough s'en va-t-en guerre' was improvised on the eve of the Battle of Malplaquet, in which Marlborough captured the town of Mons, though losing more men than his enemy, the French. Songs of this type continued till the early Hanoverian days, when the character of the people and the influence of Handel and other composers made the employment of music less spontaneous and less applicable to current events.

In later times it must be admitted there is little in history that can be traced to any direct connection with music. Luther has been mentioned as having

brought about the Reformation in Germany largely through the use of music. Something of the same kind happened with the Methodist revival in England; but though in some respects the former was a political move, the latter most certainly was not. Of the connection between the Catholic Revival and the renaissance of Church music there is also no need to speak, for this equally was in no respects a political movement.

Upon contemporary history perhaps the most important influence exerted by music has been that caused by the number of musicians who gave their lives to crush the tyranny of a nation that once was musical. That there were other influences is now recognised by all in authority, official or otherwise. Government departments, Army officers, the Y.M.C.A. and numerous soldiers' and sailors' aid societies have encouraged the study of music in its more serious, as well as its practice in its less serious, aspects. Its cumulative influence and the reactions of that influence cannot be assessed until the history of our days has become a distant past, and can be viewed with entire detachment.

THE LEAGUE OF ARTS

The Musicians' Company gave a dinner to the founders and some of the members of the League of Arts at Stationers' Hall on June 7. The Lord Mayor, as Master, presided. His Lordship read the following message from the King:

Buckingham Palace.

It has given me, my Lord Mayor, the utmost satisfaction to learn that the ancient Musicians' Company of the City of London is assembled to-night, under your presidency, to take the lead in propagating among the workers of this country a true realisation of the attractive influence of music and art. I welcome with joy this new development as a further proof of the spirit of comradeship that unites all classes of the community, and I wish every success to this praiseworthy movement.

GEORGE R.I.

The object of the meeting that night, continued his Lordship, was to interest the members of the Company in the new effort to take the art of music, and especially the art of vocal music, to the masses of the people. They felt that music should be a more important factor in our national and civic ceremonies. On last Lord Mayor's Day, which rather concerned him, two things that he enjoyed most were the singing outside St. Michael's, Cornhill, of 'England, awake,' by the choir under the conductorship of Dr. Darke; and the singing outside St. Paul's Cathedral by a large choir, of beautiful old English songs under the direction of the League of Arts.

He would have liked to get out of the State coach and listen to the music; but he was due at the Law Courts, and he could not keep the Judges waiting. To his mind, there was no music that touched the heart so much as vocal music. It was all very well to realise that, and to see what should be done; but what stopped them in their desires was the everlasting question of money—or the lack of it. They would all like to do a great deal more, but they had not got the money. Therefore, he was asking for gifts of money, or, in the alternative, for the formation of a guarantee fund, to provide a choir on the occasions of national festivals. They had come there that night to talk about the subject, and to provide the money.

Speeches in support of the proposal to raise a guarantee fund for the League were made also by Mr. W. H. P. Leslie, Prebendary Gough, Mr. Clement Edwards, M.P., the Hon. Herbert Gibbs, and the Lady Mayoress.

As a result the Musicians' Company decided to open a fund in furtherance of the aims of the League.

THE WELSH MUSICAL FESTIVAL

By GERALD CUMBERLAND

Most of us give Wales credit for being more deeply musical than she really is. We hear many of her best choirs, are profoundly impressed, and conclude that only a nation musical in every fibre of its being could produce bodies of such fine singers. In a sense such a conclusion is perfectly just: that is to say, Wales is, from the emotional point of view, profoundly musical. Excitable, quick to respond to the easy beauty of flowing melodies, brimming over with fluid emotion, she throws herself into the sea of music with a most admirable abandon. The voice is the readiest instrument, and it is the voice she uses, for one can, after all, get quite useful results from singing after a year's, or even three months' study, whereas all other instruments for the interpretation of music demand a long period of close application. And by means of singing she gives vent to the simple joys and sorrows that assail her: that is to say, she sings, and sings sincerely, from the heart.

But singing from the heart without intellectual control is the practice of barbarians—and, indeed, there is something barbaric, something elemental (or should I say elementary?) in the manner in which these people regard music. Music to them is all gusty emotion tinged with the faint stirrings of imagination; the subtler feelings, the more magnificent heights to which the human soul can aspire, are beyond their ken. In a word, they are without culture and therefore without taste; their imaginations are fired only by the more obvious passions, and their intellects remain outside, or take only an occasional peep within, the courts of music.

These assertions may appear rather sweeping, but their truth may be demonstrated by a close examination of the kind of music that one finds in the homes of Wales. I have been in many Welsh homes in which musical people live, and I have seen there an abundance of songs from the latest revues and vaudevilles, 'religious' songs, fox-trots, crude part-songs by Welsh composers, perhaps a clean, unused copy of Beethoven's Sonatas, a few pianoforte pieces by Chaminade, and so on. But not a note of Elgar, or Wolf, or Strauss, or Debussy, or John Ireland, or, indeed, of any contemporary composer who writes real music. I have found everywhere an incredibly low standard in the playing of instrumental music. Never yet have I come across a really good amateur pianist or violinist, for instrumental music demands study and intellectual effort; moreover, it is not popular. For this and other reasons, Wales has never possessed even a third-rate orchestra. She knows practically nothing of orchestral music—Beethoven's Symphonies are little more than a name; Wagner is a man who wrote the Overture to 'Tannhäuser'; Elgar is recognised as the composer of 'Land of Hope and Glory'; Delius is regarded as a foreigner who somehow or other has crept into British music. And so on. With very few exceptions—and these occur only in the large towns—Wales is

given over to a musical emotionalism that inhibits the critical faculty, that swamps the intellect, and that runs to seed in the kind of rough vulgarity that is found in the great bulk of native compositions.

Something of all this has been said over and over again by English critics and musicians during the last ten years. It was said in his genial way by the late Editor of this paper; it was said recently by Prof. Granville Bantock when, at a local Eisteddfod, he refused to adjudicate on a certain competition because of the low standard of the test-pieces; it was said the other day by Prof. Walford Davies. Wales, indeed, is accustomed to being rated and, it must be admitted, she has taken her scoldings with exemplary composure; indeed, in the years immediately before the war there were many signs that she had begun to think of saving her musical soul, and was even taking steps to do so.

During last Whitsuntide, Mr. Cyril Jenkins, who is the moving spirit of the Welsh Musical Festival, temporarily took the matter into his own hands by holding a two days' competition at Mountain Ash and by engaging the London Symphony Orchestra to give two concerts in that town and concerts at Cardiff, Swansea, and Newport. The five days' Festival, organized on a lavish scale, was devoted almost exclusively to contemporary music, and among the British composers represented were Sir Edward Elgar, Granville Bantock, Julius Harrison, Cyril Jenkins, Dr. Vaughan Thomas, Delius, Josef Holbrooke, and Dr. Vaughan Williams, the first five of whom conducted their own works; in addition there was music by Wagner, Rimsky Korsakov, Borodin, Scriabin ('Le Poème d'Extase'), Dukas and others. These composers, familiar enough to every concert-goer in London and in the larger provincial towns of England, are little known in Wales; so novel were they indeed, and so incomprehensible to the only partially educated musicians of Wales were the idioms employed, that one heard on all hands, both from the Press and the public, that adjective of execration—'revolutionary.' What to us is familiar daily food is to Wales the very Leninism of music.

But not all the music proved caviare to the general, for an overwhelming surprise awaited us at Mountain Ash. The huge pavilion there accommodated an audience variously estimated at from 5,000 to 7,000 people, most of whom were of the so-called working classes—miners, engineers, and the like. One would have expected that so novel and hectic a composition as Scriabin's 'Le Poème d'Extase' would leave such a gathering bored and contemptuous; but the exact contrary proved to be the case. Mr. Albert Coates's interpretation whipped his listeners to an enthusiasm that found vent in a physical demonstrativeness such as the Albert and Queen's Halls can never have witnessed: at one point it appeared as though the complete work would have to be played a second time. It was this demonstration that made those of us interested in the musical welfare of Wales feel that we had underestimated the capacity of the working-man in that country to assimilate and understand the more difficult compositions of modern times; and it was this demonstration which indicated that, if orchestral music were supplied with some approach to regularity, Wales would provide the necessary support.

A rather different aspect, however, was presented at Cardiff, where the audience was unaccountably small. Here Sir Edward Elgar conducted his second Symphony. But at Swansea and Newport the success of Mountain Ash was repeated. It was at Newport that Mr. Cyril Jenkins's cantata, 'Freedom,' written for soli, chorus, and orchestra, was given for the first time. I hope I am not prejudiced in Mr. Jenkins's favour because I wrote the libretto of 'Freedom,' but it seems to me that this composition is quite the most satisfactory piece of work that has come from musical Wales for many years. Prof. Granville Bantock, addressing a large audience at Mountain Ash, referred in terms of high praise to Cyril Jenkins's work, and reminded his listeners that it was in that hall, eight years previously, that he had called this composer 'the hope of musical Wales.' His prophetic words, he declared, were already in process of being fulfilled.

The objects of the Welsh Musical Festival—which, it may be said, will henceforth be held annually—are purely educational. In no sense has it been organized to compete with the National Eisteddfod, though it offers that old institution many object-lessons in the kind of music that is chosen for test-pieces. Mr. Jenkins has succeeded in showing South Wales that his native country is sadly behindhand in its musical development, and that if she is to progress she must not only absorb and assimilate the music that is being written elsewhere, but she must, by hook or by crook, form and maintain a first-rate orchestra of her own. No one can doubt that Wales is a little complacent with regard to her musical achievements; she has done wonderful things in choral music, and has been deservedly praised for what she has accomplished; but by insisting on the importance of the orchestra as an essential factor in a healthy musical life, the Welsh Musical Festival has already demonstrated that the attitude of self-approval is no longer tenable. After all, Welsh musicians are not likely to write orchestral compositions if she has no orchestra to play them.

The most striking features of the two days' competition at Mountain Ash were the very high standard of the test-pieces and the detailed criticisms of at least two of the adjudicators—Prof. Granville Bantock and Mr. Samuel Langford. Mr. Langford's short extempore lectures were felt on all hands to be of the utmost educational and æsthetic value, and most of the adjudicators have good reason to know that the competitors regarded the two days' work as an opportunity for obtaining as much information and advice as possible. The winning of prizes at Festivals and Eisteddfodau is of little moment; what matters is the exchange of views, the helpful criticism of competent men, and the spread of the conviction that art should have a place in the lives of all intelligent men and women.

THE END OF THE INTERNATIONAL MUSICAL SOCIETY

By J. Percy Baker

After having been in a state of suspension for nearly six years, the International Musical Society may be said to have come to a peaceful end consequent on the decision of the committee of the English Section to resign its position. It was no doubt inevitable, but at the same time one may be excused a sigh of regret that an undertaking fraught with such possibilities of good to music and opportunities for exchange of thought amongst the musicians of the world should have failed somewhat ingloriously.

At the outset it seemed as if it would carry everything before it, for it started with a well-thought-out constitution, a large number of members, and with ardent enthusiasm. The founder was Dr. Oskar Fleischer, of Berlin, who with the aid of several eminent *confrères* seems to have modelled the nascent Society on the basis of the *imperium in imperio*, or, to state it more exactly, on the basis of the constitution of the United States of America, or of the German Empire, in which the constituent sections preserved a certain degree of autonomy while acknowledging fealty to a central authority. The German Empire had five national sections, Austria one, and Hungary one. France had two, and the following countries had one each: the United Kingdom, the United States, Italy, Belgium, Denmark, Holland, Russia, Sweden, Spain, and Switzerland. Each section elected its own president and officers, and was at liberty to form as many local branches under its own ægis as it might think proper, as well as to arrange for meetings, &c.

The governing body of the whole Society consisted of the presidents of these nineteen sections, who elected a general president, a general treasurer, and a general secretary, these last three forming the executive.

The operations of the Society were to be manifested in two main directions: one being the publication of news and articles on matters of musical interest, by means of a 'Monthly Journal' and a 'Quarterly Magazine.' The 'Journal' included, besides various articles, a considerable amount of information about meetings and the current musical life of the world; the 'Magazine' was more solid and learned. German, French, English, and Italian were the officially recognised languages. The social side of the Society was provided for by the holding of Congresses, which were planned to take place every two years, though that arrangement was never rigidly observed. The first Congress was held at Leipsic and the second at Basle, but the function did not attain its full glory until 1909, when Vienna was the scene of a very delightful *réunion* of members in which the Viennese displayed to the full all that thoughtful politeness characteristic of them. In 1911 the Congress was held in London with great success, although here everything had to be done by private effort without any such State-aid as had been the case in Austria. Next came the Paris Congress in 1914, a brilliant function indeed, the sixth Congress being settled for Berlin in 1916. And then the war broke out in less than two months!

Knowing, as we do know now, that a considerable proportion of influential Germans were fully aware in June, 1914, of the impending conflict, it would seem that either a good many tongues were in their cheeks when Berlin was discussed, or else the belief was entertained that victory would be so speedy and complete as to ensure total forgetfulness by 1916! If so, the mistake was colossal. It was not the only one made regarding the war, and, as a penalty, thrones have collapsed wholesale beneath their scared occupants, just as the International Musical Society has also collapsed.

For some little time affairs in the Society had not been going very smoothly. The original publishing scheme had worked well on the whole, and Messrs. Breitkopf & Härtel, who were the practical treasurers of the Society, had undoubtedly carried out their part of the work without grudging or stinting; but an unfortunate change came over the spirit of the editorial direction. The German language was not only employed to an excessive degree, but the articles tended to become more and more dull and pedantic, with an increasing bias to antiquarianism of the least valuable kind. Great dissatisfaction was expressed in the non-German sections, and it may here be placed on record that the late Dr. Charles Maclean, who had succeeded to the office of general secretary, fought strenuously for a better management. But for the war he would have carried his point. As it was, Messrs. Breitkopf & Härtel issued in September, 1914, a statement that the Society was at an end.

It need hardly be said that such action was absolutely *ultra vires*. The Society could only be dissolved legally in the way provided by its constitution, and France, England, the United States, and Denmark promptly refused to recognise the autocratic announcement on hearing of it in 1915. At that time the hope was cherished that in course of time it might be possible to revive the Society on amended lines, but since 1915 much water has flowed under the bridges. Very few people five years ago dreamed of the actual length of the war or had the faintest conception of the legacy of bitter memory, widespread misery, and general unrest which was to come from it. The general president, Dr. Jules Ecorcheville, was killed in action in February, 1915. Later, Dr. Charles Maclean, the general secretary, passed away, his life cut short by the abnormal amount of work he vainly tried to accomplish, while finally Dr. W. G. McNaught, who had been closely associated with him in the management of the English section, also paid the debt of nature. Taking all these things into consideration, the English committee has now come to the conclusion that it cannot hope to re-establish the Society, and therefore, as already said, has decided to resign in a body. Its decision has been communicated to other non-German sections of the Society, which of course may or may not follow its example. In any case, the action of the English committee seems to have put the last nail in the coffin of the Society. Much as one may regret it, much as one may believe in the power of music to draw the nations closer together in bonds of amity, sorrowfully it must be admitted that not for years to come is there likely to be a reasonable prospect of a new International Musical Society. If ever it does come about one thing is certain, that the old spirit of *Deutschland über Alles* which killed the excellent fundamental idea of Dr. Fleischer's venture, will be sternly repressed. Music must not be Prussianized.

Church and Organ Music

NEW CHURCH MUSIC

'And I heard a great voice out of heaven'—Anthem, by W. G. Alcock.

'Love divine, all loves excelling'—Hymn, by Albert C. Tysoe.

Magnificat and Nunc Dimittis (in E flat), Eric Gritton.

Magnificat and Nunc Dimittis (in D), by Ernest Bullock.

'Hark! hark, my soul!' — Hymn - Anthem, by Percy E. Fletcher.

[Novello.]

For the commemoration of the seven hundredth anniversary of the laying of the foundation stones of Salisbury Cathedral (June, 1920), Dr. Alcock has written an elaborate work which will be perused

with interest by Church musicians. It is in three movements—an opening chorus, a semi-chorus, and a *Finale* consisting of an ornate treatment of Hymn 396, A. & M., Part 2, set to the well-known plainsong melody 'Urbs Beata.' The choral writing is for four voices, with occasional division of parts. The importance of the organ part is shown by the fact that it is written on three staves throughout.

The work opens with an introduction of about forty bars, based largely upon fragments of the plainsong tune. A bass solo *(Andante quasi recit.)* then enters with the words 'And I heard a great voice out of heaven,' leading into the opening chorus *(Allegro moderato)*, 'Behold, the tabernacle of God is with men.' This is straightforward and diatonic in style, with a well-developed and effective organ part. A big climax at 'And they shall be His people' leads to a resumption of the opening theme *(ff)* with voices in unison. A *diminuendo* soon commences over a sustained dominant pedal on the organ, and a quiet passage 'And God Himself shall be with them' *(Meno mosso e tranquillo)* over a tonic pedal brings the movement to a quiet close. During the holding of the final chord on the organ, an expressive phrase is given out as a solo, which is subsequently made much use of in the organ part. A few bars later the voices enter unaccompanied (semi-chorus) with the words 'And God shall wipe away all tears,' the organ coming in quietly at intervals. At the words 'Neither sorrow, nor crying, nor any pain,' the pace and power are increased, some striking modulations and pungent discords are encountered, and a big *fortissimo* is reached. The movement ends with a final restatement of the opening subject unaccompanied.

A passage of five bars *(pp)* for tenors and basses only, 'For the former things are passed away,' closes on a chord of D major. The organ enters softly with a sustained tonic and dominant pedal-point, and a reference, in diminution, to the second line of the hymn-tune. The first two lines of the hymn are then given out in minim chords on the Swell organ, the diminished form of the second line being ingeniously utilised to provide an effective staccato figure in quavers for the pedals. The organ then increases, the key-signature is changed to five flats, and the music works up to a majestic climax, with all voice-parts divided at the words, 'Behold, I make all things new.' A few instrumental bars lead to the key of G minor, and four verses of Hymn 396, Part 2, then follow. The first and last verses are sung by all voices in unison, the second by men alone, and the third by boys. Some finely-written free accompaniments are provided, admirably contrasted in style. The pedals rest while the boys are singing alone, and come in with telling effect for the last verse, quaver and semiquaver movement being maintained throughout. A thrice-repeated 'Amen' finishes the work.

Thoroughly ecclesiastical in style, and presenting no difficulties to an ordinary well-trained parish choir, this new anthem by Dr. Alcock is a fine example of modern Church music.

Dr. Tysoe has written an admirable tune, simple and dignified in style, for the well-known hymn 'Love divine, all loves excelling.' The rhythmical treatment of the second half is interesting and effective. The arrangement provides for unison singing for the first and last verses, voices in harmony with or without organ (vv. 2 and 5), men only (v. 3), and sopranos only (v. 4). The harmonies are suitably varied, and the broadly-written organ accompaniments emphasise the contrasted treatment of the various verses. We can imagine the hymn becoming highly popular both with choirs and congregations.

Choirs in search of music that is well-written without being difficult will find what they want in Eric Gritton's setting of the Magnificat and Nunc Dimittis in E flat. It is straightforward in character, and the composer succeeds in producing some massive effects by very simple means. The choral writing is always effective, and a judiciously-written organ part allows frequent opportunities for the voices to be heard alone.

The setting of the same canticles by Dr. Bullock at once arrests attention by the novelty of its treatment. We look in vain here for the robust strains usually associated with the Magnificat. We miss the conventional *fortissimo* opening by full choir, with that sturdy leap from dominant to tonic, with which we are all so familiar.

The treatment of the Hymn as conceived by the composer is indicated by the direction, 'To be sung and played quietly throughout, except the Gloria.' Apart from the Gloria, the range of tone is from *pianissimo* to *mezzo-forte*. The opening words are sung by sopranos *(p)*, the full choir entering a bar later. There are some beautifully expressive phrases for sopranos alone, and occasional passages in unison for two or more voices. The Nunc Dimittis is sung throughout by a baritone (or basses in unison). Commencing very softly, and gradually working up to a climax at the end *(ff)*, its effect should be magnificent. The Gloria is the same as for the Magnificat, with a beautiful close on a chord of B major *(pp)*.

The harmonic treatment, the choral writing, and the accompanying part for the organ, are all distinctive, and everywhere in this work the composer eschews the obvious and commonplace. Although not difficult, it demands a good choir for its adequate interpretation. Organists would do well to procure a copy of this thoughtful setting by the gifted organist of Exeter Cathedral, and make a careful study of it themselves.

Percy E. Fletcher's anthem is an arrangement for four-part chorus and organ of his sacred song, 'Hark! hark, my soul!' It is melodious and expressive, the voice parts are smoothly written and quite easy to sing, and the result is an anthem of an easily attractive nature which will doubtless find many admirers. G. G.

Almost the last public appearances of the well-known harpist, Miss Miriam Timothy, prior to her departure abroad, were at the City Church of St. Vedast Foster, where she played solos at organ recitals given by her brother, Mr. H. J. Timothy. Concert-goers in London will join us in wishing Miss Timothy *bon voyage*, and every happiness in her forthcoming marriage.

Mr. Percy J. Vincent has retired from the post of organist and choirmaster at the British Embassy Church, Paris, after thirty-eight years' service. The monthly magazine of the Embassy Church pays high tribute to Mr. Vincent for his 'rare enthusiasm,' adding that even during the most difficult period of the war he maintained an efficient choir. The Church Council has opened a testimonial fund. Mr. Vincent is succeeded by Mr. Harold Etheridge.

The Bristol Branch of the Church Music Society paid a visit to Fishponds Training College on June 5, when, after rehearsal, the members and the College students sang Evensong in the Chapel. Tallis's fauxbourdons were used for the Magnificat with fine effect. The accompaniments were shared by Messrs. G. H. Riseley, Mr. R. T. Morgan, and Mr. A. Warrell. A discussion afterwards took place in the College grounds.

Presentations to organists are not infrequent, but we rarely hear of choir-boys receiving gifts from a congregation. But Ralph Stevens, retiring after six years' service in the choir of St. Stephen's, Bristol, has been such an excellent boy that he has received a nice little packet of War Savings Certificates from a hundred and thirty-five subscribers, a silver wrist-watch from the rector, and a purse of silver from his fellow choristers, together with good words from all. We hope our organist-readers will cut out this paragraph and post it in the choir-vestry, that the trebles who read may run the same road.

At Jesus College Chapel, Cambridge, on June 13, Mr. C. P. D. Cannon (Christ's College), Mr. G. P. Thorne (Clare College), and Mr. A. E. L. Burr (Jesus College) joined forces in an interesting organ recital, playing the overture to 'Jephtha,' Franck's Pastorale, Bach's Fantasia and Fugue in G minor, Harwood's Cathedral Prelude No. 2, two pieces from Louis Vierne's 'Messe Basse,' and Guilmant's 'March on a Theme of Handel.' Mrs. Ffrangçon Roberts sang items by Bach and Dvorák, and Mr. L. Oldham played Handel's Violin Sonata in A.

Messrs. F. W. Holloway, and Thomas J. Crawford have just completed twenty years of voluntary work as recitalists at St. Stephen's, Walbrook, and it is proposed to celebrate the fact by presenting them with a testimonial in the form of a cheque. The St. Stephen's recitals have been among the most popular of the various series given in the City, and the testimonial will have been well earned. Donations should be sent to Mr. Francis W. Sutton, at the Church.

ORGAN RECITALS

Mr. Herbert Hodge, St. Nicholas Cole Abbey (five recitals)—Prelude to 'Parsifal'; Prelude and Fugue in C minor, *Mendelssohn;* Trio-Sonata in E flat, *Bach;* Fugue in C minor, *Reubke;* Canzona, *Bach.*

Mr. C. E. Blyton Dobson, Central Mission, Nottingham (three recitals)—Fantasia in E, *Lyon;* Prelude on 'Christe, Redemptor omnium,' *Parry;* Sonata No. 6, *Mendelssohn;* Finale, Sonata No. 5, *Rheinberger.*

Mr. Ernest Blitcliffe, St. Mary Magdalene, Bradford—Sonata in A minor, *Borowski:* Toccata and Fugue in D minor, *Bach;* Ballet, *Debussy;* Clair de Lune, *Karg-Elert;* Finale in B flat, *Wolstenholme.*

Mr. W. J. Lancaster, Bolton Parish Church—Overture to 'Otho'; Air from Suite in D, *Bach;* Allegro Maestoso and Cantilène (Symphony No. 3), *Vierne;* Andante in G, *S. Wesley.*

Mr. Leitch Owen, St. Mary's, Edge Hill—Prelude and Fugue in C minor, *Bach;* Menuet, *Moszkowsky;* Fantasia in A minor, *Lemmens.*

Mr. Reginald J. Silver, St. John's, Barnsley—Fugue in G minor, *Bach;* Slow Movement (Symphony No. 1), *Elgar.*

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Finale to Sonata 'Celtica,' *Stanford;* Scherzo (Symphony No. 2), *Vierne;* Study, *Goodhart;* Three Preludes, *Vaughan Williams;* Summer Sketches, *Lemare;* Allegro Marziale, *Frank Bridge.* Wigan Parish Church—Prelude on 'St. Mary's,' *Charles Wood;* Sonata, *Arne;* Arabesque in E, *Debussy;* Sonata, *Reubke.*

Mr. D. E. Roberts, St. Andrew's Cathedral, Inverness (two recitals)—'Meditation in a Cathedral,' *Silas;* Chaconne, *Stanford;* Prelude in D minor, *Mendelssohn;* Idylle, *Rheinberger;* 'Finlandia'; Fugue in E flat, *Bach;* 'Morgenstimmung,' *Grieg.*

Mr. Albert Orton, Newport Parish Church, Isle of Wight—Marche Nuptiale, *Guilmant;* Prelude and Fugue in G, *Mendelssohn;* 'Casse Noisette' Suite.

Mr. Claude A. Forster, St. John's, Forfar—Prelude and Fugue in A minor, *Bach;* Meditation and Toccata, *d'Evry;* 'Summer Sketches,' *Lemare.*

Mr. G. F. Robertson, Hinckley Parish Church—Toccata and Fugue in C, *Bach;* Allegretto Scherzando, *Stuart Archer;* Schiller March, *Meyerbeer.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (three recitals)—Andante Cantabile (from String Quartet), *Tchaikovsky;* Fantasia, *Pearce;* Romance, *Cuthbert Nunn.*

Mr. Bertram J. Desman, St. Mary's, Hitchin—Grand Chœur, *Hollins;* Funeral March and Hymn of Seraphs, *Guilmant;* Fantasia and Fugue in G minor, *Bach;* Allegro (Symphony No. 6), *Widor.*

Dr. William Rigby, Glencairn U. F. Church, Kilmarnock—Minuetto in B minor, *Gigout;* Fantasia, *Pearce;* Fugue in E flat, *Bach;* Gavotte in A, *Elgar;* Toccata (Symphony No. 5), *Widor.*

Mr. S. Harrington, St. George the Martyr, Southwark—Epilogue, *Healey Willan;* Valse Triste, *Sibelius;* Toccata in C minor, *Halsey.*

Mr. Reginald Goss Custard, London Road Congregational Church, Kettering—Grand Chœur in D, *Guilmant;* Nocturne, *Goss Custard;* Fugue in G minor, and Fugue à la Gigue, *Bach;* Suite Gothique, *Boëllmann.*

Mr. Alan Hamer, Park Wesleyan Church, Leeds—Fugue, *Reubke;* Elegy, *Bairstow;* Suite Gothique, *Boëllmann;* Rhapsody No. 1, *Howells;* Fantasy-Prelude, *Charles Macpherson.*

Mr. Arthur Swaine, Park Wesleyan Church, Leeds—'Occasional' Overture; Impromptu in A minor, *Coleridge-Taylor;* March on a theme of Handel, *Guilmant.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Overture to 'Hansel and Gretel,' *Humperdinck;* Legend, *Harvey Grace;* Berceuse de Noël, *Amédée Renschel;* Carillon, *Vierne.*

Mr. Cyril F. Musgrove, St. Martin's, Scarborough (three recitals)—Prelude and Fugue in C minor, *Mendelssohn;* Pæan, *Harwood;* Introduction and Fugue, *Reubke;* Evening Song, *Bairstow;* Two Preludes, *Stanford;* Theme with Variations, *Noble;* Prelude to 'Gerontius.'

Dr. Louis A. Hamand, Malvern Priory Church—Toccata and Fugue in D minor, *Bach;* Andantino in G minor, *Franck;* Légende, *Dvorák;* Fantasia, *Saint-Saëns.* (Collection for Organists' Benevolent League, £8 2*s.* 3*d.*)

Mr. H. C. J. Churchill, Central Hall, Westminster—Sonata da Camera No. 1, *Peace;* 'Linden Lea,' *Vaughan Williams;* Toccata and Fugue in D minor, *Bach;* March, 'Rinaldo,' *Handel.*

Mr. J. F. Shepherdson, King's College Chapel, Cambridge—Prelude and Fugue in B minor, *Bach;* 'Requiem Æternam,' *Harwood;* Preludes on 'Sleepers, wake,' *Bach* and *Karg-Elert;* Chaconne, *Stanford;* Choral No. 3, *Franck.*

Letters to the Editor

'DR. R. R. TERRY AND "THE CRYES OF LONDON."'

SIR,—I regret the tone of your article under the above title. No one who has read it could fail to conclude (*a*) that I had made a gratuitous attack on Sir Frederick Bridge's edition of the 'Cryes,' and (*b*) that my strictures were confined to such trivialities as you specify.

Permit me therefore to state the facts. The 'Cryes' were sent to me by the Editor of the *Queen* for review. Had I wished to 'attack' Sir Frederick I could safely have done so under the convenient shelter of a Reviewer's anonymity. But since adverse criticisms had to be made, I considered that the more sportsmanlike thing to do was to issue them over my own signature.

A Reviewer's strictures naturally fall into two classes: (*a*) serious ones, and (*b*) minor, or even trivial ones. I regret, therefore, that with a single exception your article deals only with the trivial issues and ignores my serious criticisms. Each point on which you take me to task admits of a conclusive answer. I can, however, afford to pass them all over for the present, and confine myself to several points which do matter, and on which you are silent.

(1.) As to the Dering 'Cryes': I showed that the Novello Edition omitted four whole bars and two half-bars of the original music. I leave your readers to decide whether or not that was 'a complaint of the puerile type.'

(2.) Black breves, semibreves, or minims—indicating *Hemiolia* or *Sesquialtera*, or some other form of 'proportion'—are well-known pitfalls for inexperienced transcribers of

Tudor music. I decline to conjecture whether the Editor or his copyist was responsible for translating 'black' minims as crotchets, but the fact remains that the black minims in the Cooper's song *are* wrongly transcribed as crotchets. There *is* a difference between a crotchet and a minim; so again I leave your readers to decide whether my calling attention to the fact was or was not a 'puerile complaint.'

Moreover, in Dering's original this song is marked 3-1, which is the sign for *Proportio Tripla*. That means that in *this* movement three semibreves or their equivalent (in this case six minims) are to be sung in the same time as one semibreve in the *previous* movement. In other words, all the notes are to be sung *three times as fast* as in the previous movement. But in the Novello Edition Dering's 'black' minims have been transribed as crotchets, and have been put into bars of 3-4 time, with the movement marked 'Rather slow,' when as a matter of fact it ought to be a *quick* movement in *compound duple* time, instead of (as it stands in the Novello Edition) a *slow* movement in *simple triple* time. Such a fundamental error in notation would in itself be sufficient to condemn any edition. But I note that to this really serious criticism of mine you make no reference.

(3.) As to Weelkes's 'Cryes': There are two movements which in the original are both marked with the sign of *Tripla*. To make assurance doubly sure they are also both marked with the sign ⊙ which indicates Imperfect Time with the Major Prolation. The first of these movements is written in 'black' minims (which to the uninitiated certainly do look like crotchets), and the second is in white minims (which look like the minim of to-day). But in the Novello Edition the 'black' minims of the first movement have been transcribed as crotchets and put into 3-4 time; and the white minims of the second movement transcribed as minims and put into 3-2 time. Such an error is fundamental, because Morley tells us that although *Tripla* is sometimes written in black notes and sometimes in white, and sometimes with a mixture of both, yet it is 'always the same measure.' I therefore submit that I was entitled to ask by what authority two movements which in the original are both in the same *tempo* were—in the Novello Edition—put into two different *tempi*, viz., 3-4 and 3-2 respectively? I cannot think that your readers will consider this a trivial matter, or my comment on it a 'puerile complaint.'

(4.) Lastly, the Editor of the Novello Edition stated (in his preface) that a certain passage was 'Weelkes's own harmony written for the Viols.' He also stated that his edition had been prepared from *a manuscript* (not 'manuscripts' be it noted) in the British Museum. I—naturally concluding that this British Museum MS. was the one given in Mr. Hughes-Hughes's catalogue of secular vocal music—based my criticisms on that assumption, and pointed out that the Novello edition did not at this point coincide with the original, since it contained a 'second Viol' part not in that original, and also had a different bass. Sir Frederick Bridge in his reply stated that this missing 'second Viol' part had been supplied from a second MS. I was therefore obliged to quote this second MS. in the *Queen*, and show that the Novello Edition (at the point indicated) did not coincide with it either. You, Sir (in your article), say that 'the Editor, we think, committed no crime in collating the two MSS.' Most certainly there is 'no crime' in collating MSS. Every editor has to do it. But 'collation' is generally understood to mean the supplying from one MS. what is missing in another. To supply something—as is done in the Novello Edition—*which is not to be found in either MS.* is certainly not collation but adaptation. Since the passage as it stands in the Novello Edition is an adaptation, and agrees with neither of the two MSS. from which it is professedly derived, how can it be 'Weelkes's own harmony written for the Viols'? Your readers will again judge whether this very natural question is a 'puerile complaint.'

(By the way, you state that 'the second of the MSS. . . . is evidently unknown to Dr. Terry,' although I gave musical quotations from it in the *Queen*.)—Yours, &c.,

Westminster Cathedral, R. R. TERRY.
June 17, 1920.

[The point of our article was that Dr. Terry's imposing list of thirty-two errors consisted chiefly of puerilities of the type we quoted, and that only *two* were concerned with actual mistakes. We held, and still hold, that the best answer to Dr. Terry's 'serious criticisms' is Sir Frederick Bridge's remark that the edition was prepared for performance by average choral societies rather than for the student or librarian. However, we have no wish to shirk any of the issues, so we deal briefly with the four points raised in the letter.

(1.) The omission of a few bars in the Dering work was due to the over-frank character of the words. We think Sir Frederick would have done better to have retained the music and modified the text, as the less violent of two alternatives, but the point is arguable. At all events, the result is satisfactory, as nothing of musical importance has been lost.

(2). Dr. Terry evidently thinks that Sir Frederick's copyist was responsible for the discrepancies in notation. As a fact, the copies were made correctly, in accordance with the principles set out by Dr. Terry. Sir Frederick was guided in his choice of notation by the practical consideration of the appeal to the eye. Our readers will understand the point at issue if we eschew all obsolete terms and refer them to an easily accessible and comparatively modern example of this type of difficulty. On the second page of the Novello Edition of Beale's 'Come let us join the Roundelay' is a change of time from 4-4 to 3-2. A footnote points out that the minims in the latter case 'should be sung in the same time as the previous crotchets.' Every singer and conductor knows how misleading in such cases the minims are to the eye. Sir Frederick, bearing this in mind, transcribed the 'black minims' as crotchets, and we think he did well in thus considering the spirit rather than the letter. The indication 'rather slow' is justified by the effect, and by the contrast provided by the *tempo 1mo* a few bars later.

(3.) Sir Frederick was guided in his choice of minims for the second movement of the Weelkes 'Cryes' by the fact that the music appeared to call for a slower pace, and that minims conveyed this idea more readily than crotchets. We admit that the use of crotchets for both movements would have been consistent; but again the point is of no great practical importance.

(4.) We plead guilty to speaking of this passage as a 'collation.' As Dr. Terry says, it is an adaptation.

Finally, we would ask Dr. Terry to refer to our article again. He will then see that we did not allude to any of the above points as 'puerile complaints.' We used the term to describe the bulk of his thirty-two charges, and we gave a half-dozen of the most easily quotable examples. As we have said, this was the point of the article, and Dr. Terry's letter leaves it untouched.—ED., *M.T.*]

HAD THE KITHARA FRETS?

SIR,—My article in your May issue has probably done good service if it has drawn forth nothing more than the exceedingly interesting and valuable letter from Mr. Abdy Williams which appeared in the succeeding number.

As regards my 'remarkable' statement that the kithara had frets: the Egyptians were familiar with the nefer. Mr. Abdy Williams says that he has 'seen no evidence of frets' on this instrument. But Stainer and Barrett in their 'Dictionary of Musical Terms' (article 'Guitar') say expressly that 'upon the neck or finger-board [of the nefer] frets were tied or fastened, as in the modern guitar. Each string is said to have been able to produce two octaves.' The early Christians derived their instruments mainly (but not exclusively, I imagine) from the Greeks, and the Greeks from the Egyptians. The difficulty arises from the fact that authorities are divided as to whether the word *kithara* is to be understood as meaning an instrument of the nefer and guitar class, with finger-board and (sometimes) frets, or one of the harp and lyre type. Most mediæval Latin writers—also Stainer and Barrett, Chambers's Encyclopædia, and Bonavia Hunt ('Concise History of Music,' p. 139, foot-note)—take the former view. The latter writer says expressly, 'The *kithara* was distinguished from the *lyre* by the addition of a neck with frets,' and I followed these writers in my article. The confusion is well illustrated in 'A Cyclopædic Dictionary of Music and Musicians,' which gives self-contradictory definitions of the word (determined apparently by whether

the Latinised or original Greek initial letter is used!)—thus 'Cithara *(L. from Gk.)* the ancient lute; Kithara *(Gk.)* an instrument of the harp or lyre kind used by the ancient Greeks.' (The lute, of course, was of the guitar type and had frets.) I fully admit that high authorities may be cited in favour of the definition of the kithara as meaning a large form of lyre. Of these two meanings it seems to me more probable that Clement of Alexandria meant the guitar type. If the smaller lyre was legitimate it would hardly be necessary to specify the larger as being legitimate also: therefore by the two words *lyre* and *kithara* he is likely to have meant two distinct kinds, and not merely sizes, of instrument.—Yours, &c.,

Ellangowan, Crieff, CLEMENT ANTROBUS HARRIS.
June 6, 1920.

THE MODERN SPIRIT IN CHURCH MUSIC

SIR,—I often get letters from various parts of the country asking me to recommend organists and choirmasters of the new type. These letters prove that there is a demand for the new kind of Church musician who shall (1) be in sympathy with the liturgical aspect of music; (2) have a working knowledge of plainsong (not 'Gregorians') and how to accompany it; (3) be in sympathy with the growing movement in the direction of a more virile type of Church music all round.

I am summarizing in the foregoing clauses the kind of qualifications my correspondents ask for.

I do not exaggerate when I say that within the last few months I could have found six organ posts for the right man—but I didn't know the right man.

Do our musical institutions realise that what vicars want is not merely players of the organ but, first and foremost, Church musicians? Is provision being made at our academies and colleges for the new spirit in Church music?

A short time back I was judging the appointment of organist at a central London Church. A young organist, who had been trained at a leading musical institution, played some classical pieces very well—but he did not know the meaning of liturgical music and could not accompany the eighth tone!—Yours &c.,

MARTIN SHAW
(Master of the Music, St. Martin-in-the-Fields).

Trafalgar Square, W.C. 2.

THE SYMPHONY AND THE CINEMA

SIR,—Will you kindly allow me to protest against the following paragraph from the article entitled 'The Symphony and the Cinema,' by Mr. Grew. He says: 'The only serious attempt of this class that I call to mind in England, is the "Illuminated Dramatic Symphony," of Holbrooke's, known as "Apollo and the Seaman"; the attempt was to blend music, limelight pictures, and *spoken verse*. It was a complete failure.'*

This information is quite wrong. I was at the performance of this work, and there was *no* spoken verse at all.

As there has been, in my opinion, a great deal of misrepresentation and abuse, for a good many years, in our press of Mr. Holbrooke's art, particularly by gentlemen who have never heard his works, I think it is only fair that you should print this correction.

As for the verdict on 'Apollo,' 'a complete failure,' delivered by Mr. Grew, it would be interesting to know his reason for this opinion. The press on that occasion was most laudatory! Perhaps it is 'a failure' to Mr. Grew because he has not heard the work at Birmingham, or perhaps because it has not been played at the 'Promenade' Concerts?—Yours, &c., G. H. SAUNDERS.

23, Oakley Crescent, S.W. 3.
June 9, 1920.

IS MUSIC AN EXPRESSION OF ITS COMPOSER?

SIR,—I do not think Mr. Edwin Evans is right in saying 'music is primarily the expression of an individual' (*Musical Times*, June, 1920, p. 371), because to my mind music is an 'objective' art as exclusively as is drama. Where the dramatist creates 'pure' individuals irrespective of himself, the musician creates 'pure' emotion. You cannot find Shakespeare in his plays (except of course in the way you find all humanity in them); and similarly you cannot find Palestrina, Bach, Handel, Beethoven, or Gluck, say, in their music. Art that is 'primarily the expression of an individual' is the art we call lyrical in poetry, and 'egoistic' or subjective in more general circumstances. Tchaikovsky is 'subjective,' Schumann is 'egoistic,' and Chopin is 'lyrical,' as all newspaper writers know; and the reason why their music does not always please—and certainly the reason why it will not live permanently—is just that it is primarily the expression of an individual. This is an important matter. We ought to have it well discussed, so as to find some scientific basis for our critical opinions. Perhaps Mr. Evans will one day give us an article on the subject.—Yours, &c.,

Birmingham, SYDNEY GREW.
June 15, 1920.

RENASCENCE OF THE LIBRARY OF THE UNIVERSITY OF NANCY.

SIR,—At the end of the war, on October 31, 1918, the library of the University of Nancy was destroyed by an incendiary bomb, and the English section in particular suffered heavily. Not a single volume remains of the works of such standard English authors as Carlyle, Dickens, Meredith, Scott, Matthew Arnold, Robert and Elizabeth Browning, Fielding, Smollett, Richardson, Jane Austen, Swift, and Pope.

Efforts are being made by the University of London to assist the University of Nancy in re-establishing its library after the ravages of the war. Already about five hundred volumes have been collected for this purpose, and an appeal is now made to all who are in a position to contribute books, to send them to the undersigned, who is in charge of the work. Gifts of money for the purchase of books will also be gratefully received.—Yours, &c., REGINALD A. RYE
(Goldsmiths' Librarian).

University of London.

THE LATE DR. C. H. LLOYD

SIR,—The many friends and admirers of the late Dr. C. H. Lloyd will be glad to learn that a memorial to him is to be erected in Gloucester Cathedral, where he succeeded S. S. Wesley as organist and conductor of the Three Choirs Festivals. It is unnecessary to do more than mention the enormous work that Dr. Lloyd did for English Church music. His anthems and services are in constant use in all Cathedrals and Parish Churches where a musical service is sung. The Dean and Chapter of Gloucester have very kindly given their consent to a stained-glass window being placed in the Lady Chapel facing that of his great predecessor, S. S. Wesley. Many who were associated with him at Oxford, Eton, and in London, in addition to the three counties of Gloucester, Worcester, and Hereford, will welcome the opportunity of making a lasting memorial to a distinguished English musician. Any subscriptions sent to me I will gladly acknowledge, and should there be any balance after defraying the cost of the window, it has been suggested that it be devoted to some musical purpose in the Cathedral that Dr. Lloyd loved so well.—Yours, &c.,

7, Palace Yard, Gloucester. A. HERBERT BREWER
May 31, 1920. *(Organist of the Cathedral and Conductor of the Three Choirs Festivals at Gloucester).*

Sixty Years Ago

From the *Musical Times* of July, 1860:

ORGANIST WANTED for the Church of Saint Michael Bassishaw, London.—Persons wishing to offer themselves, may send their applications in writing to Mr. Gale, the Vestry Clerk, 70, Basinghall-street, on or before Saturday, the 7th July. A day will be appointed for the Candidates to give a specimen of their abilities, when a Professor of Music will attend and select the three whom he may think best qualified, whose names will be returned to the Parishioners for their choice of one of them. Whoever may be chosen must execute the office in person, and not by Deputy, and will be required to attend at every public

* *See* May number, page 337.

service in the church, as well on Week-days as on Sundays, and once a week to instruct the children who attend the church in Psalmody, and will be subject to annual election in Easter-week. The salary is £40 per annum.

CRYSTAL PALACE

THE Orphéonist Festival commenced on the 25th of June, and was continued on the 26th and 28th. The 'Orphéon' is an amateur choral association of some standing in France. . . . The 3,000 singers who made their appearance at the Crystal Palace are selections from the various societies, and are composed, we are told, of the commercial classes—shopkeepers, clerks, artizans, and others; indeed, it was evident from their general appearance that the artizans were in considerable force, which proves how much the study of music is extending in France.

The programme on Monday commenced with 'God save the Queen,' sung in very intelligible English; the harmonies, it is true, were much altered, and not for the better, but the good-will with which the National Anthem was sung made up for any defects in the execution. . . . It was, however, in the characteristic French music that the great effect was produced. The striking beauty of the *piano* passages, the distinct enunciation of the words, and the neat and crisp execution of the quick passages, were exceedingly good. There is no great power in the *forte* passages, not like the depth of sound produced, for instance, by a few hundred of our North-country chorus singers, but there is a smoothness and precision which are extremely pleasant. We may also add that there is a certain amount of trick, that is decidedly effective; we allude particularly to a chorus called 'La Retraite,' in which the sound of drums, imitated by the voices, is first heard in the distance, then a chorus advancing and subsequently receding into distance, so as to become almost inaudible. This was remarkably good, and without speaking of it as fine chorus singing, it would be well worth imitating. . . . At the conclusion of the music the audience rose *en masse*, and with waving of hats, and every demonstration of good feeling, called vociferously for the French National Melody, whereupon 'Partant pour La Syrie' was given with hearty good-will by the singers.

BAYSWATER.—The last subscription concert for the season of the Amateur Musical Union took place on the evening of the 14th ult., at the School-rooms, Porchester Gardens. The principal vocalists upon the occasion were Mrs. Friswell and Miss Margaret McAlpine. . . . the latter . . . is deservedly celebrated for her Scotch style of singing.

2500 ALREADY SOLD.—FELLOWS' PATENT VENT-PEG, 1s. EACH; USED BY THE LONDON BREWERS AND WINE MERCHANTS, &c. It will last for 20 years; cannot get out of order; will keep a barrel *perfectly* air-tight, and so prevent wine or beer getting sour or flat; is no trouble to servants. Each Peg bears the Patentee's name, and a separate number. Sold by all respectable Ironmongers in the United Kingdom; wholesale by Warner and Sons, and Morgan Brothers, London. One Peg post-free for 18 stamps, from T. Hill, Cutler to the Queen, &c., 4, Haymarket, London.

N.B.—THIS ADVERTISEMENT WILL NOT APPEAR AGAIN.

ROYAL ACADEMY OF MUSIC

At the chamber concert given on Wednesday, May 26, an interesting and well varied programme was heard, and in some of the items the performances reached a very high standard. Amongst these may be included that of the Bach 'Chaconne' (Miss Dorothy Chalmers), English Air with Variations for pianoforte, A. C. Mackenzie (Mr. Russell Chester), and *Andante con Variazioni* from Beethoven's Sonata Op. 47, for violin and pianoforte (Master Jean Pougnet and Miss Betty Humby). The programme also included the first movement of Widor's sixth Organ Symphony (Mr. Bertram Orsman), two movements from Arensky's Trio in D minor, pianoforte music by Schumann and Chopin, and songs by Frank Bridge, Coleridge-Taylor, and Arthur Somervell. Mr. Horatio Davies proved himself an able accompanist.

At the orchestral concert given at Queen's Hall on Wednesday, June 9, a new work by that promising young composer Paul Kerby (Carl Rosa Scholar) came to a hearing. It is entitled 'Two Dramatic Studies for voice and orchestra,' the vocal part being sung by Mr. Leonard Hubbard. The other noteworthy items of this concert were Saint-Saëns's 'Africa' fantasia for pianoforte (Miss Dorothy Rivett), *Adagio* and *Finale* from Brahms's Pianoforte Concerto in B flat (Mr. Rae Robertson), Vieuxtemps's Concerto in D minor for violin (Mr. Reginald Batten), and Balfour Gardiner's Comedy Overture for orchestra. The programme also included three movements from Popper's Suite 'In the Forest' for violoncello, a 'Polka' by Smetana orchestrated by F. Corder, and vocal items by Handel, Mascagni, and Rossini. Sir Alexander Mackenzie conducted.

Two performances of 'The Blue Stockings,' an adaptation of Molière's comedy 'Les Femmes Savantes,' were given by the dramatic students in the Duke's Hall on June 16 and 17, under the direction of Mr. Acton Bond, Hon. R.A.M.

RECENT AWARDS

The Piatti Prize (violoncello playing) has been awarded to Frank Leonard (a native of London), G. M. Jeffreys being highly commended and Kathleen M. Hill commended. The adjudicator was Miss May Mukle.

The annual distribution of prizes will take place at Queen's Hall on Wednesday, July 21, at 3 p.m. The Lady Mayoress, Lady Cooper, has kindly consented to distribute the awards.

MUSICAL SETTINGS OF HORACE'S LYRIC POEMS

The Musical Association members had on April 13 an opportunity of listening to a paper on the above subject by Dr. H. Thomas, whose attention has been given to the matter for the last three years. He had found a general impression that the setting of Horace to music, whether in the original Latin or in translations, was quite a modern practice, or at least a revival, since some of Horace's poems were certainly sung in his own day. As a matter of fact there was reason for thinking that from classical times onwards the practice of setting Greek and Latin lyrics to music had never died out, and the author who best illustrated the practice was Horace, whose poems had been set to music more often than those of any other Greek or Latin author, not excepting the Anacreontic verses. This predilection for Horace was due to his eminence among Latin lyricists both for his poetical style and for the variety of his metres.

After considering the nature of classical metres at some length, the lecturer went on to say that the settings of Horace with which he proposed to deal fell into two groups: (1.) Those meant to illustrate the scansion of the poems, the aim being to teach students the scansion and enable them to memorise the metres. These might be called metrical settings. (2.) Those which gave free play to musical rhythm, the aim being æsthetic. These might be called free settings. For the earliest known settings of Horace we went back to MSS. of the 10th to 12th centuries. These gave the melody only in the neumic system. The extant specimens, which can be but a few of those which must once have existed, support the view that the setting of Horace to music was a common enough practice in the Middle Ages. The Renaissance gave the practice a great impetus, especially after the invention of printing. The earliest known specimen of secular music printing was in a Latin Grammar by Francesco Negro, or Negri, which was printed in 1480, and contained lines from Latin poets set to a melody to illustrate the structure of various metres. These snatches pointed to the use of music in the class-room to illustrate verse structure.

Dr. Thomas proceeded to deal with a large number of specimens of German metrical settings for four voices in the 16th century, after which he turned to this country. But first he spoke of Buchanan's Latin paraphrase of the Psalms in the old classical metres, which became so popular that the Rector of Rostock University commissioned Oltherius, a musician on the staff, to set the Psalms to music, including specimens of Horatian metres not used by Buchanan. These settings for four voices also became popular, and the book

passed through numerous editions. In 1640 an edition was published in London. This would seem to be the first appearance of Horace in music in these islands. In the Bodleian Library were two MS. settings of Odes in the original Latin composed for public performance at Oxford about 1670 and 1700 respectively. At the beginning of the second quarter of the 18th century there appeared in this country two vernacular settings of the same ode of Horace. Passing by some Odes of Anacreon and Horace set by Dr. Heighington in 1744, we come to a much more interesting and important collection (1757), illustrating the Italian influence in music at that time. It consisted of twelve odes set to music by the most renowned Professors, *i.e.*, Dr. Arne, Dr. Boyce, J. Worgan, and others.

About 1780, Giuseppe Baretti, an Italian who had taken up his abode in this country, conceived the idea of having Horace's 'Carmen Seculare' set to music, and he persuaded the French musician Philidor to compose a setting for full band and chorus. The popularity of this experiment seems to have been responsible for a small outburst of Horatian settings about the end of the 18th century.

In conclusion, Dr. Thomas said that the metrical settings had rather more interest musically and historically than the free settings, and they had also the interest that arose from their having been composed for a serious purpose. Briefly, they arrived at combining the cultivation of music and the classics. These 16th century scholars recognised what every one should recognise now, that music could throw a great deal of light on metre and rhythm for young students and others. Musical settings like those he had mentioned helped in the comprehension and retention of different metres, and incidentally they helped students to learn easily by heart texts which otherwise they would know only vaguely.

A number of the settings were sung by the lecturer to illustrate his paper.

AN OLD ENGLISH OPERA

By MURIEL SILBURN

The popularity attained so quickly and retained so long by the 'Beggar's Opera'—the first of the so-called ballad-operas—naturally brought forth a host of flatterers who imitated it, with varying results. From the entertaining pages of Colley Cibber's 'Apology' we learn that that cheery egoist himself wrote a ballad-opera called 'Love in a Riddle,' which he produced about a year after the 'Beggar's Opera' appeared. Although (in Cibber's own estimation at least) his work was infinitely superior in every way to its prototype, with unaccountable lack of taste the 'Publick' would have none of it. A considerably later work (very similarly named), 'Love in a Village,' appeared in 1762, and proved more fortunate. In his 'History of the Stage' Dibdin pronounces this opera to have come next to the 'Beggar's Opera' in its success and longevity. Certain curious and interesting features which undoubtedly it retains should furnish a sufficient reason for rescuing it from oblivion. Amongst these features are an extraordinary wealth of composers, and the familiarity of many of its numbers. On the title-page of the published score is a list of composers in this order:

Handel.	Howard.	Geminiani.	Paradies.
Boyce.	Baildon.	Galuppi.	Agus.
Arne.	Festing.	Giardini.	Abos.

On examination we find that the overture is by C. F. Abel, and that Weldon, Carey, and Barnard have each a share in this veritable musical *olla podrida*—too many cooks, apparently, did not spoil this broth. Considering that sixteen composers are concerned in the music of 'Love in a Village,' it is somewhat surprising to find that several numbers remain anonymous. Dr. Arne's large share in the work is strikingly evident: out of fifteen numbers in Act 1 he has six; in Act 2 he claims eight out of seventeen; while in the last Act, out of eleven items five are his. Of the twelve names on the title-page one observes that eight are those of foreigners, three of whom where violinists—Festing, Geminiani, and Giardini. The second of these must have been of a forgiving disposition, one imagines, or his name surely would not appear on a Walsh publication. Many years previously the firm in question pirated Geminiani's Op. 2, and actually had the effrontery to offer him the choice of himself correcting the plates or allowing the work to appear with errors before the public. Geminiani very naturally rejected this insolent proposal, and obtained an injunction against the sale of the work. Thereupon Walsh compounded the matter, and Op. 2 was eventually published under the composer's inspection. The Frenchman, Agus, was born in 1749, and must therefore have been very young when 'Love in a Village' was produced. Whether it was *printed* in 1762 is uncertain, and the song under Agus's name may have been introduced later. The singers who created the eight rôles in the work were Misses Brent, Hallam, and Davies, and Messrs. Beard, Mattocks, Dunstall, Dyer, and Shuter. Charlotte Brent was a favourite pupil of Dr. Arne's: his pride and interest in this lady may be estimated from the fact that Garrick was once invited by Arne to Ditton, near Hampton Court, chiefly so that the great actor might hear Miss Brent's voice. Garrick duly came, heard, and applauded, then slily added: 'Tommy, you should consider that music is at best but pickle to my roast beef.' Arne as jocularly retorted: 'Is it not, Davy? Your beef then shall be well pickled before I have done.' Miss Brent became the wife of Thomas Pinto, the well-known violinist, in 1766. Miss Davies—the original 'Madge' of the work under consideration—married Jonathan Battishill, the composer, and retired from the stage in 1763: her death some twelve years later so affected Battishill that he abandoned composition.

'Mr. Beard' of course was the celebrated John Beard for whom Handel wrote the tenor parts in 'Israel in Egypt,' 'Messiah,' &c., &c. He married *en second noces* a daughter of Rich, the proprietor of Covent Garden Theatre. Through this marriage Beard eventually became part owner and manager of the theatre, but deafness unfortunately forced him to retire from public life in 1767. His last appearance was in the rôle of Hawthorn in 'Love in a Village.' Beard's rights in Covent Garden were purchased by a Mr. Harris for sixty thousand pounds.

Shuter was probably better known as an actor than a singer. He achieved fame as the original Croaker in the 'Good-natured Man,' and Mr. Hardcastle in 'She Stoops to Conquer.' Goldsmith was largely indebted to Shuter for the success of the first play.

We come at length to the libretto of 'Love in a Village.' Of its writer, Bickerstaffe, we learn from Forster's 'Life of Goldsmith' that he (Bickerstaffe) was a 'clever and facile Irishman.' Dibdin tells us that this librettist knew the art of writing for music, but was frequently wrong in technicalities. The same authority writes somewhat contemptuously of the verse in 'Love in a Village,' and dismisses the dialogue as puerile. The principal characters are Hodge and Madge. Of the plot nothing is known, and it is impossible to gain any idea of it from the vocal score. Dibdin waxes enthusiastic over the selected music, which we will therefore consider in some detail. We at once find an old friend in 'There was a Jolly Miller.' In Chappell's 'Popular Music of the Olden Time,' the writer tells us (regarding that melody), 'one stanza of this tune was sung in "Love in a Village" (1762), and it is therefore supposed to have been written by Bickerstaffe, but he appropriated so many songs from other sources, without acknowledgment, that this may also have been introduced. However, I have not seen this work in print before 1762.' It may be remembered that the 'Jolly Miller' was one of the tunes harmonized by Beethoven for George Thomson's Scotch songs in 1824. In the volume before us the song is in C minor, with 6-4 time-signature, and was one of those sung by Beard. Another well-known air, 'St. Patrick's Day,' is remarkable from the fact that it is represented as harmonized throughout on a tonic pedal, without any figuring, all the other numbers having merely a treble and figured bass. 'We all love a pretty girl under the rose,' is found differing from its modern form only by being placed in 6-4 time. A melody entitled 'Larry Grogan' is as essentially Irish as the name it bears, but whether here introduced for the first time it is impossible to say. The words of 'My Dolly was the fairest thing' were (according to Dibdin) plagiarised from a playwright named Randulph. They are set to Handel's 'Let me wander not unseen,' from 'L'Allegro.' The number was sung by Beard, and it is quite possible that it was originally

written for him. A song given to Shuter, 'When I followed a lass,' sounds very familiar, and strikes the hearer as having marked national characteristics, but no composer has as yet been found for it. A charming melody of Arne's is attached to the words 'When once love's subtle poison,' sung by Miss Hallam. A song to the words 'Let Rakes and Libertines' is ascribed to 'Mr.' Handel. That may be so, but whence taken one fails to discover, and it most certainly was not specially written for 'Love in a Village,' Handel having been dead nearly three years when this work was produced. The text of the tenor song 'If ever I'm catch'd' sounds clumsy and ungrammatical to modern ears, but one is inclined to think that the setting of this number, by Dr. Boyce, would repay the trouble of reconstruction.

A RESIDENT OPERA COMPANY

AN INTERESTING BIRMINGHAM EXPERIMENT

A very interesting experiment has been initiated at the Repertory Theatre, Birmingham, where an effort is being made to test the practicability of a Repertory Opera Company. It is notorious amongst students of music that very many operas specially suitable for production in a small theatre are neglected in this country through sheer force of circumstances. The inevitable enormous expense incurred by the great touring companies involves the necessity for making use of the largest theatres in order to ensure that the potential income shall be commensurate with the certain expenditure. So long, therefore, as we remain dependent upon such companies, conditions can never arise in which the 'smaller' operas may be produced. It should be borne in mind that this classification includes almost all the operas written prior to Wagner and quite a large number written more recently. The attempt is being made at Birmingham to stop this gap. The circumstances are worthy of note.

First, Mr. Barry Jackson, the proprietor of the Repertory Theatre, has already carried to complete success a similar work in the field of dramatic art. This conquest in a very difficult arena is in itself sufficient evidence of his genius and practical ability. He is not only a capable actor and designer but is also a musician much above the average: he retains the responsibility of production. Secondly, his theatre is ideal in structure and tradition for the new venture. Thirdly, he has secured the enthusiastic co-operation of Mr. Appleby Matthews—the first director and conductor of the City of Birmingham Orchestra—in the capacity of musical director.

The scheme is to be inaugurated publicly by a performance of Mozart's Opera, 'Così fan tutte' during the week commencing June 28. Works by Gluck, Rameau, Pergolesi and others are also under consideration.

The proposal has excited interest all over the country, which is easily understood, for what can be done at Birmingham can be done in any other provincial centre. The potentialities of the scheme are enormous. To the general public it means the exploration of a new field in music. To local singers it means an opportunity to acquire a technique in opera near their own homes. And assuming success at Birmingham, it signifies to the whole country the beginning of a new movement.

H. S. G.

GRAMOPHONE 'WHY NOTS?'

By Ulric Daubeny

This Year of Grace, 1920, musicians may still pile up *crescendos* of half-truths denouncing the gramophone as unmusical, as inartistic, or mechanical, but even the most hidebound of the greybeards will no longer betray hardihood sufficient to deny its educative value.

This attribute of the gramophone appeals of course much less to residents in a musical metropolis than it does to the thousands of musicians and music-lovers buried in sleepy provincial towns and villages, where—save for an occasional concert-party—year succeeds year without the opportunity, locally, for hearing any decent music. To them the gramophone is, or should be, a very genuine blessing, for it often affords the only means of becoming acquainted with ambitious musical works. Conductors of provincial orchestras, young singers, pianists, violinists, members of string trios or quartets, all of these will find details of a liberal education among the catalogues of the various 'record' manufacturers; the expenditure of a few shillings will bring into their own homes the 'sound photographs' of the greatest musical interpreters and executants.

So far the prospect appears entrancing; but it is impossible to ignore the many darker patches. One must, however, judge with fairness. Certain axioms there are, which must be swallowed somehow, and ruled out from further criticism. It is irrational to expect a gramophone reproduction in all respects to equal the original performance; yet this is commonly the standpoint taken by many critics, who also haggle because most works must of necessity be brutally cut and mutilated to bring them within the compass of a single 'part' or record. Yet, making all possible allowances, many points still strike the gramophonist, causing him to marvel when he reads of the 'new' and revolutionary improvements in recording made during recent years. Manufacturers may advertise all this, but to the lay critic gramophone-recording has made no appreciable progress during the past decade. The art seems, in fact, to have remained more or less at a standstill. I possess a record of the Prelude to 'Lohengrin' which has been in use for quite eight years. The beginning and the end, where the violins are in *altissimo*, is certainly now rather broken-winded, but generally speaking, after all this usage, it compares favourably with the latest orchestral reproductions. What of this, Mr. Manufacturer? Again, why are records of the great symphony orchestras so persistently self-effacing in their tones? Sir Henry Wood or Mr. Landon Ronald, with a large establishment of strings, wood-wind, and brass, reproduce with less volume of sound than does the average string quartet. It is easy to comprehend why brass band records seldom err on the side of tonal modesty; but why should the average dance band 'photograph' louder than the full orchestra? It is disappointing to the genuine music-lover, to say the least.

Consider the case of songs. These are certainly loud enough, I suppose, because the singer can 'shove his snout right into 'un, and hollar down the trumpet,' as a rustic acquaintance quaintly expressed it. The accompaniments, especially where orchestral, are sometimes all but inaudible, but on the whole, vocal records old and new are amazingly good, and, compared with orchestral records, suggest little scope for immediate improvement. Perhaps this is why the early records of Caruso are finer than any produced by English singers at the present day, because their excellence is undoubtedly explained by voice. But I have in mind a pre-war record of Peter Cornelius's 'Love Song,' a truly noble reproduction, which surely it would be impossible to beat, even with the aid of 1920 mechanism.

But putting aside criticism of this kind, and accepting the gramophone exactly as it is, surely a very grave indictment can be drawn up against the latter-day choice of subjects for recording. In a recent monthly catalogue we find Mr. Landon Ronald and his orchestra presenting for the approval of an expectant public two Intermezzos from 'Carmen'—'*Carmen*'! They have been recorded several times before, by symphony orchestras, small orchestras, and for all I know, by military bands. Think of this fine material, in A.D. 1920, wasted on such insignificant and stale subject-matter!

The same orchestra recently performed, for the gramophone user's benefit, the Overture to 'Zampa' (since the earliest phonograph days a popular brass band piece, and not long since also recorded of Sir Henry Wood and his band), and not content with this, they followed it up with a record of that classic morceau, 'Zanetta' Overture!

No doubt the buying public has to be considered; but would not musicians constitute a larger buying public if the quality of the goods were better? Wagner still remains a tolerably popular composer, as the Promenade Monday nights will testify, and surely an extensive public would be prepared to buy many of his works, so far unrecorded—for preference, not again the Wedding March from 'Lohengrin' nor 'Rienzi' Overture, but, say, the 'Siegfried' Funeral March, the Introduction to Act 3 of the 'Mastersingers,' or the 'Siegfried Idyll,' all admirably adapted for gramophone production. Even leaving Wagner out of it, there would

be no difficulty in offering the public a little more inspiring, though hardly less popular subject-matter, instead of keeping first-class orchestras on the grind with 'Carmen' intermezzos and 'Zampa' Overtures. César Franck's great and deservedly popular Symphony has never been recorded. We hear 'Valse Triste' to satiated repletion, but never the composer's infinitely finer 'En Saga.' Tchaikovsky's 'Symphony Pathétique' has several times been reproduced, but to the exclusion of the last and of the first movements, the latter perhaps the finest of the four. Where are his other symphonies? The fourth, for gramophone users, is represented only by the *Scherzo;* the fifth has been more completely recorded, but unfortunately the interpretation is so unusually poor that it is quite useless.

British composers are represented by a marked predominance of very early works, all worn decidely threadbare. More serious compositions, which bid fair to become classics, are strangely neglected. We scan the catalogues of record manufacturers in vain for the orchestral works of Granville Bantock and Gustav Holst.

It is the same with songs. A new singer is widely boomed, but singing never a new song—unless it be some mawkish ballad. The usual 'Traviata' and 'Rigoletto' appear—more horrible exposure of the same old operas, long since dead, and, were common modesty more prevalent, by rights long since decently interred. Turn to the recent monthly supplements. A famous bass gives us 'I'm a Roamer,' and a short while previously he sang 'She Alone Charmeth my Sadness.'

And if not these, we are given the usual 'On with the motley' from 'Pagliacci,' or the good old favourite 'La Donna è mobile'—but we all have these records of Caruso, whose singing, even through the medium of the gramophone, is finer than that of any British tenor heard 'first hand.' It seems highly improbable that students or musicians will purchase further and less inspiring records of such songs.

Prior to the war, one company, in their Celebrity List, offered a most extensive selection of Wagner songs, mainly drawn from 'The Ring,' but these were largely of Continental production, and in consequence what constituted one of the most valuable and comprehensive avenues of musical education by gramophone has since been closed. This is very deeply to be regretted, although we trust that the difficulty in obtaining such records is only temporary.

Meanwhile, there are still most of the greater works of the greater masters, both vocal and orchestral, awaiting the reproducer's skill.

THE NEUE BACHGESELLSCHAFT FESTIVAL AT LEIPSIC.

After the Bachgesellschaft had published the Complete Edition of Bach's works, it was dissolved, and a Neue Bachgesellschaft was founded to bring into practical use the masterpieces which had been made accessible. The Complete Handel was brought to a conclusion just at the same time. Dr. Max Seiffert, in the International Society's Magazine for February, 1900 (vol. 1, p. 126), regretted that the musical world had hardly taken advantage of the opportunities thus offered, concluding his article:

> 'It has taken a century before the classical constellation Haydn-Mozart-Beethoven has found a universal comprehension of its historical importance and its art, not only among musicians but also among the whole nation. Let us hope that unflinching perseverance may succeed in obtaining, after another century, an equal result for Handel and Bach. Then will blossom the laurel wreath for the indefatigable workers who' . . . &c., &c.

Undeniably a vast amount of immortal work by both geniuses is still but little known. Our inheritance from them is immense in quantity, as well as imperishable in quality. The Neue Bachgesellschaft resolved to give Festivals, in different towns, every two years or thereabouts. The first of these biennial Festivals was held in 1902 at Berlin. Leipsic was next visited; then Eisenach, Chemnitz, Duisburg, Breslau, Vienna. At Duisburg M. Henri Marteau proposed smaller celebrations for the intervening years, and these were held at Eisenach in 1911 and 1913. Several Handel Festivals were also held. The Vienna Festival was immediately followed by the Paris Congress of the International Society; and then came the world-war. The Festival of 1916, for which Bonn had been selected, was naturally abandoned. Some kind of meeting seems to have been held in September, 1917. After the war the Directorate resolved to revive the Festivals in the spring of 1920, Leipsic being selected. There were various hindrances, but old members were duly invited for June 19-21. The prospectus, beyond a list of the works to be performed, gave no details. Straube was to conduct. As the Festival began on a Saturday, the Saturday afternoon Motet performance at St. Thomas's Church, an institution existing for centuries, included Bach's greatest Motet, the 149th Psalm. A twelve-voice piece by Calvisius, 'Lobe den Herrn,' and Knüpfer's 'Ach Herr, strafe mich nicht,' were also announced. Bach's gigantic work, which Mozart heard in 1789, sounds at its best in this Church, sung by the choir for which it was written. It is there sung in two sections, separated by an organ solo. The first movement is taken about ♩ = 100. The choral is sung by both choirs; the interludes by solo voices. Apart from the pace, this treatment obviously produces a performance quite unlike that heard at the recent Bach Festival in Central Hall, Westminster.

The first concert of the Festival, also in the Church, contained seven works by Bach's predecessors—Schelle, Weckmann, Schein, Knüpfer, Buxtehude, and Schütz—mostly taken from the 'Denkmäler der Tonkunst.' The selection seemed affected by present-day conditions: 'When the Lord turned again the captivity of Zion,' 'O Lord, correct me not in Thine anger,' 'Zion said, the Lord hath forsaken me.' But the opening piece was 'Praise the Lord, O my soul.'

The morning service on Sunday was to include something of Bach's. The first secular concert had a remarkable programme, the only works of Bach's being the Concerto for two violins, and the D major Suite No. 3, both quite familiar. There were also a Concerto Grosso by Stölzel (1690-1749) for two trumpet-choirs, wood-wind, and divided string orchestra; an Organ Concerto (MS.) by J. G. Walter (of Weimar); a Cantata by Handel, for soprano and orchestra; and a Pianoforte Concerto (MS.) by Emanuel Bach. All these must have been of highest interest historically, especially the work by Stölzel, a most prolific composer who left eight 'annuals' of both cantatas and Motets, besides twenty-two operas and fourteen oratorios. The Handel piece was probably one of the Italian cantatas in the Complete Edition, vols. 52, 53.

The 'St. John' Passion was announced for Sunday evening. In the original intention of the Festivals, the Passions, High Mass, and other large works were to be excluded, on the ground that they were presumably familiar.

Monday morning brought a chamber-music concert, with the third and fifth 'Brandenburg' Concertos, unnamed pieces for pianoforte (probably the harpsichord), violin solo, a Sonata with gamba, and a soprano cantata. In the evening, St. Thomas's was again to be used, the programme being the short Mass in A major, the very fine but little known Cantata No. 127, 'Herr Jesu Christ,' and the Easter Oratorio.

Those who can recall previous Festivals of the Neue Bachgesellschaft must sigh over the changed conditions which make a visit almost impossible. We may comfort ourselves with the thought that Bach's music now requires no propaganda; it is accepted and loved all over the world. But the great number and variety even of the Church Cantatas alone will give work for generations to come.

HENRY DAVEY.

At Winchester, on May 18, the Musical Society gave its first concert at the Guildhall, under the direction of Mr. J. A. Sowerbutts, with a programme of high quality, that opened with the *Adagio* and *Allegro* from a Symphony in D, by Haydn, and concluded with Mozart's G minor Symphony. The strings of the orchestra were also heard in Frank Bridge's 'Sally in our alley' and Percy Grainger's 'Molly on the shore.' The choir gave 'Hiawatha's Wedding-Feast' and some part-songs, while the solos of Miss Freda Foster and Mr. Steuart Wilson comprised a well-chosen selection of British songs.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

We have now completely entered upon our customary *saison morte*, and the next few months will bring no concerts of special interest.

The Birmingham Bach Society, so well directed by Mr. Bernard Jackson, is doing useful work, as was fully demonstrated at a concert of Bach's music given at the Midland Institute on May 29, when, by a happy idea, opportunity was taken to introduce some madrigals by Byrd and Wilbye that were excellently sung by Mr. Hutchings's small choir. The chief items of the evening were Bach's two Cantatas for voice, strings, oboe, and continuo, the solo vocalists being Miss Emily Broughton and Mr. Arthur Wriggleworth. Mr. Howard Rutter, an able violinist equipped with a fine technique, gave the solo part in a Bach Concerto for violin and string orchestra, winning general appreciation.

The City of Birmingham Orchestra is now formulating next season's complete programme. The Sunday concerts will be held at the Theatre Royal, and the first of the series will be conducted by Mr. Landon Ronald, who, it will be remembered, so successfully conducted the old Theatre Royal Promenade Concerts for many seasons. Concerts will be given every Sunday from the beginning of September, and it is likely that the venue will be packed each Sunday during the season. Mr. Appleby Matthews will be the conductor-in-chief. The dates of the Wednesday Symphony Concerts have also been fixed, and will take place on November 10, December 15, January 19, February 9, March 9, and April 6. In addition to these there will also be a series of Saturday concerts. Mr. Appleby Matthews, who promises shortly to issue further details, says he never felt more happy or confident about the scheme than he does now.

The twentieth annual orchestral and vocal concert given by the students of the Midland Institute School of Music was held in the Town Hall on June 2, under the direction of Prof. Granville Bantock, who conducted the excellent band with his customary watchfulness and close attention to detail. The programme offered no novelties, but was good and representative of its kind, the purely orchestral items being restricted to Sibelius's well-known 'Varsang' and Elgar's 'Wand of Youth' Suite No. 1. The orchestra was also requisitioned to accompany Liszt's Concerto for pianoforte and orchestra in E flat, the solo part being capably executed by Miss Mary Fuery. The orchestra also accompanied Mackenzie's violin solo 'Benedictus,' the solo part of which was played in expressive manner by Mr. Thomas Jones. Miss Nora Farmer contributed Scriabin's Pianoforte Sonata in F sharp, Op. 4, but her performance sounded somewhat artificial and seemed to lack character. A small ladies' choir conducted by Mr. Lionel Field, and accompanied on the pianoforte by Prof. Bantock and by two harps, sang four 'Choral Hymns from the Rig-Veda,' by Holst, but the choir is evidently not yet well versed in imparting the right colour and vocal power into its work, although portions of the Hymns had some good moments. Miss Dorothy Showell, a new soprano, revealed great promise, vocally and expressively, in Liszt's 'Loreley.' Songs were also given by Mr. Fred J. Clifford and Miss Miriam Wiseman. There was a large audience, and certainly there was no lack of enthusiasm during the whole evening.

BOURNEMOUTH

Music at the Winter Gardens may be conceived as a cyclic process, although as far removed from present-day conceptions of a 'vicious circle' as any other beneficent undertaking that remains uninfluenced by the profiteer on the one hand or the forty-four-hour week on the other. But the use of the term 'cyclic' describes the sempiternity of the musical activities for which Bournemouth has earned such a wide repute. In this town the musical seasons practically overlap, and there is little differentiation between the musical scope and purpose of any of the four seasons. Spring has now melted into summer; but so far as the town's musical interests are concerned the only change to be noted was an official implication that the so-called 'winter' season ended on May 8 and that the 'summer' season would be duly ushered in on May 10. In short, on May 6 the last of the twenty-fifth series of Symphony Concerts took place, and on May 12 was given the first of the summer concerts of a similar nature.

Nevertheless, it should be explained that there is a slight difference in the type of programme presented respectively at the winter and summer concerts. To meet the town's requirements during the latter season in the direction of open-air orchestral performances, rehearsals for the summer Symphony Concerts suffer a certain curtailment, and consequently it is not possible to give performances of the lengthy and exacting works that automatically, as it were, fall into the scheme of the winter series.

But even within these limitations it is something of an achievement that the flag of symphonic music is kept flying all the year round, with only a short break in July during Mr. Dan Godfrey and the orchestral instrumentalists' annual holiday.

Well-known compositions of established popularity have occupied the most conspicuous positions at these concerts up to the time of writing, those that have attracted the greatest interest being the following: Beethoven's 'Egmont' Overture; Elgar's Serenade for strings and 'Froissart' Overture; Schubert's 'Unfinished' Symphony (beautifully played); Kalinnikov's Symphony in G minor; and Goetz's 'In Spring' Overture. Also one lesser-known work that successfully bore comparison with the foregoing was the second Symphony of Dr. H. Holloway—a Bournemouth musician whose compositions are worthy of transportation to other musical centres.

Works of the concerto type have been played by the following artists with uniform success: Mr. S. Clifford (Violoncello Concerto by Saint-Saëns), Mr. Benno Schönberger (Pianoforte Concerto in D minor by Rubinstein), MM. Jean and Pierre Gennin (Serenade for two Flutes by Titl), and Miss Edith Leah (Pianoforte Concerto by Grieg).

Vocalists who contributed to the programmes have been Mr. Tom Brown, Miss Phyllis Lascelles, Mr. J. H. Scotland, and Mr. Kenneth Ellis.

BUXTON

Visitors to Buxton have the opportunity of hearing an orchestra that for its size will worthily sustain comparison with any similar organization at other spas. Conducted by Mr. George Cathie, an able and enthusiastic musician, the band has recently been heard in some admirable performances of Symphonies, viz., Tchaikovsky's fifth and sixth, Brahms's first and second, and, consecutively, Nos. 1, 2, 3, and 4 of Beethoven. The programmes have also contained some representative concerted items, that have afforded a hearing for several well-known soloists, *e.g.*, Miss Frances Coopman, who played in Saint-Saëns's Pianoforte Concerto in C minor; Miss Elsie Walker (Arensky's Pianoforte Concerto); and Mlle. Lena Kontorovitch (Tchaikovsky's Violin Concerto). Other orchestral numbers have included the 'Légende' of Delius, the 'Celtic Suite' of Foulds, and the Overtures 'Die Meistersinger,' 'Euryanthe, 'Leonora' No. 3, and 'Egmont,' besides a choice selection of light music.

CAMBRIDGE

Cambridge music has been very much alive this term, and the enthusiasm created by the 'Fairy Queen' and sustained by the increased C.U.M.S. and other activities has resulted in the tentative launching of a scheme for the amalgamation of the existing Musical Societies, and the formation of a large central organization with suitable premises.

On June 11, the C.U.M.S. gave a performance of Vaughan Williams's 'Sea Symphony,' with Miss Gladys Moger and Mr. Clive Carey as the principal singers, Beethoven's 'Leonore' Overture No. 3, and Dvorák's Violoncello Concerto, with Mr. Howard Bliss as solo violoncellist. Earlier in the term, under the auspices of

the Society, Brahms's Clarinet Quintet and Schubert's Octet were given.

In recognition of the musical bent of the new Chancellor, Mr. Balfour, a special recital was given at King's College Chapel on Tuesday, June 15, the programme consisting very largely of works by Cambridge composers, who also conducted them. The items were: a Processional, by Dr. C. B. Rootham; the National Anthem, arranged by the Professor; 'Soul of the World,' by Purcell; a Motet, 'Expectans Expectavi,' by Dr. Wood; 'Dixit Dominus,' by Dr. Alan Gray; 'Let all the world in every corner sing' (from 'Five Mystical Songs'), by Dr. Vaughan Williams; Gloria in Excelsis (from Mass 'Via Victrix'), by Sir Charles Stanford; 'Blest Pair of Sirens,' by Hubert Parry; and an Overture in D, by Dr. E. W. Naylor. Miss Agnes Nicholls, Miss Dilys Jones, Mr. Gervase Elwes, and Mr. Plunket Greene took the solo parts. The Chancellor and the recipients of the honorary degrees—who included the Prime Minister, Mr. Chamberlain, and Lord Robert Cecil—attended the performance.

An Opera Society has been formed to meet fortnightly for the study and practice of opera, and to form a nucleus of performers for operatic performances at Cambridge. The strength of the Society is limited to thirty members. Mr. Dent gave the opening lecture, and other meetings have been devoted to the study of the 'Magic Flute.'

The membership of the Musical Club now approaches three hundred. Mr. Bernhard Ord, of Corpus, has succeeded Dr. Rootham as president. The open concert this year was given in the hall of Trinity College, the programme consisting of Bach's Concerto in D minor for pianoforte and strings, a series of English folk-songs sung by Mr. M. G. Davidson, a Sonata in D minor for violin and pianoforte by Henry Eccles, songs by Mr. MacLeod and Mr. Arundell, pianoforte solos ('Goyescas' by Granados, and Prelude in A minor, Debussy) by Mr. Anson, and Dvorák's Terzetto for two violins and viola.

The Lady Clare, Benet, and Scales Musical Clubs have held regular meetings during the term, and much private music such as madrigal singing has taken place in the colleges.

Organ recitals have been given at Trinity by Dr. Gray, and in May week at King's by Dr. Gray, Dr. Mann, Mr. Ord, and Mr. Shepherdson.

A performance of Milton's 'Comus' took place on June 7, 8, and 9 in the grounds of Merton Hall. The Masque was produced by Mr. Arundell, of St. John's, and the music was arranged from contemporary composers—chiefly Henry Lawes—for harpsichord, flute, and string orchestra by Mr. Bernhard Ord.

CORNWALL

Apart from the Competitions held at Truro on May 20 and 21, little music has been heard in Cornwall during the month. Preparatory to entering the lists Marazion Apollo Male Choir gave a concert on May 19. The singing was characterized by fervour and good technique, and the programme included Coleridge-Taylor's 'Drake's Drum' and Dunhill's 'Full fathom five.'

A cantata, 'Paradise,' by Fawcett, was sung by a choir at Chacewater on May 20, with Mrs. Jenkins at the organ.

Penzance Orchestral Society, conducted by Mr. Walter Barnes, continues to do good work in the district, and the programme played on June 3 was of the high standard that has always been its aim. The 'Unfinished' Symphony, Coleridge-Taylor's 'Othello' Suite, Foulds's 'Keltic' Suite, the 'Londonderry Air' (arranged by Percy Grainger), the 'Præludium' of Jarnefeldt, and Elgar's 'Imperial March' received excellent treatment. Mr. Barnes, Miss May Stewart, Mr. Barrie Bennetts, and Mr. C. G. Pike played Tchaikovsky's String Quartet (Op. 11.) in D major, and a Quartet by Speaight.

A concert was given by Mr. Joseph Slater (flute) and Miss Dora Petherick (violoncello) at the Small Public Hall, Croydon, on May 18. The programme included Coleridge-Taylor's Variations in B minor for violoncello and three pieces by the late F. Purcell Warren.

COVENTRY AND DISTRICT

Coventry was well represented in the recent Midland Competition Musical Festival at Birmingham, but the various Societies competing were successful in securing only one award. This was the Novello Challenge Shield, won by the Coventry Choral Society under the leadership of Mr. John Potter. The Armstrong-Siddeley Male-Voice Choir, under Mr. S. J. Wisdom, won its way into the Male-Voice Choir (Open Section) finals, but finished third. Among the childrens' choirs competing, that of St. Joseph's Convent High School came in for praiseworthy remarks from the adjudicators.

The Coventry Chamber Music Society is early in announcing its arrangements for next season. These show that four concerts are to be given. The Arthur Hytch String Quartet, a combination well-known in the city, will appear at three of these, and an instrumental trio at the remaining event. A new departure in the forthcoming season will take effect in the giving of concerts on different nights of the week, thus enabling those who are always engaged on one particular evening to hear at least some of the programmes submitted to patrons.

Coventry Philharmonic Society numbers among its arrangements of the near future an open-air fête in the old-fashioned grounds of Coventry Charter House, when Sterndale Bennett's 'May Queen' will be presented in character.

At Leamington, the chief musical event of the month has been the Leamington and County Competitive Musical Festival, which commenced on Thursday, June 3, and was continued on the two following days.

DEVON

A Choral Society has been formed at Plymouth under the somewhat cumbersome title of 'The Samuel Coleridge-Taylor Memorial Choral Society.' Mrs. Coleridge-Taylor is a patron, and it is stipulated that at least one work of Coleridge-Taylor's shall be performed each season. Mr. Douglas Durston has been appointed conductor, and hopes to associate a permanent orchestra to the choral force. Against this latter object the unions block the way, for there are not amateurs in the town to provide a complete orchestra, and recourse to professional players at once raises difficulties. A town of the size of Plymouth should have a permanent municipal orchestra. Choral music will play a large part in the 'Mayflower' celebrations at Plymouth in September. The aim is to form two choirs of five hundred voices each, and also a great choir for open-air singing. A children's choir of ten to twelve thousand voices will sing on the Hoe, and from these five hundred will be picked for the presentation of a cantata, 'The Ship of Adventure.' Dr. Coward will conduct the choral performances.

At the annual choir festival at St. Michael and All Angels', Exeter, on May 20, five anthems were sung, under the direction of Mr. H. Treneer. The most impressive were Brahms's 'How lovely are Thy dwellings' and 'Let the bright Seraphim' (Handel), the latter by boys' voices.

The remote village of Winkleigh supports its own Choral Society, and on May 27 managed also to secure quite a good orchestra of strings and pianoforte. Under the direction of Mr. J. T. Lane 'Hiawatha's Wedding-Feast' was performed, and the Wedding Chorus from 'The Rose Maiden.' Eaton Faning's 'Song of the Vikings' and the Spinning Chorus from 'The Flying Dutchman' were also heard. The soloists were Miss Muriel Cowle, Mr. Ward Kennedy, and Mr. Walter Belgrove.

Torquay Municipal Choir, on June 3, sang 'Merrie England' in concert edition, with orchestra. The choral singing was spirited and musical. Mr. Ernest Goss conducted this work, and also Elgar's 'It comes from the Misty Ages.'

A well-attended meeting at Plymouth on June 2, addressed by Dr. A. Eaglefield Hull, resulted in the formation of a branch of the British Music Society, with Mr. Walter Weekes as secretary. The organ recitals given twice weekly in Exeter Cathedral by Dr. Ernest Bullock attract increasing attention. Dr. Bullock's interpretative powers and technical mastery of his instrument have enabled him

to give highly interesting readings of music, new and old, representing Bach (each week), Guilmant, Herbert Howells, Debussy, Vierne, Wagner, Bairstow, Basil Harwood, Parry, &c.

A new organ was opened at Dartmouth on June 7 by Mr. E. W. Goss, of Torquay.

In Torquay Pavilion, at the end of May, a series of concerts was given by the band of the King's Own Scottish Borderers, conducted by Mr. Thomas Wilson. An overture, 'Romantique,' by Kala Bela, Elgar's 'Scènes Espagnole Sevillana,' a Suite by Schnelling, 'In Toledo,' and regimental marches appeared in the programme. These performances comprise the only music of outstanding interest that has been heard in the Pavilion since the beginning of March, with the exception of two concerts given on June 5 by Miss Adela Verne and M. Bratza, with Mr. S. Krish at the pianoforte. The pianist's items included Busoni's arrangement of a Bach organ prelude and fugue, three Cuban dances by Cervantes, a Chopin group, and pieces by Smetana, Severac, and Liszt. The violinist made a great impression by his playing of a Vieuxtemps Concerto (D minor), and music by Paganini, Sarasate, and Kreisler.

DUBLIN

The recent report of the Carnegie United Kingdom Trust, in regard to musical compositions, gave high commendation to 'The Magic Harp,' the work of Miss Boyle, a young Irish lady of Bushy Park, Enniskerry, not far from Dublin. Her many friends were much gratified at the announcement that one of her works had been accepted for publication, and those who have heard her compositions predict great things for this talented Irish musician.

Dr. E. H. Chaundy, organist of Bangor Abbey Church (Co. Down), has been appointed organist of Armagh Cathedral in succession to Dr. Hewson, who has been promoted to St. Patrick's Cathedral, Dublin.

On May 29, at the National Library of Ireland, Kildare Street, an interesting paper by Dr. Grattan Flood was read before the Bibliographical Society of Ireland on 'Music Printing in Dublin from 1698 to 1750.' Dr. Grattan Flood's paper was much appreciated by the members, especially as extremely rare musical specimens from the Joly Collection in the National Library were kindly lent to illustrate the account of Dublin printed music during the first quarter of the 18th century, including Neale's 'Playhouse Tunes' (1727), 'Beggar's Opera' (1728), 'Polly' (1729), and 'Comus' (1740). Incidentally it was pointed out that the suggested date of '1680' in the printed catalogue of the British Museum for Barton's 'Psalms of David in Metre' was too early, the actual date being 1698.

Dublin University Choral Society gave a fine interpretation of Dvorák's 'Spectre's Bride' on June 1. The work was comparatively new to Dublin, and received an adequate performance—especially the parts for baritone and chorus—under the careful direction of Dr. Figgis, whose reading also captured the orchestral colouring in all its weird beauty.

His many friends at Dublin are very pleased at the appointment of Mr. T. H. Weaving, organist of the Castle Chapel (incorrectly known as the Chapel Royal), as organist of Christchurch Cathedral, in succession to Dr. C. H. Kitson, who, to the general regret, has returned to England.

The Kildare and Glendalough Choral Festival was held on June 11 in Kildare Cathedral. The combined choirs did remarkably well, and reflected credit on the Rev. T. W. E. Drury, who had conducted the rehearsals, and who also presided at the organ.

At a recent meeting of the Leinster Society of Organists and Choirmasters a much-needed step was taken when it was resolved to have the question of organists' salaries urged upon the Church authorities. Only lately an advertisement for the post of organist of an important parish church held out the bait of £50 a year. It is not desired to establish comparisons, yet it may be pointed out that road sweepers in Ireland under the Urban Councils receive fifty shillings a week.

The O'Mara Opera Company opened an after-season at the Gaiety Theatre on June 14 with 'Cavalleria Rusticana' and 'Pagliacci.' Some novelties are promised.

It is said that the old music warehouse of Cramer & Co., of Westmoreland Street, is to disappear. Founded by Goulding & Knyvett at the close of the 18th century, the business was developed by Isaac Willis (who published 'Cherry Ripe' in 1820), and by Robinson & Bussell.

EDINBURGH

The great recent event dominating the whole musical life of Edinburgh has been the first Edinburgh Musical Competition Festival, which ran from May 17 to 22, and congratulations and thanks are due to all who had to do with its organization and execution. The smoothness with which the whole affair proceeded is a great testimony to the efficiency of the arrangements when it is remembered that the individual competitors numbered at least three thousand five hundred. A report is given in the *Competition Festival Record* this month.

For a fortnight, beginning on May 3, the Southern Syncopated Singing Orchestra entertained crowded houses at Usher Hall. This orchestra is a truly wonderful organization of highly-trained musicians, who gave of their best in all the varied items of their programmes, which, ranging from Spirituals to Jazzes, were performed with absolute perfection and finesse, and with much of the quality that the Americans call 'pep.'

On May 17, an interesting dramatic and vocal recital was given by Messrs. J. Augustus Beddie and Philip Malcolm.

Starting on May 24, the O'Mara Opera Company gave a fortnight's performance. The usual favourites were presented and received well; two novelties also were heard, we believe for the first time at Edinburgh, viz., Verdi's 'Un Ballo in Maschera' and Catalani's 'La Wally.'

On June 2, a vocal recital was given by Miss Gretta Don, assisted by Mr. J. Peebles Conn (violin), and Miss Ruby E. Dunn at the pianoforte. Miss Don's interesting programme ranged from Lulli and Bach to Parry and Ernest Bullock. A group of old English, Irish, and Scottish folk-songs formed a very enjoyable feature of the evening. Miss Don possibly erred in giving her recital so soon, but she afforded ample evidence of the makings of a good all round vocalist and artist.

LIVERPOOL

The Finance Committee of the City Council is again considering the question of renovations and repairs to St. George's Hall, at a cost, it is estimated, of twelve to thirteen thousand pounds. A large portion of this sum would be expended in the installation of a modern electric system of blowing in place of the present steam plant. When the organ was built, in 1855, a steam-engine was probably the only efficient means of generating the wind for an instrument of such magnitude, and Father Willis's device for securing automatic control of the engine itself has always been considered as a marvellous example of his mechanical genius, apart from his supreme skill as an organ-builder. The blowing engine also operates a system of ventilating fans within the building, and maintains a head of water for a public fountain outside the Hall. Dr. Wesley's insistence that the organ be tuned on the already obsolescent system of unequal temperament soon came to be regarded as an error on the part of that erratic genius. It was remedied at great expense in 1867, at the request of W. T. Best. Eighteen years later, in 1895, the Corporation consulted Dr. E. J. Hopkins, in collaboration with Father Willis, and a specification prepared by these great authorities was approved, and finally completed with the inclusion of certain suggestions later made by Dr. A. L. Peace. Nearly a quarter of a century has since elapsed, and the present proposed renovations and modern accessories will maintain the noble instrument in the front rank of concert-organs in this country, among which its superb tonal characteristics have never been surpassed.

The seventh Children's Musical Festival, promoted by the Liverpool and District Teachers' Association, was held very successfully at St. George's Hall on May 26. An interesting programme of seventeen choral items was sung with wonderful accuracy and commendable expression by the choir of eight hundred children, conducted by Mr. W. H. Fell, a feature of the selected music being its modern

trend. A detailed account of the Festival appears in the July *School Music Review*.

The recital of pianoforte and violin music given in Crane Hall on June 9 by Mr. Anderson Tyrer and Mr. Alexander Cohen will long remain in memory as a skilful and artistic interpretation of delightfully interesting music that comprised César Franck's accepted modern classic, the Sonata in A; Medtner's three 'Nocturnes,' Op. 26; Catoire's Poem-Sonata, and Elgar's new Violin Sonata, which was welcome re-hearing as played by two artists so completely in sympathy with the interest and beauty of the music, and with each other. The Medtner and Catoire numbers were played for the first time at Liverpool, the 'Nocturnes' being arresting and indeed enchanting in their freshness of thought, rhythmic beauty, and harmonic colouring, and this without oppressive modernity of manner. A composer of the Russian school, Medtner was born at Moscow of German parents, in 1879. Becoming a pianoforte pupil of Safonof—as were also Scriabin and Rachmaninov—Medtner is, however, in his earlier period, considered to have been distinctly influenced by Brahms. Indeed he has been called the 'Russian Brahms.' But he is apparently more than this, and the charm of his three 'Nocturnes' excites a strong desire to know more of his instrumental music and songs. It is passing strange that a composer of so much individuality and fertility of idea should not have essayed to be heard in the greater medium of the orchestra.

Another performance of interest and artistic merit was that given in Crane Hall on June 2, by MM. Krish (pianoforte), Melzak (violin), and Mannucci (violoncello), who were heard in Dvorák's F minor Trio and Brahms's C minor Trio. The vocalist was Mr. F. L. Marshall, with Mr. B. Sandberg Lee as his able accompanist.

The local branch of the British Music Society—which finds such exceptional social advantages in the beautiful club-room set apart in Messrs. Rushworth's Islington premises—organized in June a week's exhibition of Purcell's publications that attracted many members. They had the opportunity of inspecting at leisure the twenty handsome volumes published by the Purcell Society, which find a place in the City Reference Library, and also the valuable collection of original first editions, by the loan of which the Centre was indebted to Mr. Barclay Squire, of the British Museum, and hon. secretary of the Purcell Society. The exhibits included the full score of 'Dioclesian,' the only opera of which Purcell personally undertook the publication; Nat Lee's 'Theodosius,' published in 1680, and containing Purcell's earliest music for the stage in the songs sung between the Acts; and a highly interesting volume containing the first edition (1692) of the words of 'The Fairy Queen.' The exhibition was in several ways a revelation to many, to whom the music of our greatest English composer has been almost if not quite unknown. It was further helped by the initial concert of Purcell's music given by Miss Gladys Scollick (pianoforte), with Mrs. West and Mr. Mather as vocalists. Each day during the week Miss Scollick cleverly played at request examples of Purcell's keyboard music, including an arrangement of the 'Golden Sonata' and the brilliant Toccata in A.

At the invitation of Dr. J. D. Hayward the members of the Liverpool branch of the British Music Society assembled on Saturday afternoon, June 19, on the lawn of Dr. Hayward's beautiful house, Leyfield Priory, West Derby, to hear an address by Mr. Rutland Boughton, of Glastonbury fame. The success of Mr. Boughton's work since 1914, as a leader in the renaissance of English music-drama, is common knowledge. Speaking with unaffected sincerity and lucidity he convinced his hearers that his ideals and their fulfilment not only affected English music and music-drama, but also had a deep and far-reaching influence upon our national life in a wider sense. At Glastonbury he had acted as a lightning-conductor to mystic forces previously undreamt of by a rustic countryside. Mr. Boughton thinks that similar good work can be done in every hamlet and town in this country. It is a consummation devoutly to be wished, but it would have to be directed with similar initiative, brains, and courage.

Mr. Boughton paid eloquent tribute to the memory of his coadjutor in the Arthurian cycle of music-drama, the late Mr. Reginald Buckley, and also to the invaluable assistance of Mrs. Boughton as an art-designer of representations generally carried out at incredibly small cost. He mentioned one where the total expense was under £40, which included the costumes as Druids of a male-voice choir of fifty performers. The vote of thanks moved by Dr. Eaglefield Hull was very heartily accorded.

The movement for the establishment of a municipal orchestra at Liverpool reached an important stage in the meeting called by the Lord Mayor and held at the Town Hall on June 18, to consider the best means of promoting the scheme. Dr. Pollett said the movement had in mind the provision of an orchestra of about forty players, who would be engaged by the year, and that on as many evenings each week as was found to be practicable concerts would be organized in various parts of the City and suburban districts, where suitable halls could be found. It was not intended to give entirely free orchestral concerts. Upon the proposal of the Lord Mayor the meeting went into committee to consider and frame a definite scheme having in view the principle of a guarantee fund to be jointly provided by the Corporation and by private subscription.

On the appointed evening, June 15, a small but highly interested gathering in the Applied Electricity Laboratory of Liverpool University 'listened-in' to the voice of Dame Nellie Melba carried to them from the Marconi Works, Chelmsford, by wireless telephone (seven-valve amplifier with loud-speaking telephone). Musically the demonstration was not as satisfactory as it was scientifically marvellous, for the golden notes of the great singer were often broken by metallic whirrs and weird sounds caused, it was said, by thunder in the atmosphere.

MANCHESTER AND DISTRICT

The only music-makings to be heard at Manchester just now, apart from the Park's Open-Air band and (occasional) choral performances, are at the Tuesday Mid-day concerts at Houldsworth Hall. On June 1 and 8, however, these had to be transferred to the Cathedral on account of the Hall being let for other purposes. No surer indication of the hold that these concerts have secured on the public can be adduced than such a change of venue, for on June 8 the Cathedral was really very full on the occasion of a recital of anthems by the Cathedral choir under Dr. A. W. Wilson. Munday's 'Henry VIII.' anthem, 'O Lord, maker of all thing,' Purcell's 'Remember, not, Lord, our offences,' and Hubert Parry's 'Lord, let me know mine end,' constituted the opening group of *alla cappella* works that were, perhaps, too predominantly sombre in hue for the general public. The Purcell number at once stirred the hearer as none of the other items could or did. The closing bars, 'Spare us, good Lord,' thrilled one's whole being, so unerring is the emotional touch. Here indeed is genius and judgment in perfect alliance. Parry's anthem is the most ambitious in scale of the set of 'Songs of Farewell,' and in many ways seems to the present writer less effective, suggesting as it does a tendency to intricacy almost for intricacy's sake, with recourse to reiterated verbal emphasis, *e.g.*, 'nothing' or 'verily.' The phrase 'And now, Lord, what is my hope, &c.,' at once brings to mind the same phrase in Brahms's 'Requiem,' and the great resemblance in general character is very marked. But as in the Purcell music, Parry's closing 'Spare me a little . . . before I go hence and be no more seen,' sounds infinite depths of feeling—there is no mistaking it; its sheer inspiration carries conviction.

Ernest Walker's 'I will lift up mine eyes' (for male voices) is simple, beautiful in its reticence and quiet dignity. Ivor Atkins's setting of 'Abide with me' (for boys' voices) is, however, weak precisely because of its needless elaboration. The old hymn still preserves enough emotion to find a response in any normally constituted person should a composer touch just the right chords; but this is almost a cold, calculated sort of exercise. Wesley's 'Ascribe unto the Lord' brought to a close a most interesting experiment, worthy of early repetition.

The Handel Festival began with its old-time success on June 19, Rehearsal Day. The Festival takes place too late in the month for notice in this issue. A report will appear in our August number.

NEWCASTLE-ON-TYNE AND DISTRICT

On May 1, Mr. W. Ellis delivered a short address in the Cathedral song school on 'Living English Composers,' which was followed by an organ recital of works by Elgar, Ireland, Frank Bridge, Harvey Grace, Bairstow, and Herbert Howells, given by the lecturer.

A somewhat unique event took place on May 8, when the Leeds Choral Union visited the city, and, with the assistance of the New Symphony Orchestra, gave an impressive performance of 'The Apostles' in the Cathedral, directed by Sir Edward Elgar. The soloists were Misses Agnes Nicholls, Phyllis Lett, Messrs. John Coates, Herbert Heyner, Robert Radford, and Charles Knowles, all of whom sang their parts in a thoroughly sympathetic manner. A word of praise is due also to Mr. John Groves, whose work at the organ was marked by keen appreciation of the general effect. On Sunday afternoon, May 9, the same choir performed selections from 'Messiah,' under the conductorship of Mr. W. Ellis, organist of the Cathedral.

During the week beginning May 10, the Newcastle Operatic Society gave performances of German's 'Tom Jones' and Sullivan's 'Haddon Hall.' Musically the work both of choir and principals was well done, the generally admirable balance and crispness of the choral singing being a noteworthy feature.

The Bach Choir closed its present season with a recital in the Cathedral on May 15 of three Bach Church Cantatas. The examples chosen were: No. 21, 'I had great heaviness of heart'; No. 41, 'Jesu, now will we praise Thee'; and No. 50, 'Now hath salvation and strength.' The last-named work was evidently never completed by the master, as it consists of only one chorus—a magnificent movement in eight parts which deserves to be as well known as the Motets. A curious feature of No. 21 is the final chorus, which anticipates, in a somewhat striking manner, Handel's 'Worthy is the Lamb.' The choral-singing was quite up to the high level that the Bach Choir has invariably sustained, and the solos were tastefully interpreted by Mrs. George Dodds, Miss A. Lawton, Messrs. R. Peel and E. J. Potts. There was a small orchestra of strings, led by Mr. A. Wall, Mr. W. Ellis was at the organ, and Mr. W. G. Whittaker conducted.

A recital of compositions by local members of the Incorporated Society of Musicians took place on May 29, when Messrs. E. L. Bainton, A. Wall, W. G. Whittaker, and F. W. Smallwood presented examples of their work. An effectively-written Sonata for violin and pianoforte, by A. Wall, showed the influence of the César Franck school, while at the same time revealing a distinct individuality of its own. Two carols by W. G. Whittaker, although making full use of a modern mode of expression, yet contrived to create quite a mediæval atmosphere. The most striking item in the programme was, however, the Pianoforte Quintet of the last-named composer. It is a piece of impressionistic writing with the title 'Among the Northumbrian Hills,' and takes the form of variations on an original theme. The variations are a succession of mood-pictures with such titles as 'Early morning,' 'Gloom,' 'Swallows,' 'Mid-winter,' &c. It is the work of one who has absorbed the spirit of the modern French impressionists, but who at the same time does not forget his Northumbrian origin.

On May 5, the North Shields Philharmonic Society gave a performance of 'Elijah' under the conductorship of Mr. R. H. Stapylton.

NOTTINGHAM AND DISTRICT

After a season of unprecedented activity, musical matters locally have practically come to a standstill. The Nottingham Gleemen gave a capital programme for their final concert on May 17, with Mr. G. Hodgett, Mr. A. Myers, Miss Chrissie Russell, Mr. J. Winfield, and Mr. H. Farnsworth as soloists. The Gleemen contributed De Rille's 'War song' and H. Leslie's 'Evening' in delightful style. Mr. C. Riley conducted. On May 17 there was held the annual general meeting of the Nottingham Sacred Harmonic Society, when the committee's report was extremely gratifying, the concerts having been better attended than for many years past. Arrangements for next season include: November 18, 'The Flying Dutchman'; December 27, 'Messiah'; February 10, Elgar's 'Spirit of England' and Coleridge-Taylor's 'Hiawatha' (Parts 1 and 2); March 17, Elgar's 'The Apostles.'

The Mansfield Amateur Operatic Society gave a highly creditable series of performances of 'The Gondoliers' during the week beginning May 17. The orchestra, under the direction of Mrs. T. W. Renshaw, and augmented by musicians from Nottingham and Leicester, did extremely well, chorus and soloists being alike excellent.

Blind musicians gave a successful concert on May 26 at Loughborough Town Hall, in aid of St. Dunstan's Hostel. Songs and quartets were admirably interpreted by Misses Buscall and Lister and Messrs. Logan and Turner, Mr. Marsh's pianoforte solos were greatly appreciated, and Miss Kate Gurnell proved a sympathetic accompanist.

PORTSMOUTH

The project for establishing a Municipal Musical Society and Orchestra for Portsmouth is being prominently discussed. The need for municipal concerts has been amply demonstrated to the Council and public by the demand for good music evidenced in the over-subscription to the Philharmonic Society, the mushroom-like growth of the North End Choral Society, and the enormous success of the Welfare Association Musical Festival.

The necessary power will come from the Portsmouth Corporation Bill in October, and already the Town Hall Committee has co-opted the leading musicians resident here, including Messrs. C. H. Burry and L. H. Glanville (hon. conductor and hon. secretary of the Philharmonic Society), and Captain B. S. Green (late conductor of the R.M.A. band).

The idea of running municipal concerts is not new to Portsmouth, concerts of this character having been started thirty-seven years ago. They proved very popular, and for fourteen years were a paying undertaking. In the fifteenth year, however, the Southsea Entertainment Committee sealed their doom by launching a scheme for providing *al fresco* concerts, and by March, 1908, the concerts were closed down with a small adverse balance. The reports from Bath, Torquay, and Bournemouth concerning municipal orchestras are not of a uniformly encouraging nature, but even so they are not likely to provide a cold douche for the deliberations of the Town Hall Committee, which doubtless will have a scheme in concrete form for the coming winter.

There is a prospect of the Royal Naval School of Music becoming a self-contained unit, and bearing the same relation to the senior Service as Kneller Hall does to the Army. This is indicated by the promulgation of an order authorising higher ranks, which will consist of one superintendent, one musical director, two company officers, a quartermaster, a sergeant-major, and a superintending clerk. The addition of an assistant musical director is under consideration. With the exception of the rank of superintendent and one company officer, all the other ranks will be open to band ranks. The late Major Charles Franklin, R.M.L.I., has been succeeded in the musical directorship by a band rank, Bandmaster S. Fairfield. Up to the present the directing staff has been filled by marine officers.

The light opera season at the Theatre Royal was opened on May 24, and a specially selected company, under the direction of Mr. Frederick D. Lloyd, has included in its programme 'Dorothy,' 'La Cigale,' 'Les Cloches de Corneville,' 'Merrie England,' and 'Tom Jones.' The principals are Miss Gwladys Newth, Miss Vera Love, Mr. Ian MacRobert, and Mr. Alan Johnstone. Mr. Vincent Thomas is the conductor.

SHEFFIELD AND DISTRICT

The University Musical Society closed its 1919-20 season with a successful chamber concert at which the Catterall Quartet played Mozart in G major, Frank Bridge's 'Three Idylls,' and Brahms in C minor, with a perfection of *ensemble* that made these performances the best that this combination has given at Sheffield.

Impressive interest centred in the performance of Part 1 of Bantock's 'Omar Khàyyam' by the Amateur Musical Society on account of the recent death of Mr. J. A. Rodgers, the Society's esteemed conductor. This event, so arresting in its suddenness, also involved the committee in serious difficulties, but fortunately Sir Henry Wood was able to take up and complete the preparation of the work, and to conduct what proved to be a wonderfully creditable performance. Miss Astra Desmond, Mr. Frank Mullings, and Mr. Herbert Brown were the principals, and Mr. J. S. Bridge led the orchestra.

Sir Henry Wood has undertaken the conductorship of the Society for the ensuing season, and Mr. G. E. Linfoot has been appointed chorus-master.

Sheffield to-day hardly deserves the reproach it formerly merited on account of its neglect of opera. The recent visits of the Carl Rosa and D'Oyly Carte Companies were conspicuously successful, and if the possibility of a visit from Sir Thomas Beecham in the near future is realised, no doubt Sheffield audiences will rise to the occasion. An attempt is being made to revive the study of grand opera in the formation of a Sheffield and District Grand Opera Society, with Dr. J. F. Staton, of Chesterfield, as musical director. 'Faust' and 'Aïda' are to be produced during the coming season. The Sheffield Teachers' Operatic Society is already well ahead with its preparation of 'Princess Ida' for production at the Lyceum Theatre, Sheffield, in December next. Mr. Linfoot is again musical director, and Mr. A. Revill Slater stage-manager. The Chesterfield Operatic Society is rehearsing German's 'A Princess of Kensington.'

The Sheffield centre of the British Music Society has made a promising beginning. At its first meeting at the University the President, Sir Henry Hadow, gave an address on 'British Song,' which was charmingly illustrated by Miss Eva Rich with a representative selection of songs ranging from Purcell to F. Bridge, and the newly-formed Sheffield Quartet (Messrs. J. Collins, J. Bingham, Allan Smith, and Collin Smith), by their playing of two movements of the Elgar Quartet, and other British works, not only aroused the hope but seemed to justify the expectation that they will speedily achieve a more than merely local reputation.

SOUTH WALES

The Cardiff Harmonic Society and Male-Voice Choir—important constituents in the musical life of the town in pre-war days—gave their first concert since the war on May 18, at Cory Hall. The works presented were 'The Creation' and 'The Desert' (David), the veteran conductor, Mr. Roderick Williams, giving musicianly interpretations of both numbers. The soloists were Madame Gunter-Williams and Messrs. Gwilym Price and David Hughes. The audience, though not very large, was keenly appreciative.

At Merthyr, on May 23, a miscellaneous concert, organized by Mr. Valentine Stevens, was held at the Theatre Royal in aid of the Merthyr General Hospital. The artists were Madame Gwladys Arthur, Miss Elvira Evans, Messrs. Todd Jones and Glanville Davies. Mr. Harry Clare had been instrumental in getting together an efficient orchestra, and the concert was a decided success both from a financial and musical point of view, the hospital benefiting by over £100.

The Barry Harmonic Society, numbering, with the orchestra, nearly two hundred performers, under the conductorship of Mr. D. J. Thomas, gave its fourth annual concert at Barry near the end of May. The works chosen were 'Ode to the North-East Wind' (Cliffe) and 'Ode on St. Cecilia's Day' (Parry), the soloists being Miss Ida Cooper and Mr. Herbert Brown.

At Conway Road Wesleyan Church, Cardiff, the new organ was opened on June 9 with afternoon and evening recitals by Dr. W. G. Alcock, organist of Salisbury Cathedral. The programmes included Franck's Choral in A minor; Bach's Toccata and Fugue in D minor, Prelude and Fugue in D major, and the Prelude on 'Adorn thyself, my soul'; Widor's *Allegro cantabile* and *Toccata* from the Symphony No. 5; works by Guilmant, Mozart, Dvorák, Liszt, Wolstenholme, and Reubke; and the player's own 'Wedding March.'

A graceful tribute was paid to Mrs. Evans, the wife of Mr. D. Evans, Professor of Music at University College, Cardiff, for her indefatigable services in connection with the Choral Society of the College, when she was presented with a silver salver by the choir at their 'Social' on the evening of May 20. Principal Trow occupied the chair.

It is gratifying to note that the Tredegar Choral Society is self-supporting, and that its balance-sheet shows a sum of £47 to the good.

The Cardiff Musical Society and its supporters also are to be congratulated upon being able to show a balance in hand of some £56. The executive committee has in consequence arranged to hold four concerts next season instead of the usual three, viz.: on November 5, Elgar's 'Dream of Gerontius' and Stanford's 'Sea Songs' will be performed; 'News from Whydah' (Gardiner), 'Kubla Khan' (Coleridge-Taylor), and 'The Pied Piper of Hamelin' (Parry) on January 21; 'Messiah' on Good Friday; and there will be a miscellaneous concert on April 20.

Musical Notes from Abroad

BRUSSELS

The New York Symphony Orchestra under Mr. Damrosch gave a very interesting concert at the Monnaie on Sunday, June 6. The programme included the Adagio for strings by Lekeu, Franck's Symphony in D minor, the 'Leonora' Overture (No. 3), and Mozart's 'Jupiter' Symphony, all of which received interpretations that were a revelation in precision and accuracy, but deficient in emotional appeal. This was the more noticeable as on the previous Sunday the Conservatoire Orchestra from Paris had contributed a programme (including Beethoven's fifth) in the traditional 'Latin' manner. The success of the American orchestra was, however, very marked, particularly in its interpretation of Lekeu's little heard Adagio.

The regular orchestra of the Monnaie refused to play in a Wagner programme that had been announced for June 14. But means were found to subvert the protesters, whose places were filled by other performers, and the concert took place without disturbance. The Monnaie will be closed as usual during the month of July.

J. H. WOOD.

Miscellaneous

The Annual Meeting of the Professional Classes War Relief Council was held on June 9. Although some departments of this excellent work have been closed down, the Council is keeping on certain of its activities until next year, at its new offices at 251, Brompton Road, S.W. 3. The Report for 1919 shows that over £6,000 was spent on Education, the average number of families per term receiving assistance being a hundred and fifty. The training of young people for the professions was continued. New applications to the number of five hundred and sixty-six were dealt with in the General Assistance Department. The total sum disbursed in all departments was nearly £15,000.

Concerts were given at Ventnor, Isle of Wight, on May 26 and at Shanklin on June 2 by Miss Eveline Petherick's Island Orchestra, a capable body of fifty players. The programmes included Rossini's 'William Tell' Overture, Hamerik's 'Symphonie Spirituelle,' and the march from Wormser's 'L'Enfant Prodigue.' At the Palace, Freshwater, on May 26, the West Wight Choral Union gave Elgar's 'The Banner of St. George,' under the direction of Mr. R. H. Newlands.

Mr. Reginald Somerville, composer of 'The Miracle,' has completed an opera on the subject of David Garrick, which is to be produced by the Carl Rosa Opera Company in the autumn.

The London Sunday School Union will hold a Festival at the Crystal Palace on October 16. Concerts will be given on the Handel Orchestra in the afternoon and evening, and choral competitions will be held.

The summer course of the Dalcroze School of Eurhythmics will be held at Oxford, beginning on August 16.

Dr. C. H. Kitson is leaving Dublin, and hopes to settle in London at the end of the summer.

Answers to Correspondents

'PACHMANNITE.'—We cannot agree with you that 'one hears very little about Pachmann.' If you mean the remark, however, in the sense that there is no published book on the pianist, you may be right, for we know of no such work. Can any of our readers tell us of one?

PLEX.—The composer you name is one of several whose claims to special consideration might reasonably be urged. See Mr. Edwin Evans's article in the present issue for a discussion of this point.

CONTENTS

	Page
Modern British Composers. Epilogue: A Personal Explanation. By Edwin Evans	441
The Symphonic Works of W. H. Bell *(concluded)*. By M. van Someren-Godfery	443
The New York Symphony Orchestra in London ...	445
The Mahler Festival at Amsterdam. By Samuel Langford	448
The Organ Works of Bach.—II. The Weimar Period (*continued*). By Harvey Grace	450
The Derogation of the Laurel	453
Interludes. By 'Feste'	453
New Light on Early Tudor Composers. X.—Robert Cowper, Mus. D. By W. H. Grattan Flood ...	456
The Ideas of M. Vincent D'Indy *(continued)*. By C. Saint-Saëns	456
The Secular Music of Ancient Egypt. By Jeffrey Pulver *(concluded)*	459
'The Cryes of London'	460
Occasional Notes	461
London Concerts. By Alfred Kalisch	462
Opera in London. By Francis E. Barrett	463
The Glastonbury Players in London	466
Choral Notes and News. By W. McNaught... ...	466
Chamber Music for Amateurs	473
British History and British Music. By Herbert Antcliffe	474
The League of Arts	477
The Welsh Musical Festival. By Gerald Cumberland	477
The End of the International Musical Society. By J. Percy Baker	478
Church and Organ Music	479
New Church Music	479
Letters to the Editor	481
Sixty Years Ago	483
Royal Academy of Music	484
Musical Settings of Horace's Lyric Poems	484
An Old English Opera. By Muriel Silburn	485
A Resident Opera Company — An Interesting Birmingham Experiment	486
Gramophone 'Why nots?' By Ulric Daubeny ...	486
The Neue Bachgesellschaft Festival at Leipsic. By Henry Davey	487
Music in the Provinces	488
Musical Notes from Abroad	493
Miscellaneous	493
Answers to Correspondents	494
MUSIC:	
'Here a pretty baby lies.' Four-part Song. By J. ALBERT SOWERBUTTS	467

TWO EXTRA SUPPLEMENTS are given with this number:—

1. *"Ye shall go out with joy." Full Anthem for Harvest." By Oliver King.*
2. *Competition Festival Record.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ALCOCK, W. G.—"And I heard a great voice." Anthem. String Parts (5), 1s. each.

BOËLY, A. P. F.—Toccata for Organ. Edited by John E. West. (No. 70, Original Compositions for the Organ (New Series).) 1s. 6d.

BULLOCK, ERNEST.—Magnificat and Nunc Dimittis in B flat, for T.B. (No. 100, Novello's Services, Anthems, &c., for Men's Voices.) 3d.

—— Magnificat and Nunc Dimittis in D. (No. 971, Novello's Parish Choir Book.) 4d.

CHAPPELL-HAVERSON, A. C.—Vesper Hymn, ("Lord, as from this Thy House of prayer.") 2d.

DICKINSON, M. A.—"Let us now go to Bethlehem." Ancient Christmas Carol with Pastoral Interlude and Gloria. 3d.

ELGAR, EDWARD.—Piacevole from String Quartet (Op. 83). Arranged for Organ by John E. West. (No. 59, Organ Arrangements, Edited by John E. West.) 2s.

FLETCHER, P. E.—"Hark! Hark, my soul!" Hymn-Anthem. (No. 1077, Novello's Octavo Anthems.) 3d.

FOWERS, F. O.—March in E flat. For Organ. 2s. 3d.

GRIFFIN, W.—"Save me, O God." Anthem. 6d.

PENNINGTON-BICKFORD, W.—"The Holy City." Hymn and Tune. 1d., or 2s. 6d. per 50.

ROBERTS, F.—"Autumn Leaves." Song. 2s.

—— "Disillusioned." Song. 2s.

—— "Roses." Song. 2s.

ROBERTS, W. H.—"Anrhydedd Seion." Hymn and Tune. Staff Notation and Tonic Sol-fa together. Welsh words. 2d.

—— "Benedicamus." Hymn Tune. Staff Notation and Tonic Sol-fa together. Welsh words. 2d.

SCHOOL MUSIC REVIEW (No. 337) contains the following music in both notations:—"June." Unaccompanied Trio for S.S.A. GEORGE RICHMOND. "To a Daisy." Unison Song. W. G. DIETRICH. 1½d.

SCHOOL SONGS. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). *B.* Voice parts only, in Tonic Sol-fa Notation. *A.* *B.*

No. 1298. "Mimosa San." Japanese Action-Song. H. ERNEST HUNT ... ... 4d. —

SEARLE, G. F.—Chant (with Magnificat) and Vesper Hymn ("Jesu, we thank Thee"). 2d.

SOWERBUTTS, J. A.—"Here a pretty baby lies." Four-Part Song. (No. 929, *The Musical Times.*) 1½d.

SWABY, R.—"Regina Cœli." Latin words. 3d.

TONIC SOL-FA PUBLICATIONS:

BLAIR, HUGH.—"Harvest-Tide." Cantata for Harvest. 9d.

ELGAR, EDWARD.—"With proud Thanksgiving." Chorus, arranged from "For the Fallen." 4d.

WALKER, G. F.—"The Silence Beautiful." (November 11.) Song. 2s.

WATLING, H. F.—Evening Hymn ("Father, Son, and Holy Spirit"). 1d.

WHITEHEAD, C.—Largo for Violoncello and Pianoforte. 1s. 6d.

WILLIAMS, J. G.—"Love Outwitted." Phantasy Duet for Voice and Pianoforte. 2s.

—— "Hunting Song." Four-part Song. (No. 1374, Novello's Part-Song Book.) 3d.

DURING THE LAST MONTH—*(Continued).*
PUBLISHED FOR
THE H. W. GRAY CO., NEW YORK.

DE LAMARTER, E.—Prelude on a Theme in Gregorian Style. For Organ.

SOWERBY, L.—"Rejoice, ye pure in heart." Choral Prelude for Organ.

JUST PUBLISHED.

POT-POURRI

A CYCLE OF FRAGMENTS
FOR
PIANOFORTE SOLO
ON VERSES BY
ISOBEL SCOTT BREMNER
COMPOSED BY
JOHN GERRARD WILLIAMS.

PRICE THREE SHILLINGS NET.

London: NOVELLO AND COMPANY, Limited.

THE SCHOOL HOUSE, BERKHAMSTED.—ASSISTANT MUSIC-MASTER or MISTRESS WANTED. To start September Term. Violin essential. Apply, Headmaster, Berkhamsted.

LICHFIELD CATHEDRAL CHOIR. Vacancy for a Deputy TENOR (or possibly two), to commence duty at Michaelmas. On a vacancy occurring in a stall of a Tenor Vicar-Choral, consideration will be given to any Deputy who is at the time serving in the Choir. Apply, Rev. M. Hardey, Sub-chanter, The Close, Lichfield.

NEW COLLEGE CHAPEL (Congregational), Swiss Cottage, N.W. 6. TENOR LEADER WANTED in the Choir. Good musical service. Weekly practice. £20. Apply, "W. H.," 6A, Upper Park Road, N.W. 3.

CHARLES KNOWLES (BARITONE).
Now booking for Choral, Orchestral, and Ballad Concert Season, 1920-21.
For terms, address, Messrs. Ibbs & Tillett, 19, Hanover Square, W.1., or usual agents.
Charles Knowles, Goff's Oak, Cheshunt
Telephone: Waltham Cross, 247.

TENOR and BASS WANTED for a City Church. Salaries, £15. By letter to Thos. Pimm, 2, Sugar Loaf Court, Upper Thames Street, E.C. 4.

VIRGIL KLAVIER PIANO, practically new, for SALE. 7½-Octaves. £12. "G. F. G.," 117, Belsize Road, Hampstead, London, N.W. 6.

FINE Two-Manual CHURCH (Pipe) ORGAN, by Cavaillé-Coll (Paris), for SALE. Only 7 years old. Had very little use. Price, £550. Present cost, £1,200. Suitable for Church or Cinema. Apply, "G. F. G.," 117, Belsize Road, Hampstead, London, N.W. 6.

THE MUSICAL TIMES

CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with every Advertisement.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

TUESDAY, JULY 20 (FIRST POST).

JUST PUBLISHED.

CYRIL SCOTT.

YOUNG HEARTS
(PIECES FOR CHILDREN).

Series I., 2s. 6d. net.

1. SEE-SAW.
2. LAMENT FOR A BROKEN DOLL.
3. MUSICAL BOX.
4. EVENING PRAYER.
5. QUICK MARCH.

Series II., 2s. 6d. net.

1. MARCH OF A TIN SOLDIER.
2. SUNDAY MORN.
3. CONCERTINA.
4. LONELINESS.
5. THE BOY WITH THE PIPES.

These pieces are quite short and quite easy—easier even than the same composer's well-known "SUMMERLAND" Suite. Their aim is to familiarize young players with the modern idiom, so that they will be able to pass on to more complex works in due course.

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET,
LONDON, W. 1.

JUST PUBLISHED.

By the author of "Orchestration," "A History of Music" (with Charles Villiers Stanford), &c.

Choral Orchestration

BY

CECIL FORSYTH.

WITH MUSICAL ILLUSTRATIONS.

Cloth, Price, 7s. 6d. net.

A practical text-book on the grounding in scoring compositions, especially anthems; a complete composition analysed bar by bar; musical difficulties considered; orchestral possibilities of each passage balanced against the other; orchestral execution explained.

London: NOVELLO AND COMPANY, Limited.
New York: THE H. W. GRAY COMPANY.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

FOR SALE.—Chamber ORGAN, 2-manual, pedal, 12 stops (Flight & Robson, enlarged J. W. Walker & Sons). Suitable for Church seating 200 to 300. Price, £350, or with hydraulic engine and blowing gear complete, £400. Now on loan in London Church. Apply, Mrs. Marriott, South Malling Vicarage, Lewes.

TWO-MANUAL CHURCH ORGAN for SALE. May be seen by appointment. Price £600. A. P. Cole, 20, Swinderby Road, Wembley, Middlesex.

ORGAN (unfinished).—Two manuals, pedals, six stops, three couplers. Requires metal pipes and casework. Suit amateur. "Organist," 2, Albert Road, S.E. 4.

FOR SALE.—ORGAN, two-manuals and pedals, 17 speaking stops, 3 composition pedals, fine tone; suitable for Church, Chapel, or Cinema. Specification, &c., from Director of Music, the College, Malvern.

TWO-MANUAL CHAMBER ORGAN.—Remarkably fine instrument, by A. Noterman, Sen., built regardless of cost, and now in perfect condition as new. CC to A (58 notes), Pedals CCC to F (38 notes), 15 speaking stops on Great and Swell. Sub-bass and Lieblich Bourdon (both 16 feet) on pedals. Usual couplers, &c. Tubular pneumatic throughout. Hydraulic engine by Watkins & Co. Detached console in dark oak. The instrument is also fitted with an automatic playing device, the performer making his own combinations, and the whole organ can be used in this way or played in the usual manner. Will be sold at a great sacrifice. Full particulars from F. Heath, Esq., Brinksway, Shottermill, Haslemere, Surrey.

WANTED, in Ireland, a second-hand PIPE ORGAN for Church. Price must be very moderate. From West or South of England only. Full particulars, Rathdonnell, Shermanbury, Henfield, Sussex.

PEDAL ORGAN, with independent strings, good for practising organ at home. Oak bench. All in perfect condition. £25, or near offer. Apply, Etherington, George Street, Richmond, Surrey.

FOR SALE.—Alexandre two-manual ORGAN, new, very comprehensive, Mustel quality. Also three-manual and pedal American ORGAN, 20 complete sets of reeds, 26 stops, complete with electric motor. Demonstration at Woodlands, Wake Green Road, Moseley, Birmingham.

FOR SALE.—Mustel ORGAN, new, specially voiced concert model. Exceptional opportunity to secure one of these rare instruments. Demonstration, Woodlands, Wake Green Road, Moseley, Birmingham.

R.C.O. PIANO PEDAL BOARD, Norman & Beard. Complete, with stool, £6 10s. Saunders, "Nutley," Hampden Park, Eastbourne.

PLEYEL DIGITORIUM, 2⅓ octaves. Superbly made, mahogany, in well-made lined case for travelling. 10 guineas. 175, Clarence Gate Gardens, London, N.W. 1.

STERLING SILVER CONCERT FLUTE, Ratcliff Model, by Rudall Carte & Co., all holes covered, shake keys, perfect condition. Recently re-padded. Approval on deposit. Price £22. Write, "B.T.," c/o 54, New Oxford Street, W.C. 1.

TO AMATEURS AND COLLECTORS.

FOR SALE.—VIOLIN, by Gagliano, 1730. Very valuable instrument. Offers to M. Henri Wiltberger, Notaire, Lauterbourg, Alsace.

VIRGIL CLAVIER, in perfect order. £8, or offers. Apply, Mr. Tate, "Lynmouth," Collington Avenue, Bexhill.

FOR SALE.—A double-action HARP, by Sebastian Erard, in good condition. Apply, Fry, Rosslyn House, Oatlands Park, Weybridge

VIOLONCELLO for SALE, by François Barzoni, 1891, with bow and wooden case. £40. Apply, Blake, 8, Priory Avenue, Higher Broughton, Manchester.

PART-SONGS (equal voices) FOR SALE. Good condition. Enclose stamp for catalogue. Apply, Mr. Wilfrid Shaw, 4, Hawarden Avenue, Wallasey, Cheshire.

BASSES and BARITONES should buy "SONGS OF THE NIGHT" (Oakley). Two sets: Numbers 1-4 and 5-7. Price 2s. each set. Weekes and Co., 14, Hanover Street, W. 1.

DANCING.—GENTLEMAN, with highest qualifications and many years' successful teaching experience, in all branches, is now concluding arrangements for conducting, Day or Evening, LONDON and SUBURBAN CLASSES, commencing Autumn, and wishes to hear from Principals of MUSICAL COLLEGES, &c., including, or contemplating the inclusion of this subject in their Syllabuses. "Alpha," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

MUSICAL COMPOSITIONS REVISED.

LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND, ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS.

For terms, write, A. CARRINGTON BRIGGS, Glennholme, The Common, Hessle, E. Yorks.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.

DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.

ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: Cash, or instalments of 20s. per month.

Write for Lists, Prices, and Clients' Opinions, and References to

THE MALKIN PATENT PEDAL CO., LTD.,

NEWCASTLE-UNDER-LYME.

London Address: 11, Ashlake Road, Streatham, S.W. 16.

NEW CHAMBER MUSIC

BY

EDWARD ELGAR.

QUINTET

IN A MINOR

FOR PIANOFORTE AND STRINGS

(Op. 84).

PRICE SIXTEEN SHILLINGS.

QUARTET

FOR STRINGS

(Op. 83)

SCORE ... ... PRICE FIVE SHILLINGS.
PARTS ... ... " EIGHT SHILLINGS

SONATA

FOR VIOLIN AND PIANOFORTE

(Op. 82).

PRICE SIX SHILLINGS.

London. NOVELLO AND COMPANY, Limited.

CONCERTO

IN E MINOR

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

PRICE SIX SHILLINGS.

Full Score and Orchestral Parts on hire only.

London: NOVELLO AND COMPANY, Limited.

"Such settings as these cannot do otherwise that tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
"Admirably adapted to meet the requirments of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.
Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER.

	Staff Notation.	Tonic Sol-fa.
HARVEST ANTHEMS.		
Sing to the Lord of Harvest	3d.	2d.
While the earth remaineth	3d.	2d.
Blessed be the Name of the Lord	3d	2d.
SERVICES.		
SERVICE IN G	1/6	1s.
Or, separately:—		
Te Deum	3d.	2d.
Benedicite, omnia Opera	2d	2d.
Benedictus	2d.	2d
Jubilate	3d.	2d.
Office for the Holy Communion	8d.	6d.
Pater Noster from the above	2d.	2d.
Amen ditto	1d.	1d.
Magnificat and Nunc dimittis...	3d.	2d.
SERVICE IN CHANT FORM (No. 1)	1s.	8d.
Or, separately:—		
Te Deum, &c., with Kyrie	3d.	2d.
Office for the Holy Communion	6d.	4d.
Magnificat and Nunc dimittis	3d.	2d.
Te Deum in B flat	3d.	2d.
Magnificat and Nunc dimittis in C (partly Unison)...	3d.	1½d.
Magnificat and Nunc dimittis in D	3d.	2d.
ORGAN.		
Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use) ...	1/6	1s.

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR HARVEST

AND OTHER SEASONS.

BY

EDWARD BUNNETT, MUS. D. CANTAB.

ANTHEMS.	
BLESSED BE THOU—(HARVEST)	4d.
,, ,, ,, TONIC SOL-FA	2d.
THINE, O LORD—(SHORT ANTHEM)	2d.
O CLAP YOUR HANDS	4d.
,, ,, ,, TONIC SOL-FA...	2d.
I WAS GLAD—(FESTIVAL)	4d.
,, ,, TONIC SOL-FA	2d.
HARVEST OR FESTIVAL HYMN: "SING TO THE LORD"—WITH WORDS	1d.
SERVICES.	
TE DEUM IN E—FOUR VOICES	4d.
BENEDICTUS AND JUBILATE, IN E	4d.
MAGNIFICAT AND NUNC DIMITTIS, IN E	4d.
CANTATA AND DEUS, IN E	4d.

London: NOVELLO AND COMPANY, Limited.

PROGRESSIVE STUDIES

FOR THE VOICE.

WITH PIANOFORTE ACCOMPANIMENT.

BY

GEORGE HENSCHEL.

IN TWO PARTS.

		s.	d.
PART 1.	High Voice	2	6
,,	Medium Voice	2	6
,,	Low Voice	2	6
PART 2.	High Voice	2	6
,,	Medium Voice	2	6
,,	Low Voice	2	6

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

ENGLAND

AN ODE

BY

ALGERNON CHARLES SWINBURNE.

SET TO MUSIC FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

BY

ERNEST CAMPBELL MACMILLAN.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

TWO PASTORALS

COME YOU, MARY.

WHO WOULD SHEPHERD PIPES FORSAKE?

THE WORDS BY

NORMAN GALE.

THE MUSIC BY

ERNEST BRISTOW FARRAR

(Op. 21, Nos. 2 and 3)

TWO KEYS.

PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FOUR

SHAKESPEARE SONGS

1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY

REGINALD STEGGALL.

Op. 28.

PRICE, TWO SHILLINGS AND SIXPENCE

London: NOVELLO AND COMPANY, LIMITED.

THE OFFICE FOR THE

HOLY COMMUNION

(KYRIE, RESPONSES TO COMMANDMENTS, CREDO, SANCTUS, BENEDICTUS, AGNUS DEI, GLORIA).

SET TO MUSIC IN THE KEY OF E MINOR

BY

BASIL HARWOOD

(Op. 28.)

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S HARVEST ANTHEMS.

JUST PUBLISHED.

LET US NOW FEAR THE LORD OUR GOD.

BY A. M. GOODHART.

Price Threepence.

RECENTLY PUBLISHED.

FATHER OF MERCIES, GOD OF LOVE.
BY JOHN E. WEST.
Arranged for Boys' or Female Voices.
Price Threepence; Tonic Sol-fa, Twopence.

THE LORD GOD PLANTED A GARDEN
BY
HERBERT W. WAREING.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

FEAR NOT, O LAND
COMPOSED BY
EDWARD ELGAR.
Price Threepence; Tonic Sol-fa, Twopence.

LORD OF THE HARVEST
COMPOSED BY
R. REDHEAD,
EDITED BY ALFRED REDHEAD.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

IF YE WALK IN MY STATUTES
COMPOSED BY
H. A. CHAMBERS.
Price Three-Halfpence: Tonic Sol-fa, Three-Halfpence.

THUS SAITH THE LORD GOD
COMPOSED BY
GEORGE C. MARTIN.
Price Threepence; Tonic Sol-fa, Twopence.

I WILL CAUSE THE SHOWER
COMPOSED BY
E. W. NAYLOR.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

AND GOD SAID
COMPOSED BY
CUTHBERT HARRIS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

ALL THY WORKS PRAISE THEE
COMPOSED BY
THOMAS ADAMS.
Price Threepence.

YE SHALL GO OUT WITH JOY
COMPOSED BY
OLIVER KING.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

I WILL GREATLY REJOICE
COMPOSED BY
E. C. BAIRSTOW.
Price Threepence.

THE ETERNAL GOD IS THY REFUGE
COMPOSED BY
JOHN E. WEST.
Price Threepence.

O BE JOYFUL IN THE LORD
(From the 100th Psalm.)
COMPOSED BY
EBENEZER PROUT.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

SING A SONG OF PRAISE
COMPOSED BY
CUTHBERT HARRIS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

THOU, O GOD, ART PRAISED IN SION
COMPOSED BY
CUTHBERT HARRIS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

O THAT MEN WOULD PRAISE THE LORD
COMPOSED BY
HUGH BLAIR.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

GOD THE ALL-FATHERLY
BY
ALFRED HOLLINS.
Price Threepence; Tonic Sol-fa, Twopence.

IT IS A GOOD THING TO GIVE THANKS
COMPOSED BY
THOMAS ADAMS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

GIVE EAR, O YE HEAVENS
COMPOSED BY
W. G. ALCOCK.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

THE VINEYARD OF THE LORD
COMPOSED BY
HERBERT W. WAREING.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

O BE JOYFUL IN GOD
(FROM "SEEDTIME AND HARVEST")
COMPOSED BY
JOHN E. WEST.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

I WILL MAGNIFY THEE
COMPOSED BY
ARTHUR W. MARCHANT.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

COME, YE THANKFUL PEOPLE, COME
COMPOSED BY
BRUCE STEANE.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

PRAISE WAITETH FOR THEE, O GOD
COMPOSED BY
MYLES B. FOSTER.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

O THAT MEN WOULD PRAISE THE LORD
COMPOSED BY
W. WOLSTENHOLME.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

THE JOY OF THE LORD IS YOUR STRENGTH
COMPOSED BY
HUGH BLAIR.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

BLESS THE LORD THY GOD
COMPOSED BY
J. VARLEY ROBERTS.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

O BE JOYFUL IN THE LORD
COMPOSED BY
ALFRED R. GAUL.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

PRAISE TO GOD, IMMORTAL PRAISE
COMPOSED BY
JOHN E. WEST.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

O HOW GREAT IS THY GOODNESS
(FROM "THE RAINBOW OF PEACE")
COMPOSED BY
THOMAS ADAMS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

HARVEST FESTIVAL MUSIC.

CANTATAS.

SONG OF THANKSGIVING
FOR SOPRANO, TENOR, AND BASS (OR CONTRALTO) SOLI AND CHORUS
WITH HYMNS TO BE SUNG BY THE CONGREGATION
THE WORDS WRITTEN AND ARRANGED BY
SHAPCOTT WENSLEY
THE MUSIC BY
J. H. MAUNDER.

Price One Shilling and Sixpence; Paper boards, Two Shillings and Sixpence. Tonic Sol-fa, 9d.; Words only, 10s. per 100; String Parts, price 9s.; Wind Parts, 14s. 6d.

A GOLDEN HARVEST
FOR TENOR AND BASS SOLI AND CHORUS
WITH HYMNS TO BE SUNG BY THE CONGREGATION
THE WORDS AND HYMNS SELECTED AND WRITTEN BY
HENRY KNIGHT
THE MUSIC COMPOSED BY
THOMAS ADAMS.

Price One Shilling.
Tonic Sol-fa, 8d.; Words only, 7s. 6d. per 100.

THE RAINBOW OF PEACE
FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN
BY
THOMAS ADAMS.

Price One Shilling.
Words only, 7s. 6d. per 100.

HARVEST-TIDE
FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN OR SMALL ORCHESTRA
BY
HUGH BLAIR.

Price One Shilling.
Words only, 5s. per 100. Orchestral Parts can be hired.

HARVEST CANTATA
FOR CHORUS, SEMI-CHORUS, AND ORGAN
BY
GEORGE GARRETT.

Price One Shilling.
Tonic Sol-fa, 6d. Words only, 5s. per 100; or 2d. each with Music to the Hymns. Orchestral Parts can be hired.

HARVEST CANTATA
FOR SOPRANO (OR TENOR) AND CONTRALTO (OR BARITONE) SOLI AND CHORUS
THE WORDS BY
ROSE DAFFORNE BETJEMANN
THE MUSIC BY
JULIUS HARRISON.

Price One Shilling.
Tonic Sol-fa, 8d.; Words only, 5s. per 100.

SEED-TIME AND HARVEST
FOR SOPRANO AND TENOR SOLI AND CHORUS
BY
JOHN E. WEST.

Price Two Shillings.
Words only, 5s. per 100; or 2d. each with Music to the Hymns.
Tonic Sol-fa, 1s. Orchestral Parts can be hired.

A SONG OF THANKSGIVING
FOR CHORUS AND ORCHESTRA
BY
FREDERIC H. COWEN.

Price One Shilling and Sixpence.
String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

THE GLEANER'S HARVEST
FOR FEMALE VOICES
BY
C. H. LLOYD.

Price One Shilling and Sixpence.

THE JUBILEE CANTATA
FOR SOLO VOICES, CHORUS, AND ORCHESTRA
BY
C. M. VON WEBER.

Price One Shilling.
Full Score, 21s.; String Parts, 8s.; Wind Parts, 7s.
Words only, 7s. 6d. per 100.

A HARVEST SONG
FOR SOPRANO SOLO AND CHORUS
BY
C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Words only, 5s. per 100.
String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

HYMNS, ETC.

TWELVE HYMNS FOR HARVEST
Selected from THE HYMNARY.
Price One Penny.

LET ALL OUR BRETHREN JOIN IN ONE
HARVEST HYMN BY J. BARNBY.
Price One Penny.
Words only, 2s. 6d. per 100.

SOWING AND REAPING
HARVEST CAROL BY J. MAUDE CRAMENT.
Price Three-Halfpence. Words only, 1s. per 100.

THE JOY OF HARVEST
HYMN FOR HARVEST BY J. H. MAUNDER.
Price Twopence; Tonic Sol-fa, One Penny.
Words only, 2s. 6d. per 100.

A HARVEST HYMN OF PRAISE
BY J. H. MAUNDER.
Price Twopence; Tonic Sol-fa, One Penny.
Words only, 2s. 6d. per 100.

THE SOWER WENT FORTH SOWING
HYMN FOR HARVEST BY J. BARNBY.
Price Three-Halfpence; Tonic Sol-fa, One Penny

MAKE MELODY WITHIN YOUR HEARTS
HARVEST CAROL BY F. A. J. HERVEY.
Price Three-Halfpence.

O LORD OF HEAVEN, AND EARTH AND SEA
BY J. BARNBY.
On Card, Price One Penny.

COME, YE THANKFUL PEOPLE, COME
BY WALTER B. GILBERT AND J. BARNBY.
Price One Penny each.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

EDITED BY SIR FREDERICK BRIDGE, C.V.O.

THE CRYES OF LONDON

HUMOROUS FANCY

THREE SETTINGS FOR S.A.T.B. BY

(1) RICHARD DEERING, (2) ORLANDO GIBBONS,

AND

(3) THOMAS WEELKES.

NOS. 1 AND 2, PRICE 6d. EACH; NO. 3, PRICE 4d.

String Parts may be had on hire.

The Daily Telegraph says:

". . . . What Sir Frederick Bridge doesn't know about the great madrigal period in English music is surely not worth knowing. . . . Once more he puts us all in his debt by the publication of 'The Cryes of London.' . . . Perhaps the most attractive of the three is Richard Deering's: 'Have ye any wood to cleave?' Sung by a bass voice to a beautiful tune, it is one of the many delightful details that make up this patch-work composition. The variety of songs and cryes is bewildering."

LONDON: NOVELLO AND COMPANY, LIMITED.

A

WESTMINSTER PILGRIM

BY

SIR FREDERICK BRIDGE.

Three-hundred-and-sixty pages, Large Demy 8vo, with a Frontispiece in Colour by Sir LESLIE WARD, numerous Illustrations, and a special Portrait of the Author by Sir WILLIAM RICHMOND, K.C.B., R.A.

CLOTH, GILT, SIXTEEN SHILLINGS NET.

OPINIONS OF THE PRESS.

DAILY GRAPHIC.

Under the happy title of "A Westminster Pilgrim" Sir Frederick Bridge has narrated in a vivacious manner many of the most outstanding events of his distinguished career. The volume has qualities which make it an important contribution to the history of music in England.

EVENING STANDARD.

The book must be read to be appreciated. Stories wrenched from their context do less than justice to the personality which pervades the volume

WESTMINSTER GAZETTE.

Sir Frederick Bridge's retirement from the organ-loft at Westminster Abbey has enabled him to complete a delightful volume of reminiscences. Is a most readable book—a big one, too. Every page bristles with good things, and it would take much space to do justice to them even in a general survey.

EVENING NEWS.

Sir Frederick Bridge's own story of his long life in the service of the Church and its music is told at length; and a very beautiful spirit of devotion to his life's task runs through the pages.

ORGANIST AND CHOIRMASTER.

This is indeed a notable book, and one which stands—and probably will stand—somewhat by itself in the whole range of English autobiographical literature; . . . it is full of humour from cover to cover.

MUSICAL STANDARD.

Concerning the book itself, it ought in justice to be added that it is a very full record of an active musical life. It is admirably arranged, excellently printed, and copiously illustrated. The "get-up" generally is all that could be desired, and one handles it with infinite pleasure.

MUSIC TRADES REVIEW

From first to last the book is of intense interest. It is of great historical value . . . and makes exceedingly pleasant reading . . Music-lovers must not consider their libraries complete until this new volume has been added.

LONDON: NOVELLO AND COMPANY, LIMITED.

FREEDOM

A CANTATA FOR BARITONE AND MEZZO-SOPRANO SOLOS, MIXED VOICE CHORUS, AND ORCHESTRA.

POEM BY GERALD CUMBERLAND.

MUSIC BY CYRIL JENKINS.

The Work was composed for the Welsh Musical Festival and is dedicated to Mr. ERNEST NEWMAN. The author (who has incorporated into his work a few lines and phrases from the Apocrypha) has personified the spirits of Love and Evil, imagining the latter as conjuring up war for his entertainment, and the former as watching over mortals, comforting and strengthening them for the final triumph of love and freedom. A mystic choir of Angels and a chorus of Mortals complete the poetic scheme.

SOME PRESS OPINIONS.

"The music has evidently been designed with regard to the abilities of local choral Societies."—*Referee.*

"At its best the writing is among the finest that we have ever had from British choral composers during recent years."—*Sunday Times.*

CURWEN EDITION, 3620. Price, 5s. Sol-fa, 3s.

LONDON: J. CURWEN & SONS, LIMITED,
24, BERNERS STREET, W. 1.

HYMNS ANCIENT AND MODERN.

NOW READY.

Music Folio: Cloth Boards, gilt lettered, price 15*s.* net; by post 16*s.*

THE TRANSPOSED TUNE BOOK.

EVERY TUNE in the OLD EDITION and in the FIRST AND SECOND SUPPLEMENTS is GIVEN IN A LOWER KEY. And all the Tunes for each Hymn are placed together.

*** This Book has been specially designed by the Proprietors for the convenience of Organists and other Accompanists in Unison singing; but even where singing in Harmony is preferred, it will often be found most useful—especially in smaller churches.

Latest PRICE LISTS of all the favourite sizes of Hymns Ancient and Modern, with or without the Second Supplement, Forms of Application for Grants, and any special information required, will be sent post free on application to—

WILLIAM CLOWES & SONS, Ltd., 31, Haymarket, London, S.W. 1.

The Craftsman says:

"OUR 'CATHEDRAL' AND 'SUMMIT' VIOLIN E's ARE CHEAPER AND BETTER THAN GUT STRINGS."

For proof of this statement you have only to read the letters given below. These well-known Italian Professors are qualified to judge, and their verdict is that our Violin E Strings, both "Cathedral" and "Summit," are better than gut. *Why* not put them to the test yourself? Write for a free sample, which we shall be glad to send to any musician. The tone of the "Cathedral" and "Summit" E's is superb—a genuine revelation to all instrumentalists who try them for the first time.

PROF. UMBERTO SUPINO, *Teacher of Violin in the Royal Conservatorio of Music, Parma*, writes:—

"I have tested the 'Summit' Violin Steel E and find it is the equal in every way to gut strings. It is far more durable, easy when playing, very lasting in tuning, and pure in the fifth. The 'Summit' Violin 'E' may be recommended as the ideal string for school and orchestra."

PROF. R. PRINCIPE, *Teacher of Violin in the "Rossini" Lyceum, Pesaro*, writes:—

"I am glad to be able to testify that the 'Cathedral' Violin Steel 'E's' of the British Music Strings, London, have given me great pleasure on account of their excellent quality of tone, which is equal to that of gut strings. These to-day are not only very expensive, but are also of middling quality."

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N.4.

Telegrams: "CELLO, FINSPARK, LONDON." *Telephone: NORTH 2594.*

NOVELLO'S MUSIC FOR MILITARY BAND

Arranged by DAN GODFREY, GEORGE MILLER, Mus. Bac., and Others.

	s.	d.
BENDALL, WILFRED.—Pas Seul	5	0
BREWER, A. HERBERT. Auf Wiedersehen	5	0
COLERIDGE-TAYLOR, S.—Four Characteristic Waltzes	15	0
—— "Onaway, awake Beloved" (Euphonium Solo)	5	0
COWEN, F. H.—Four English Dances (in the Olden Style)	15	0
—— Coronation March	10	6
—— Minuet d'Amour (from "Suite of Old English Dances," Second Set)	5	0
CRESER, WILLIAM.—Wedding March	3	6
ELGAR, EDWARD.—Chanson de Matin	3	6
—— Chanson de Nuit	3	6
—— Imperial March	9	0
—— Mazurka	5	0
—— Sérénade Mauresque	5	0
—— Contrasts (The Gavotte, A.D. 1700 and 1900)	5	0
—— Meditation ("Light of Life")	5	0
—— Follow the Colours ("Marching Song")	3	6
—— Pleading	3	6
—— Wand of Youth (Second Suite)	15	0
ELVEY, G. J.—Festal March	5	0
FANING, EATON.—"The Queen's Song"	7	6
—— Song of the Vikings	5	0
FLETCHER, PERCY E. The Toy Soldiers' March	7	6
—— Valse Lyrique ("The Smile of Spring")	5	0
FORD, ERNEST.—Grand Valse ("Faust" Ballet)	10	6
—— Scène Bacchanale ("Faust" Ballet)	15	0
GERMAN, EDWARD.—Bourrée and Gigue ("Much Ado about Nothing")	12	0
—— Coronation March ("Henry VIII.")	7	6
—— Gipsy Suite (Four Characteristic Dances)	15	0
—— Harvest Dance (from "The Seasons")	10	0
—— Masque (Three Dances from "As you like it" Music)	15	0
—— Overture to "Richard III."	12	0
—— Three Dances ("Henry VIII.")	15	0
—— Welsh Rhapsody	15	0
GLINKA.—Polonaise ("Life of the Czar")	12	0
GOUNOD.—Judex ("Mors et Vita")	3	0
—— Ditto. (For Brass Band)	2	0
—— "Mors et Vita" (Selection)	15	0
—— Marche Solennelle	7	6
—— Six Sacred Pieces	10	6
—— "The Redemption" (Selection)	15	0

	s.	d.
HAYNES, BATTISON.—Westwood Gavotte	5	0
HERVEY, ARTHUR.—"On the March"	9	0
HIGGS, H. M.—"Our Queen" (Quick March)	5	0
HOFMANN, H.—"Kirmess" (Rustic Pictures). Book I.	15	0
—— "Kirmess" (Rustic Pictures). Book II.	15	0
LEMARE, EDWIN H.—Andantino in D flat	3	6
LLOYD, H. C.—An Eton Memorial March	7	6
MACKENZIE, A. C.—"Benedictus" ("Six Pieces for Violin")	5	0
—— Ballet Music ("Colomba")	15	0
—— Courante ("Ravenswood")	12	0
—— Funeral March ("The Story of Sayid")	3	0
—— La Savannah	7	6
—— "The Empire Flag"	5	0
MACPHERSON, STEWART.—Orchestral Ballad	15	0
MILLER, GEORGE.—Solemn March	3	6
MOLIQUE.—March ("Abraham")	7	6
MORLEY, CH.—Emperor Gavotte ("Cornflower")	2	6
OUSELEY.—March ("St. Polycarp")	7	6
POPULAR PART-SONGS	7	6
RAMEAU.—Gavotte	4	6
ROECKEL, J. L.—Graceful Dance	7	6
SIX HYMN TUNES (composed for Commemorations of Queen Victoria's Long Reign)	4	6
SMART, HENRY.—Festive March in D	7	6
SPINDLER, FRITZ.—"Husarenritt"	7	6
SPOHR.—"Calvary" (Selection)	7	6
SULLIVAN, A.—"In Memoriam" Overture	10	0
—— Onward, Christian Soldiers	2	6
—— Ditto. For Brass Band	2	6
THREE SACRED PIECES, viz.:—	7	6
"Blessed be the God and Father" S. S. WESLEY		
"O Gladsome Light" ("Golden Legend") A. S. SULLIVAN		
March ("Occasional Oratorio") HANDEL		
TSCHAÏKOWSKY.—Marche Militaire	15	0
WAREING, H. W.—Summergold Gavotte	7	6
WENDT, TH.—Air de Ballet with Intermezzo	7	6
WEST, JOHN E.—Maypole Dance	7	
—— Commemoration March	9	
ZIMMERMANN, AGNES.—March	7	6
SIX CLASSICAL PIECES FOR SMALL Military Band	3	0
THE MILITARY CHURCH PARADE SERVICE BOOK	1	0

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

THEME AND SIX DIVERSIONS

FOR FULL ORCHESTRA.

COMPOSED BY

EDWARD GERMAN.

Full Score, 21s.; String Parts, 9s.; Wind Parts, 23s.

JUST PUBLISHED.

Arrangement for Pianoforte Solo ... 3s. 6d.
,, ,, Pianoforte Duet ... 5s. 0d.

"A brilliant and genial new work—always very melodious, richly scored, and invariably distinguished by an atmosphere of romantic charm."—*Daily Chronicle.*

"The Diversions increase in interest. The Fourth and Sixth may be specially mentioned as being the perfection of musical light music."—*Morning Post.*

"Contrast is one of the leading features of the work, specially marked in the Third Diversion, which might illustrate a rural fête of bucolic frolic."—*Referee.*

"The delicate Second Diversion is a gem of joyous animation."—*Globe.*

"It is brilliant and cheerful, extremely clever, and has the spontaneity which can only be achieved by complete mastery of resource."—*Star.*

"It was full of grace, melodious, and, above all, lucidly expressed. The Fifth Diversion is a fine exposition of a valse theme."—*Weekly Dispatch.*

"The composer has lost none of his virility and joyousness—it is fresh open-air music."—*Observer.*

"Edward German's Theme and Six Diversions provide us with a whiff of sweet English briar-rose—very refreshing."—*World*

"It is a singularly smooth, and even delightful piece of work."—*Manchester Guardian.*

London: NOVELLO AND COMPANY, Limited.

FOUR

ENGLISH DANCES

SET I.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	10	6
String Parts	6	0
Wind Parts	12	0
Ditto (small orchestra)	9	0
Military Band	15	0
Pianoforte Solo	2	6
Violin and Pianoforte	3	0
Quintet (Pianoforte and Strings)	2	6

Extra Strings, 6d. each.

London: NOVELLO AND COMPANY, Limited.

OLD

ENGLISH VIOLIN MUSIC

EDITED BY

ALFRED MOFFAT.

PREFATORY NOTE.

Although considerable attention has been given to the resuscitation of Church Music, Glees, and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured base for the harpsichord or organ; another favourite form was the *Concerto grosso.*

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

No.			s.	d.
1.	SONATA in G major	JAMES LATES	2	0
2.	SONATA in D minor	HENRY ECCLES	2	0
3.	SONATA in B flat major	WILLIAM BABELL	2	0
4.	SONATA in G minor	JOHN STANLEY	2	0
5.	SONATA in A major	JOHN COLLETT	2	0
6.	TRIO-SONATA in E minor	THOMAS AUGUSTINE ARNE	3	0
7.	SONATA in D major	RICHARD JONES	2	0
8.	TRIO-SONATA in D minor	WILLIAM BOYCE	3	0
9.	THREE PIECES	WILLIAM BOYCE	2	0
10.	SONATA in E major	CHARLES MACKLEAN	2	0
11.	SONATA in G minor	WILLIAM CROFT	2	0
12.	SONATA in D minor	JOSEPH GIBBS	2	0
13.	SONATA in D minor	JOHN HUMPHRIES	2	0
14.	SONATA in A minor	THOMAS VINCENT	2	0

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S SONGS.

A. HERBERT BREWER—
When all the world is young.
In D (Compass, D to E) and F.
Price 2s.

S. COLERIDGE-TAYLOR—
Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—
The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—
Life's Highway.
In E flat (Compass, B flat to F).
Price 2s.

ERNEST FARRAR—
Brittany.
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

PERCY FLETCHER—
Hark! Hark! my Soul.
In C (Compass, A to C) and E flat.
Price 2s.

EDWARD GERMAN—
Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.
It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. G. ROSS—
A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J. WALKER—
My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.
The Summertime of Love.
In B flat (Compass, B flat to E flat), C, and D.
Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

A NEW SONG BY JOHN IRELAND

"REST"

POEM BY ARTHUR SYMONS.

Medium Voice Price 2s. net cash.

Other Settings by JOHN IRELAND of Poems by ARTHUR SYMONS,

PREVIOUSLY PUBLISHED,

"THE ADORATION" "THE RAT"

Medium Voice. Price each, 2s. net cash.

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Thursday, July 1, 1920.

If you have room for an upright piano you have room for : : :

The Weber Small Grand Piano

This instrument is the latest product of the famous Weber factory at Hayes, Middlesex. It is a triumph alike for its producers and for British craftsmanship, for never have any foreign makers succeeded in obtaining so rare a tone in an instrument of such limited proportions. Less than five feet in length, it occupies almost the same space as an ordinary upright piano, but has all the advantages of tone and :: appearance that characterise the Grand type of piano ::

The tone of the Weber Concert Grand Piano has made that instrument the choice of the world's chief pianists, and in this miniature model all the beauties of the Weber tone are preserved. This wonderful new piano may be seen and played in our showrooms; it is obtainable upon easy payment terms that make it as accessible as an upright piano.

THE AEOLIAN COMPANY, LTD.,
(Formerly the Orchestrelle Co.).
Aeolian Hall, 131-7, New Bond St.,
LONDON, W. 1.

THE PURCELL SOCIETY.

Committee.

SIR C. VILLIERS STANFORD, D.C.L., M.A., MUS. DOC., MUS. PROF., CANTAB.
SIR J. FREDERICK BRIDGE, M.A., MUS. DOC., C.V.O., GRESHAM PROFESSOR OF MUSIC.

G. E. P. ARKWRIGHT, ESQ.
ROBERT BRIDGES, ESQ., M.A., M.B., D. Litt., LL.D., *Poet-Laureate.*
E. J. DENT, ESQ., M.A., MUS. BAC.
J. A. FULLER-MAITLAND, ESQ., M.A., F.S.A.
ALAN GRAY, ESQ., LL.M., MUS. DOC.
AUGUSTUS J. LITTLETON, ESQ.
CYRIL B. ROOTHAM, ESQ., MUS. DOC.
W. BARCLAY SQUIRE, ESQ., M.A., F.S.A., F.R.G.S., *Hon. Sec.*

THE FOLLOWING VOLUMES HAVE NOW BEEN PUBLISHED:—

I. "The Yorkshire Feast Song."
II. "Dido and Æneas."
III. "The Masque" in "Timon of Athens."
IV. "Ode on the Duke of Gloucester's Birthday."
V. "Twelve Sonatas of Three Parts."
VI. "Harpsichord and Organ Music."
VII. "Ten Sonatas of Four Parts."
VIII. "Ode for St. Cecilia's Day, 1692."
IX. "Dioclesian."
X. "Three Odes for St. Cecilia's Day."
XI. "Birthday Odes for Queen Mary"—Part I.
XII. "The Fairy Queen."
XIV. "Sacred Music"—Part II.
XV. "Welcome Songs for Charles II. and James II."—Part I.
XVI. "Dramatic Music"—Part I.
XVII. "Sacred Music"—Part III.
XVIII. "Welcome Songs"—Part II.
XIX. "The Indian Queen," and "The Tempest."
XX. "Dramatic Music"—Part II.
XXI. "Dramatic Music"—Part III.

Subscription Price ... One Guinea per Volume net.

Most of the back numbers are offered to new subscribers at special rates.

Owing to the advisability of keeping, so far as possible, the chronological order of the Anthems, and of printing the contents of the important autograph volume from Buckingham Palace Library while it was deposited at the British Museum for the use of the Society, it has been decided to defer for the present the issue of Vol. XIII., which will contain earlier Anthems than those in the Buckingham Palace Manuscript.

The names of new subscribers should be sent to the HON. SEC. (W. BARCLAY SQUIRE, British Museum), who will also be glad to hear from any members willing to assist in the Society's work, either by collating and copying, or by subscribing to a small fund which has been raised for defraying the editorial expenses.

THE ASSOCIATED BOARD

OF

THE ROYAL ACADEMY of MUSIC & THE ROYAL COLLEGE of MUSIC

FOR

LOCAL EXAMINATIONS IN MUSIC.

Patron—HIS MAJESTY THE KING.
President—H.R.H. THE PRINCE OF WALES, K.G.

ASSOCIATED BOARD:

ERNEST MATHEWS, ESQ., *Chairman.*

SIR ALEXANDER C. MACKENZIE, MUS. DOC., ST. AND., CANTAB., ET EDIN., LL.D., D.C.L., *Principal of The R.A.M.*
SIR HUGH P. ALLEN, M.A., MUS. DOC., OXON., *Director of The R.C.M.*

OSCAR BERINGER, ESQ.
PROFESSOR PERCY C. BUCK, M.A., MUS. DOC.
EATON FANING, ESQ., MUS. DOC., CANTAB.
FREDERIC KING, ESQ.
SAXTON W. A. NOBLE, ESQ.
SIR WALTER PARRATT, C.V.O., M.A., MUS. DOC., OXON., CANTAB. ET DUNELM.
H. W. RICHARDS, ESQ., MUS. DOC., DUNELM.
PROFESSOR SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., MUS. DOC., CANTAB. ET OXON.
S. P. WADDINGTON, ESQ.
H. WESSELY, ESQ.

Secretary: JAMES MUIR, ESQ.
Bankers: BANK OF ENGLAND, WESTERN BRANCH, BURLINGTON GARDENS, LONDON, W. 1.

THE Board holds Examinations throughout the United Kingdom and in the Colonies in both Theoretical and Practical Music. The Examinations are of two kinds, "Local Centre" and "School." The Local Centre Examinations are carried out by two Examiners chosen almost exclusively from the Staffs of The Royal Academy of Music and of The Royal College of Music. The School Examinations are conducted by one Examiner.

The Subjects for Examination are comprised in the following list:—

GRAMMAR OF MUSIC.	ORGAN.	DOUBLE BASS.
RUDIMENTS OF MUSIC.	VIOLIN.	HARP.
HARMONY.	VIOLA.	WIND INSTRUMENTS.
COUNTERPOINT.	VIOLONCELLO.	SINGING.
PIANOFORTE.		

Local Centre Examinations (Syllabus **A**). Examinations in Theory held in March and November at all Centres. In Practical Subjects in March—April at all Centres; and in the London district and certain Provincial Centres in November—December also. **Entries** for the November—December Examinations **close Wednesday, October 13th, 1920.**

School Examinations (Syllabus B) held three times a year: viz., October—November, March—April, and June—July. **Entries** for the October—November Examinations **close Wednesday, October 6th, 1920.**

Theory Papers set in past years (Local Centre *or* School) may be obtained from the Central Office, price 6d. per annual set post-free.

The Board offers annually **Six Exhibitions** tenable at The Royal Academy of Music or The Royal College of Music **for two or three years.** These Exhibitions are limited to Candidates under twenty years of age who fulfil certain conditions set forth in each Syllabus.

Syllabuses **A** and **B**, Forms of Entry, and any further information, may be obtained, post-free, from the Secretary—

JAMES MUIR,

TELEGRAMS:—"ASSOCIA, LONDON."
TELEPHONE:—MUSEUM 1710.

CENTRAL OFFICE: 14 & 15, BEDFORD SQUARE, LONDON, W.C. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Thursday, July 1, 1920.

MADE IN ENGLAND.

THE POSTAGE OF THIS NUMBER IS TWOPENCE

No. 930

Price 6d.

THE MUSICAL TIMES

FOUNDED 1844

AUGUST 1, 1920

The WIGMORE HALL & PIANO GALLERIES Ltd.

HAVING acquired the West End Premises of Messrs. J. & J. Hopkinson, Ltd., are opening

NEW SHOW ROOMS AT

52, WIGMORE STREET

for the

Sale of Pianos

by the best

English Makers

WIGMORE HALL

32-40, WIGMORE STREET,

LONDON·W·1

Tunings & Repairs effected by a skilled staff of Piano Makers.

Pianos Stored in a special storage warehouse which is kept at an even temperature throughout the year. Insurance included in the storage rates.

Piano Removals

by experienced men in our own motor vans.

TELEPHONE: MAYFAIR 1761.

The Name of

J. & J. HOPKINSON

Stands for the HIGHEST ATTAINMENTS in THE WORLD OF MUSIC

REMARKABLE FOR THE EXQUISITE QUALITY OF TONE

J. & J. HOPKINSON, LTD.,

44, FITZROY ROAD, PRIMROSE HILL,

LONDON, N.W.-1

SONGS and MUSIC of DISTINCTION.

"The Harvesters' Night Song"

First introduced to the public by **Mr. NORMAN ALLIN**, the well-known Lancashire Bass. A great Blackpool favourite.

"The Minster Bell"

A song with a refrain that has positively jumped into fame. Ask your music dealer to play it over.

"Rest at Eventide"

An unusual combination of real musical merit and popular appeal. Suitable for all voices.

"My Lady Charming"

Charming by name and charming in character. Just a delightful little entr'acte for piano.

"Dream Sprite"

An intermezzo for pianoforte. Dainty in construction, melodious, and effective.

Of all Music Sellers, price 2/- net; or direct from the Publishers, post free, 2/1½.

THE NEWMAN PUBLISHING CO., Ltd.

7, Newman Street, London, W. 1.

THE MOST NOTED HOUSE FOR REALLY MUSICAL NUMBERS.

SAMES

HIGHEST QUALITY
GRAND & UPRIGHT
PIANOS

WILLIAM SAMES, LIMITED,
Ombersley Road :: BIRMINGHAM.
LONDON SHOWROOMS: 126 NEW BOND ST.

— THE —

SCHOOL MUSIC REVIEW

A Monthly Periodical devoted to the interests of Music in Schools.

PUBLISHED ON THE FIRST OF EVERY MONTH.

PRICE THREEPENCE

ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, FOUR SHILLINGS.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 930.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

AUGUST 1 1920

Price 6d.; Postage 2d.
Annual Subscription, post-free, 7s. 6d.

ROYAL CHORAL SOCIETY.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O.

(Season 1920—1921.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES OF GOOD QUALITY, and should be prepared to pass an examination in SIGHT-READING Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W. 7.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

MICHAELMAS TERM begins Monday, September 20th. Entrance Examination on or about September 16th.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

SCHOLARSHIPS in the following subjects will be competed for in September: Pianoforte, Singing, Organ, Viola, and the John Thomas (Welsh) Scholarship for Instrumentalists of either sex. Last day for entry, 30th August.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE ASSOCIATED BOARD
OF THE R.A.M. AND THE R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 13th, 1920.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., October-November, March-April, and June-July. Entries for the October-November Examinations close Wednesday, October 6th, 1920.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 6d. per annual set, post-free.

The Board offers annually SIX EXHIBITIONS tenable at The R.A.M. or The R.C.M. for Two or Three Years.

Syllabuses A and B (for 1920 *or* for 1921), Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,
14 & 15, Bedford Square, London, W.C. 1.

Telegrams: "Associa, London."

GUILDHALL SCHOOL OF MUSIC

(CORPORATION OF LONDON).

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

Complete Musical Education at inclusive fees, £7 17*s.* 6*d.* and £10 10*s.* per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

Saturday Opera Class, "Veronique," in rehearsal. There are a few vacancies.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

THE INCORPORATED SOCIETY OF MUSICIANS.

Founded 1882. Incorporated 1892.

OBJECTS OF THE SOCIETY,

The objects for which the Society is established are the promotion of whatever may tend to the elevation of the status, and the improvement of the qualifications, of all members of the Musical Profession, or may aid the musical education of the people

ADVANTAGE OF MEMBERSHIP.

A Benevolent Fund for Members, the Regulations for which have purposely been made as wide as possible in order to meet the many and very varying contingencies which arise from time to time.

An Orphan Fund for the children of musicians, which is open to the dependents of all musicians, whether their parents were members of the Society or not.

Legal advice on all professional matters; Income Tax Claims; Copyright; The Recovery of Fees, &c.

Registers open to members of "Vacant Appointments" and "Engagements," and for the transfer from member to member of pupils moving to new districts.

Full particulars may be obtained upon application to the GENERAL SECRETARY, 19, BERNERS STREET, W. 1.

BIRMINGHAM & MIDLAND INSTITUTE.
SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

ROYAL
MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £30, and for Wind Instrument Course, £18.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

ADVANCE IN PRICES.

The prices of certain of the Novello publications are again advanced as from June 30, 1920, but the charges are still unaltered in the advertisement columns.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.
All Branches of Music taught. Day and Evening Private Lessons.
Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.
After the vacation Lessons resume on September 6th.
Single Subjects taught. Prospectus from 16, Albert Square.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W. 2.

Founder: Mr. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., ARTHUR G. BATES.

THE PHILHARMONIC CHOIR.

Hon. Conductor: CHARLES KENNEDY SCOTT.

Arrangements for next season include performances of "Christmas Oratorio" (Bach); "Christmas Carols" (Vaughan Williams); "Schicksalslied" (Brahms); "Prometheus" (Scriabin); &c., &c.
Rehearsals will be resumed on Wednesday, October 6th.
Applications for membership should be addressed to—
GRANVILLE HUMPHREYS, 145, Elms Road, Clapham, S.W. 4.

COLLEGE OF VIOLINISTS.

LTD.

91, ST. MARTIN'S LANE, LONDON, W.C. 2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC held in JUNE and DECEMBER

Syllabus on application to E. E. JACKSON, Hon. Secretary.

BRITISH MUSIC SOCIETY.

(NATIONAL AND INTERNATIONAL.)

19, BERNERS STREET, LONDON, W. 1.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: DR. A. EAGLEFIELD HULL

£15,000 WANTED.

FOR THE FOSTERING AND ENCOURAGEMENT OF BRITISH MUSIC AT HOME AND ABROAD.

YOU CAN HELP

By sending a Donation to the Foundation Fund.
By becoming a Member.
(Membership is open to Professionals *and* Amateurs.)
By forming New Branches.
By assisting Centres and Branches already formed.

Full particulars from
THE GENERAL SECRETARY,
19, BERNERS STREET, LONDON, W. 1.

Y.M.C.A. MUSIC SECTION.

Chairman: SIR JOHN D. MCCLURE, LL.D., D.Mus.
Committee: Prof. Percy C. Buck, M.A., D. Mus.; Prof. H. Walford Davies, LL.D., D.Mus.; A. A. Fitzsimmons; Harvey Grace, F.R.C.O.; J. T. Lightwood; Sydney H. Nicholson, M.A., B.Mus.; Percy A. Scholes, B.Mus., A.R.C.M.; Miss Phœbe M. Walters, A.R.C.M.; Mrs. Z. F. Willis. *Secretary:* Major J. T. Bavin.
All information regarding its aims and plans for the introduction and maintenance of good music in the Y.M.C.A. as an educational and recreational feature, may be obtained from The Secretary, Y.M.C.A. Music Section, Shakespeare Hut, Malet Street, W.C.1.

MR. TRAVERS ADAMS returns thanks for letters. Vocal Classes shortly resumed. Intending pupils will receive copy, gratis, of latest work, "Physical Development in Relation to Perfect Voice-Production." Apply, 158, Holland Park Avenue, W.11.

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION
DR. HORTON ALLISON Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
(Staff of Fifty-five Examiners. For full list *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres in the United Kingdom in DECEMBER. Last day of entry, November 8th.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date.

For full information apply,
A. GAMBIER HOLMES, Secretary.
Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

VICTORIA COLLEGE OF MUSIC.

LONDON.

Governors: Directors of the Victoria College Corporation, Ltd.
INCORPORATED 1891.
158, HOLLAND PARK AVENUE, KENSINGTON, W. 11.
President: THE MOST HON. THE MARQUIS OF ANGLESEY.
Board of Examination:
Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O., A.R.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.
Gold, Silver, and Bronze Medals are offered for Competition.
Local Secretaries required for towns not represented
Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.
SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.
ORCHESTRAL CLASS for Ensemble Playing, Thursdays, at 12 (noon). Terms, £1 11s. 6d. per course.
All communications to be addressed to The Secretary.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.
Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. CXXXI. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D.
DEAN OF DURHAM.
Vice-Presidents:
THE VENERABLE ARCHDEACON OF MIDDLESEX.
THE REV. CANON W. DOUGLAS SPRINGETT, D.D. Oxon.
THE REV. SIR GEORGE RALPH FETHERSTON, BART., J.P.
Warden:
DR. J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman (Board of Examination):
DR. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.

October 21st, 1920, 3.30 p.m.—Lecture, "Registration Enigma," by DR. J. G. COOPER, Mus.Doc. Dunelm., F.R.C.O., L.R.A.M., A.R.C.M
Chairman: DR. J. H. LEWIS.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.

BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden 158, Holland Park Avenue, Kensington, W. 11.

THREE CHOIRS FESTIVAL, Worcester.

SEPTEMBER 5, 7, 8, 9, and 10.

Patrons, T.M.G.M. THE KING AND QUEEN.
Conductor—MR. IVOR ATKINS

Principal Soloists:

MESDAMES DE LA COTE, AGNES NICHOLLS, CARRIE TUBB, ASTRA DESMOND, PHYLLIS LETT, KIRKBY LUNN, MESSRS. JOHN COATES, GERVASE ELWES, STEUART WILSON, NORMAN ALLIN, HERBERT HEYNER, ROBERT RADFORD, FREDERICK RANALOW.

In the CATHEDRAL,

SUNDAY, 3.30 p.m.—Opening Service, with Chorus and Orchestra:
TUESDAY, 11.30 a.m.—"Elijah." At 7.30 p.m.—"Hymn of Faith" (Ivor Atkins); "The Music Makers" (Elgar); "Hymn of Praise."
WEDNESDAY, 11.30 a.m.—"Gerontius" (Elgar); Motet, "There is an old belief" (Hubert Parry); New work, "Fantasy," founded on Dante's "*DIVINA COMMEDIA*" (Walford Davies); Symphony in D minor (César Franck).
THURSDAY, 11.30 a.m.—"St. Matthew" Passion (Bach). At 7.30 p.m.—New work, Four Hymns, for Tenor Solo and Strings (Vaughan Williams); "For the Fallen" (Elgar); "Requiem" (Verdi).
FRIDAY, 11.30 a.m.—"Messiah."

In the PUBLIC HALL.

WEDNESDAY, 8 p.m.—New work for Orchestra "Worcestershire Rhapsody" (A. E. Brent Smith), and works by Elgar, Julius Harrison, &c.

For Programme send STAMPED ENVELOPE to Deighton, Worcester.

GLASTONBURY FESTIVAL,

1920.

PRESIDENT: SIR THOMAS BEECHAM, BART.
DIRECTOR: RUTLAND BOUGHTON.

Holiday School (July 19th to September 11th), for the study of Opera, Dancing, Chamber Music, and String Orchestral Music. Performances daily from August 15th to September 11th.

SIX CYCLES of four distinct programmes, as follows:

1. THE BIRTH OF ARTHUR, a music-drama by Reginald Buckley and Rutland Boughton. First complete production.
2. THE ROUND TABLE (Buckley-Boughton).
3. DIDO AND ÆNEAS, opera by Purcell, preceded by MUSIC COMES, a choral ballet by P. Napier Miles, and the first production of THE CHILDREN OF LIR, a new ballet by Adela Maddison.
4. THE IMMORTAL HOUR (Macleod-Boughton).

First Cycle, Aug. 16, 17, 18, 19. Fourth Cycle, Aug. 30, 31, Sept. 1, 2.
Second ,, Aug. 20, 21, 23, 24. Fifth ,, Sept. 3, 4, 6, 7.
Third ,, Aug. 25, 26, 27, 28. Sixth ,, Sept. 8, 9, 10, 11.

The performances on Wednesdays and Saturdays will begin at 3 o'clock; on other days at 8 o'clock.

Ticket for each Cycle of four distinct performances, £1 2s. 6d. (including tax).

Extra RECITALS, PERFORMANCES OF DANCES, &c., on Wednesday and Saturday evenings. CONCERTS of Chamber Music on Sunday evenings.

PRINCIPAL PERFORMERS:
Gwen Ffrangçon-Davies, Dorothy D'Orsay, Winifred Lawson, Edith Finch, Gladys Ward, Hamilton Harris, Clive Carey, W. Johnstone-Douglas, Tom Goodey, John Goss, Herbert Langley, Arthur Jordan.

Direction of Dance:
Laura Wilson (Mlle. Olkhina, late of the Russian Ballet).

Musical Direction:
Edgar L. Bainton, David Scott, and Reginald Paul.

Costumes and Scenic Decoration: Christina Walshe.

Booking Office: FRED. GILBERT, Goodall's Library, High Street, Glastonbury.

Details of Classes, Hotels, and Apartments: Miss PERCY, 86, High Street, Glastonbury.

HERBERT ANDERTON, *Hon. Sec.*, Manor House Road, Glastonbury.

MUSICAL COMPOSITIONS REVISED.

LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND, ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS.
For terms, write, A. CARRINGTON BRIGGS, Glennholme, The Common, Hessle, E. Yorks.

DANCING.—GENTLEMAN, with highest qualifications and many years' successful teaching experience, in all branches, is now concluding arrangements for conducting, Day or Evening, LONDON and SUBURBAN CLASSES, commencing Autumn, and wishes to hear from Principals of MUSICAL COLLEGES, &c., including, or contemplating the inclusion of this subject in their Syllabuses. "Alpha," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

CHARLES TREE.

RECITAL-LECTURES ON "LIFE OF THE VOICE."

Cathedral Organist writes, July 8, 1920: "I have proved, by careful experiments, the correctness of your method as shown in your book. My success in teaching voice-production dates from the time I studied your work."

Recitals already booked for next season include:—
London, Edinburgh, Glasgow, Tenby, Blackpool, Buxton, Felixstowe, Newport, W. Bromwich, Ashton-under-Lyne, Cockermouth, Greenock, Croydon, Todmorden, Bolton, Forfar, &c.

Daily Telegraph, July 8, 1920: "A pre-eminently capable artist, as skilful as he is experienced."

Newcastle Chronicle: "The art of Mr. Tree is as unmistakable as it is all-embracing."

Mr. Tree's book on "How to Acquire Ease of Voice."
If difficult to obtain, write direct to author.
Oratorio dates, &c.: Address, 29, King's Road, Chelsea, S.W.3

CHARLES KNOWLES

BARITONE.
Now booking dates for 1920-21 Season.
For terms apply, Goff's Oak, Waltham Cross, N.
Telephone: Waltham Cross 247.
Telegrams: Knowles "Goff's Oak." Or usual Agents.

CHARLES KNOWLES

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING
TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.
"One of the sanest of sane expositions."—*Musical Courier, N.Y.*
"Is a reliable expert in all branches."—*Gentlewoman.*
"A magnificent guide to both teachers and students."—*Eastern Morning News.*
"Do not hesitate to commend."—*Glasgow Herald.*
"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*
"Common-sense in all he utters."—*Leeds Mercury.*
"Is an acknowledged authority. . . ."—*Western Morning News.*
"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

THE TECHNIQUER

For all Instrumentalists.
Invented and Patented by MR. R. J. PITCHER, Mus. Bac.
Copy of letter from the eminent Spanish Pianist,
MONTORIOL TARRÈS.

"I have not written to you before as I wanted to try your 'Techniquer' *thoroughly* before giving you my opinion on it. I am glad to state that I find the 'Techniquer' a very ingenious method to develop the hand and gives it a most remarkable elasticity. Its daily use should shorten much the time that all pianists must devote to keyboard exercises."—E. MONTORIOL TARRÈS.

Send for full particulars and list of testimonials.
No earnest student should be without a Techniquer.
"Hand Development," post free, 7d. Set of 15 photos, 4s.
The Secretary, 33, Orchard Street, W. 1.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.
DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.
ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: 17 guineas net cash, or monthly payments arranged.

Write for Lists, Prices, and Clients' Opinions, and References to
THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.
London Address: 11, Ashlake Road, Streatham, S.W.16.

"AUTOMATIC PIANO PLAYERS."

The owners of British Patents Nos. 12866/09 for "Improvements in Mechanically Operated Pianos," and Nos. 17738/15 for "Improvements in Automatic Piano Player," are desirous of entering into negotiations with one or more firms in Great Britain for the purposes of exploiting the above inventions either by sale of the Patent rights, or by granting licences to Manufacture under Royalty.
Enquiries should be addressed to—
Messrs. ABEL & IMRAY, 30, Southampton Buildings, W.C. 2.

NOW IS THE TIME
to become a good Pianist.

The Summer is just the time to begin. All drudgery is abolished when my System is used, and progress becomes rapid and certain. Advanced players improve without touching a piano, "average" become advanced in a few months, and the beginner soon "plays at sight" with pleasure. Equal success with all grades, for whom there are distinct Courses.

The System is a complete one of Touch and Technique, not one of finger gymnastics only. Command is given over trills, repeated chords, skips, and every technical difficulty, also Sight reading. Harmony is not taught. Pupils constantly express delight at the perfect control of the keyboard they now possess.

Sir FREDERICK BRIDGE, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"
Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C. 1.

THE IDEAL METHOD OF MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,

SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

MEMORY.—MISS LILIAS MACKINNON, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

D.M.S. stands for DIAL (compass) MUSIC SHORTHAND. Composers, arrangers, and students save time and materials by drafting music on common paper. Easily learnt and transcribed. Outlines, 1s. 2d.; Illustrated Supplement, 2s. 2d. Also —3— Shorthand for Harmony, 1s. 2d., post free.
5
1

A. SOUTHEY & Co.,
146, FENCHURCH STREET, LONDON, E.C.3.

PROFESSIONAL NOTICES.

MOUNTFORD SCOTT (TENOR).
Assistant Vicar-Choral, St. Paul's Cathedral.
44, Cranbrook Park, Wood Green, N. 22.

CHARLES T. BATCHELOR (BARITONE).
Oratorio, Recitals, Concerts, Receptions, &c.
10, Roche Road, Norbury, S.W. 16.

OSWALD PEPPERCORN (VOICE SPECIALIST).
Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W.1.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER, MUS. BAC., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

MISS BETTY HADDOW
SOPRANO.
Available for Oratorios, Concerts, Cantatas, &c.
For vacant dates, write, 74, Ollerton Road, New Southgate, N. 11.

MISS LYDIA JOHN
A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

MR. MAURICE VICCARS
BARITONE.
41, Arvon Road, Highbury, N. 5.

WILLIAM COLEMAN
BASS (MANCHESTER).
Oratorio. Ballads. Lessons.
18, Plymouth Avenue, Manchester, S.E.

DR. NORMAN SPRANKLING
Mus. Doc. (Lond.); L.R.A.M.
CORRESPONDENCE COURSES:
(1) A.R.C.M. Paper Work
(2) L.R.A.M. Paper Work.
(3) A.R.C.O. and F.R.C.O. Paper Work.
(4) Mus. Bac. and Mus. Doc. Degrees.
(5) Musical Appreciation.
For terms, lists of successes, &c., address—
48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

MUSICAL APPRECIATION.
A CORRESPONDENCE COURSE FOR TEACHERS
SPECIALLY ARRANGED BY
DR. NORMAN SPRANKLING.
This Course is intended to serve as a guide to Teachers, either in their Class-Work, or in their private teaching.
48, Linden Road, Redland, Bristol.

MUS. BAC. DEGREE
COMPLETE POSTAL PREPARATION.
Latest Successes: 4 FIRST MUS. BAC
4 FINAL MUS. BAC.
2 FINAL MUS. DOC.
THESE STUDENTS PASSED AT FIRST ATTEMPT.
DR. NORMAN SPRANKLING, MUS. DOC. (Lond.),
48, Linden Road, Redland, Bristol.

L. R. A. M. (SEPTEMBER)
SHORT REVISION COURSE IN
(1) RUDIMENTS AND HARMONY.
(2) FORM AND TEACHING.
For terms, &c., address—
DR. NORMAN SPRANKLING,
48, Linden Road, Redland, Bristol.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.
COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.
*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 39 " " "
MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

In response to many requests, MR. BIBBY begs to announce that he has prepared the following *additional* CORRESPONDENCE COURSES:
(1.) The "Mus. Bac." Degree.
(2.) A.R.C.O. and F.R.C.O. Paper Work
(3.) A.T.C.L. and L.T.C.L. Paper Work.
(4.) The Associated Board Examinations in Rudiments, Harmony, and Counterpoint.
(Address as above.)

DR. CROSSLEY.—Singing, Piano, Composition. Special Coach for Degrees, &c. Lessons by Corresp. And at FORSYTH BROS., Manchester. Terms, &c., Radcliffe, Manchester.

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 370 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W.3.

MADAME LARKCOM, F.R.A.M., Professor of Singing, R. A. Music. Private Pupils received at the Wigmore Hall Studios, 32, Wigmore Street, W. 1.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.
DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

L.R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing) 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION F.R.C.O. and A.R.C.O.
RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.

"Tralee," Warwick Road, Cliftonville, Margate.

THE CATHEDRAL CHORISTERS' SCHOOL, SALISBURY.
FOUNDED 1309.
Governors: THE DEAN AND CHAPTER
Organist: W. G. ALCOCK, Esq., M.V.O., Mus. Doc.
The Choir School for the Cathedral Choristers. A few Private Boarders other than Choristers are taken, also day boys.
Preparatory School for the Public Schools.
The School presents Exhibitions to Choristers on leaving for the Public Schools.
There are both Junior and Senior playing-fields, also boating and swimming in the river Avon which passes the School garden.
Next Term begins on September 18th. Vacancies for Probationers for the Cathedral Choir, also for Private Boarders and Day Boys.
Trial of voices shortly.
For full particulars apply—
Rev. A. G. ROBERTSON, M.A., Head-master, 57, The Close, Salisbury.

BASS, TENOR, ALTO, WANTED for All Saints', Devonshire Road, South Lambeth. £12. Walter Attersoll, 21, Thurlestone Road, West Norwood.

ORGANIST AND CHOIRMASTER WANTED at the end of September. Devout Churchman. Must understand voice-production; Choral Eucharist. Silence negative. £50 "Rector," Friern Barnet, London, N. 11.

WANTED, for St. Andrew's Church, Oxford, in October next, an ORGANIST and CHOIRMASTER, chiefly for Sunday services. Mixed choir. Commencing salary, £50. Apply, with testimonials, to "Vicar," 13, Northmoor Road, Oxford.

ORGANIST AND CHOIRMASTER WANTED for Holy Trinity Church, South Wimbledon, S.W 19 Salary to commence, £60 Apply, The Vicar.

CATHEDRAL ASSISTANT-ORGANIST REQUIRES similar POST elsewhere. "W. R. J.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

PROFESSIONAL ORGANIST (recitalist) desires POST as ORGANIST and CHOIRMASTER, in London (S.W. preferred), Must be Church of England. Splendid references. Apply to Mr. A. H. Griffiths (Organist and Choirmaster, St. Paul's Church, Plymouth), 10, Collingwood Villas, Stoke, Devonport.

SOUTH AFRICAN SCHOOL OF MINES AND TECHNOLOGY, JOHANNESBURG.
(UNIVERSITY OF SOUTH AFRICA.)
The Council invites APPLICATIONS for the following APPOINTMENT:
A PROFESSOR for the CHAIR OF MUSIC in the University, who may be required later on to act as Director of a School of Practical Music organized in connection with the University. The appointment to be for three years, at a salary of £850, rising by annual increments of £50 to £950. In the event of the renewal of the appointment after three years, the salary will rise by further increments to a maximum of £1,100. £60 will be allowed for travelling expenses to South Africa, and half salary from date of sailing to arrival in Johannesburg. The duties to commence on date to be arranged. A medical certificate will be required before appointment. Applications in triplicate, stating age, professional qualifications, and experience, should, with copies of three recent testimonials, be sent not later than 14th August to the undersigned.
CHALMERS, GUTHRIE & Co., Limited.
9, Idol Lane, London, E.C. 3.

MUSIC-MASTER REQUIRES POSITION in Public or Private School. Thoroughly experienced in Teaching of Pianoforte, Organ, and Voice-Production. Write, Victor H. Burraston, Coniston, Hayward's Road, Cheltenham.

PIANOFORTE TEACHER REQUIRES POSITION in Girls' School. L.R.A.M. and A.R.C.M. Diplomas. Write, Elsie Wood, "Stanmore," Holly Bank Road, Lindley, Huddersfield.

WANTED.—Qualified MUSIC TEACHER for Girls' English Missionary College in South America. Only English necessary. Good climate. Write to A. W. Bevis, Mount Pleasant, St. Aubins, Jersey.

LITHOGRAPHING, DUPLICATING, COPYING, equal to printing. Send MS. and stamp for estimate. Ibbotson & Co., 25, York Street, Wakefield.

HYMNS, Chants, and Anthems neatly and legibly Duplicated in black ink, from 4*s.* 6*d.* per 100, post paid. Samples 2*d.* stamp. W. H. Ridd, 211, Station Rd., King's Heath, Birmingham.

WANTED immediately, First-Class TUNER. Permanency. Apply, Hime & Addison, 195 & 197, Deansgate, Manchester.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

FOR SALE.—ORGAN, 2 Manuals, 17 stops, Swell pedal, full Pedal compass, 2 compo. pedals. Hand blown. Handsome case. Suit Church, Chapel, &c. Price, £115. Near offer considered for quick sale. "Mellor," 22, Halliday Place, Armley, Leeds.

CLAVICHORD, probably old German, about 1600. Perfect playing condition. £25.
Also Set ORGAN PEDALS, and Duet PIANO STOOL. Cheap, to clear. "F. M. C.," 160, Brecknock Road, Camden Road, N. 19.

PIANO PEDALS FOR SALE, with Stool and Accessories. £10, or nearest offer. "B," 10, Eaton Road, Hove.

OBOE.—Perfect Instrument. £20, quick sale. Bargain. Holland, Fairstowe, Ilkley.

DIGITORIUM, Four-octaves, strong. £5. "C. P." Novello & Co., Ltd., 160, Wardour Street, W. 1.

MUSICAL TIMES, complete for 1918 and 1919, for DISPOSAL: half value. Miss Rothwell, Rockfield, Kells, Co. Meath.

FOR SALE.—Mus. Doc. (Oxon.) HOOD. As new. 5 guineas. Dr. Taylor, 39, Wolverhampton Road, Stafford.

THE FREEHOLD PREMISES, with possession, of an old-established PIANO AND GENERAL MUSIC BUSINESS, to BE SOLD by Auction, on Wednesday, August 11th, the Valuable Goodwill and connection included. Shop and ten rooms, back premises, with garden, &c. County Town. No opposition. Owner retiring. Stock optional. Unless previously sold by private treaty. A. E. Holloway, Auctioneer, Aylesbury.

YOUR MELODIES or LYRICS may be transformed into works of beauty by the addition of musicianly accompaniments or settings. Only really good music will do—not the cheap, flowery type, full of worn-out harmonic "tags."
Send short MS. to me, together with stamped addressed envelope, for FREE specimen accompaniment, arrangement, or setting.
Hugh P. Lambert, 77, Valley Drive, Harrogate.

MSS. Copied and Transposed. Compositions revised—Constructive criticism given. | Choral and Instrumental Arrangements. (Terms moderate.)

BASS VOCALISTS should buy descriptive Song, "The Voice of the Deep" (Oakley). Compass G (or low E flat) to E flat. Price 2*s.* Weekes & Co., 14, Hanover Street, W. 1.

FINE THREE-MANUAL ORGAN AND ELECTRIC BLOWER.

HANDSOME FIGURED PITCH-PINE CASE.

14-ft. wide, 12-ft. 6-in. deep, 18-ft. high. 9 Stops Swell, 9 Great, 7 Choir, 4 Pedal.

Apply Temple, 200, Phythian Street, Liverpool

SET of ORGAN PEDALS. New. Straight. Standard size. Full compass. Fit any piano. £10, or nearest offer. 35, Gauden Road, Clapham, S.W. 4.

EDWYN A. CLARE'S
VERY POPULAR HARVEST ANTHEMS.

*All Thy works shall praise Thee	5th	1,000	4d.
*The blessings of Peace	5th	1,000	4d.
The above are two very attractive Anthems.			
*Thou Crownest the Year	28th	1,000	4d.
*Sing unto God with Thanksgiving	32nd	1,000	6d.
*How great is His Goodness	23rd	1,000	4d.
*The Fruit of Thy Works	21st	1,000	6d.
*He gives us Fruitful Seasons	11th	1,000	6d.
*The Eyes of all Wait upon Thee	66th	1,000	4d.
Sung at a Festival of 1,500 at Newcastle-on-Tyne.			
Fear not, O Land	10th	1,000	4d.
*Sing Praises to His Name	15th	1,000	4d.
O Lord, how manifold are Thy Works	9th	1,000	6d.
Praise the Lord, O Jerusalem	45th	1,000	4d.
Sung at Choral Festivals, Wem and Downpatrick Cathedral.			
Favourite Magnificat and Nunc Dimittis in D ...	28th	1,000	6d.
Full of flowing melody and effect. Sung at a Choir Festival.			

Those marked * may also be had in *Tonic Sol-fa.*

London: Novello and Company, Ltd., 160, Wardour Street, W. 1.
New York: The H. W. Gray Co., Sole Agents for the U.S.A.

Nearly Seven Million Copies of Caleb Simper's Compositions Sold.

CALEB SIMPER'S
NEW HARVEST ANTHEMS, &c.

Very effective and interesting. Not difficult.

Be thankful unto Him. (Just Published)	5d.
A Bounteous Harvest	4d.
Let every thing praise the Lord	4d.

New No. XI. Voluntary Book. Post free 2s. 2d. Contains Seventeen pieces on Two Staves. Very Useful.
Specimen of the three Anthems for 6d. (O.N. or Sol-fa).
Caleb Simper, Church Music Composer, Barnstaple.

CHANT (WITH MAGNIFICAT), AND VESPER HYMN ("Jesu, we thank Thee").
Composed by G. F. SEARLE
for this year's Plymouth Competitive Musical Festival, and awarded Bronze Medal.
Price Twopence.
London: Novello and Company, Limited.

Sacred Songs by Joseph Adams.

"DIVINE LOVE."
"THE GENTLE SHEPHERD."
"LEAD, KINDLY LIGHT."
"THE LORD IS MY SHEPHERD."
"THE NAZARENE."
"THE PROMISE OF PEACE."
"SUN OF MY SOUL."
"JESU, LOVER OF MY SOUL" (A. C. Brookes).
Price, Two Shillings net.
From all Music-Sellers, or direct from the Publisher—JOSEPH ADAMS, 15, Cannon Passage, Birmingham.

Just Published.

FOUR
SHAKESPEARE SONGS

1. Hark! Hark! the Lark.
2. Who is Sylvia.
3. Take, O take those lips away.
4. Orpheus with his lute.

composed by
REGINALD STEGGALL.
Op. 28.

Price, Two Shillings and Sixpence.

London: Novello and Company, Limited.

NOVELLO'S SONGS.

A. HERBERT BREWER—
When all the world is young.
In D (Compass, D to E) and F.
Price 2s.

S. COLERIDGE-TAYLOR—
Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—
The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—
Life's Highway.
In E flat (Compass, B flat to F).
Price 2s.

ERNEST FARRAR—
Brittany.
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

PERCY FLETCHER—
Hark! Hark! my Soul.
In C (Compass, A to C) and E flat.
Price 2s.

EDWARD GERMAN—
Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.
It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. McNAUGHT—
The Piper.
In D (Compass, D to D) E flat, and F.
Price 2s.

W. G. ROSS—
A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J. WALKER—
My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.
The Summertime of Love.
In B flat (Compass, B flat to E flat), C, and D.
Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S MUSIC FOR MILITARY BAND

Arranged by DAN GODFREY, GEORGE MILLER, Mus. Bac., and Others.

	s.	d.
BENDALL, WILFRED.—Pas Seul	5	0
BREWER, A. HERBERT.—Auf Wiedersehen	5	0
COLERIDGE-TAYLOR, S.—Four Characteristic Waltzes	15	0
—— "Onaway, awake Beloved" (Euphonium Solo)	5	0
COWEN, F. H.—Four English Dances (in the Olden Style)	15	0
—— Coronation March	10	6
—— Minuet d'Amour (from "Suite of Old English Dances," Second Set)	5	0
CRESER, WILLIAM.—Wedding March	3	6
ELGAR, EDWARD.—Chanson de Matin	3	6
—— Chanson de Nuit	3	6
—— Imperial March	9	0
—— Mazurka	5	0
—— Sérénade Mauresque	5	0
—— Contrasts (The Gavotte, A.D. 1700 and 1900)	5	0
—— Meditation ("Light of Life")	5	0
—— Follow the Colours ("Marching Song")	3	6
—— Pleading	3	6
—— Wand of Youth (Second Suite)	15	0
ELVEY, G. J.—Festal March	5	0
FANING, EATON.—"The Queen's Song"	7	6
—— Song of the Vikings	5	0
FLETCHER, PERCY E.—The Toy Soldiers' March	7	6
—— Valse Lyrique ("The Smile of Spring")	5	0
FORD, ERNEST.—Grand Valse ("Faust" Ballet)	10	6
—— Scène Bacchanale ("Faust" Ballet)	15	0
GERMAN, EDWARD.—Bourrée and Gigue ("Much Ado about Nothing")	12	0
—— Coronation March ("Henry VIII.")	7	6
—— Gipsy Suite (Four Characteristic Dances)	15	0
—— Harvest Dance (from "The Seasons")	10	0
—— Masque (Three Dances from "As you like it" Music)	15	0
—— Overture to "Richard III."	12	0
—— Three Dances ("Henry VIII.")	15	0
—— Welsh Rhapsody	15	0
GLINKA.—Polonaise ("Life of the Czar")	12	0
GOUNOD.—Judex ("Mors et Vita")	3	0
—— Ditto. (For Brass Band)	2	0
—— "Mors et Vita" (Selection)	15	0
—— Marche Solennelle	7	6
—— Six Sacred Pieces	10	6
—— "The Redemption" (Selection)	15	0
HAYNES, BATTISON.—Westwood Gavotte	5	0
HERVEY, ARTHUR.—"On the March"	9	0
HIGGS, H. M.—"Our Queen" (Quick March)	5	0
HOFMANN, H.—"Kirmess" (Rustic Pictures). Book I.	15	0
—— "Kirmess" (Rustic Pictures). Book II.	15	0
LEMARE, EDWIN H.—Andantino in D flat	3	6
LLOYD, H. C.—An Eton Memorial March	7	6
MACKENZIE, A. C.—"Benedictus" ("Six Pieces for Violin")	5	0
—— Ballet Music ("Colomba")	15	0
—— Courante ("Ravenswood")	12	0
—— Funeral March ("The Story of Sayid")	3	0
—— La Savannah	7	6
—— "The Empire Flag"	5	0
MACPHERSON, STEWART.—Orchestral Ballad	15	0
MILLER, GEORGE.—Solemn March	3	6
MOLIQUE.—March ("Abraham")	7	6
MORLEY, CH.—Emperor Gavotte ("Cornflower")	2	6
OUSELEY.—March ("St. Polycarp")	7	6
POPULAR PART-SONGS	7	6
RAMEAU.—Gavotte	4	6
ROECKEL, J. L.—Graceful Dance	7	6
SIX HYMN TUNES (composed for Commemorations of Queen Victoria's Long Reign)	4	6
SMART, HENRY.—Festive March in D	7	6
SPINDLER, FRITZ.—"Husarenritt"	7	6
SPOHR.—"Calvary" (Selection)	7	6
SULLIVAN, A.—"In Memoriam" Overture	10	0
—— Onward, Christian Soldiers	2	6
—— Ditto. For Brass Band	2	6
THREE SACRED PIECES, viz.:—	7	6
"Blessed be the God and Father" S. S. WESLEY		
"O Gladsome Light" ("Golden Legend") A. S. SULLIVAN		
March ("Occasional Oratorio") HANDEL		
TSCHAÏKOWSKY.—Marche Militaire	15	0
WAREING, H. W.—Summergold Gavotte	7	6
WENDT, TH.—Air de Ballet with Intermezzo	7	6
WEST, JOHN E.—Maypole Dance	7	6
—— Commemoration March	9	0
ZIMMERMANN, AGNES.—March	7	6
SIX CLASSICAL PIECES for SMALL Military Band	3	0
THE MILITARY CHURCH PARADE SERVICE BOOK	1	0

LONDON: NOVELLO AND COMPANY, LIMITED.

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.

Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

Director of Studies: C. W. PEARCE, MUS. D.

Director of Examinations: E. F. HORNER, MUS. D.

September 20th—Michaelmas Term begins.

September 22nd.—Inaugural Address by Mr. JOHN DRINKWATER, M.A., F.R.S.L. Subject: "The Meaning of the Artist's Life."

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of Subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

A Special Course of Training for Music Teachers has been instituted to meet the requirements of the Teachers' Registration Council, and has been approved by the Council.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned. C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

JUST PUBLISHED.

EDWARD MACDOWELL.

FROM THE XVIIIth CENTURY

(TRANSCRIPTIONS FOR PIANO OF HARPSICHORD AND CLAVICHORD PIECES).

1. COURANTE ... ... Jean Philippe Rameau
2. SARABANDE ... ... Jean Philippe Rameau
3. TEMPO DI MINUETTO ... G. B. Grazioli
4. LE BAVOLET FLOTTANT François Couperin
5. GIGUE ... ... J. Mattheson
6. SARABANDE ... ... Jean Baptiste Loeilly

Nos. 1 to 5, 2s. net, each. No. 6, 1s. 6d. net.

These are of medium difficulty, and well varied. MACDOWELL was careful to preserve their original flavour in adapting them to the technique of the Pianoforte; and they will be found admirably suited either for recital or for teaching purposes.

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET, LONDON, W. 1.

BROADWOOD PIANOS

BOSWORTH & CO., LIMITED.

NEW ALBUMS FOR TEACHERS.

	s.	d.
M. E. MARSHALL—		
BOYS AND GIRLS COME IN TO PLAY ... Nineteen Short Pieces—Easy and Instructive. Selected for the Syllabus London College of Music.	2	0
E. SACHS—		
OLD FRENCH DANCES	2	6
OLD ENGLISH DANCES	2	6
ERIC FOGG—		
FOUR PIECES FOR PIANO DUET ...	2	6
SEVEN PIECES FOR PIANO SOLO ...	2	6
PHANTASY FOR 'CELLO AND PIANO ...	5	0
E. GRUNDY—		
MIDSUMMER EVE	1	6
J. SMITH—		
CHILDREN'S PICNIC	1	6
O. BERINGER—		
A SUMMER HOLIDAY	2	6

At any Music Sellers.

BOSWORTH & CO., LTD.,
8, HEDDON STREET, REGENT STREET, LONDON, W. 1.

Publishers of the Five Great Piano Methods: 'BERINGER'S TUTOR,' 'WARD'S PROGRESSIVE TUTOR,' 'HEMY'S TUTOR,' 'WICKINS' RAPID TUTOR,' 'GRAHAM P. MOORE'S FIRST PRINCIPLES.'
Publishers of 'SEVCIK'S VIOLIN METHOD.' 'BERINGER'S DAILY TECHNICAL STUDIES,' 'MACFARREN'S THE CHILD'S FIRST MUSIC LESSONS,' 'SEPPING'S TINY TUNES METHOD,' ETC.

This adaptation has been made by Sir Edward Elgar, O.M., at the request of the LEAGUE OF ARTS, to whom it is dedicated. It is specially intended for the performance at the Dedication of the Cenotaph and similar ceremonies throughout the country.

WITH PROUD THANKSGIVING

CHORUS

BY

LAURENCE BINYON

AND

EDWARD ELGAR

Arranged from "For the Fallen" for S.A.T.B., with accompaniment for Military or Brass Band, or Organ or Pianoforte.

PRICE SIXPENCE.
Tonic Sol-fa, 4*d*.

London. NOVELLO AND COMPANY, LIMITED.

The Musical Times

AND SINGING-CLASS CIRCULAR

AUGUST 1 1920

ADVANCE IN PRICES

We have to announce a modification of the notice which appeared on page 441 of the July MUSICAL TIMES.

The prices of all books and music will be double that charged before the war, with the following exceptions:

1. All publications originally priced at below 1*s*.
2. All publications originally priced at above 12*s*.
3. All Sheet Music.

The prices of all publications not now advanced remain as they were on June 30, 1920.

The price of THE MUSICAL TIMES will be Sixpence. The annual subscription (including postage) will be Seven shillings and Sixpence.

The price of THE SCHOOL MUSIC REVIEW will be Threepence, and the annual subscription (including postage) Four shillings.

MUSICAL NOTATION

BY EDWARD ELGAR*

'The press has in general a bad effect on the complection of one's works.' Here Gray (1762) expresses an opinion which, however correct it may be as to literature, is certainly untrue as to the printing of music.

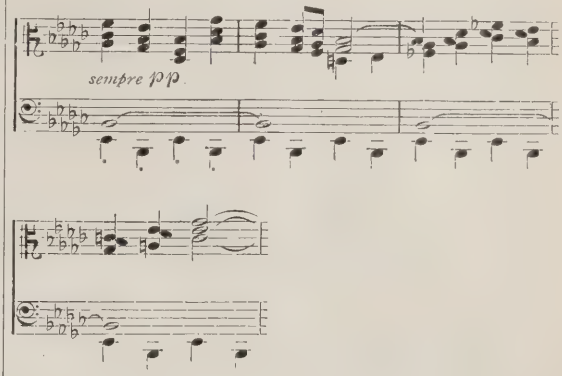
A sense of gratitude to the author of 'System in Musical Notation,' for materially improving the 'complection' of some efforts of my own, leads me to offer some discursive paragraphs by way of preface.

Thanks are also given to the other editors and readers of the great publishing firm with which I have had such long and pleasant relations. I cannot say that I have ever submitted a work to these gentlemen in the exact terms of Swift—Swift very young, it must be said:—'. . . Before its seeing the world, I submit it wholly to the correction of your pens. I entreat, therefore, one of you would descend so far as to write two or three lines to me of your pleasure upon it.' Neither have I gone, with Roger North, so far in the opposite direction as this:—'They keep hirelings in garrets, at hard meat, to write and correct by the great.' Rather have I found them 'knowing and conversable men, with whom, for the sake of knowledge, the greatest wits were pleased to converse.'

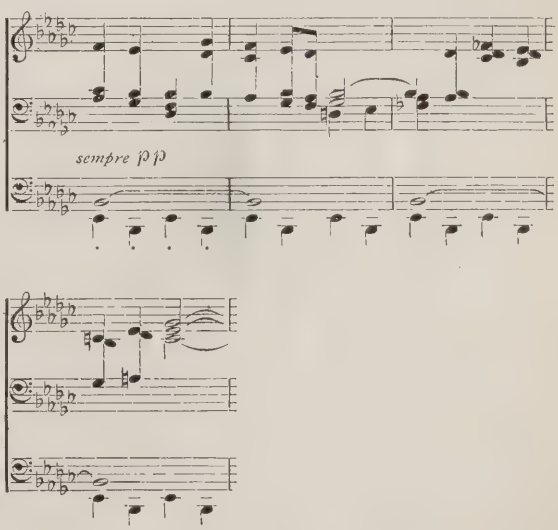
* This article is the preface to a forthcoming book by H. ELLIOTT BUTTON on 'System in Musical Notation.' [Novello.]

At first sight a Primer which advocates clearness in the presentment of music and gives rules for the attainment of lucidity would appear to be unnecessary; but there is room for it. Attempts to make music look more interesting and, perhaps, astonishing, are by no means infrequent; a composition which first saw the light in the modest key of G minor, has been, with a few strokes of the pen, converted into a terrifying spectacle in G sharp minor; time-signatures are occasionally maltreated for the same purpose, and pages of quite seemly and pleasant music are made remarkably ugly by the unnecessary use of three or four staves, in the interests of those pianists who by intellectual right have succeeded to the position held in the 18th century by amateurs of the German flute.

The disappearance of the C clef from pianoforte music is to be regretted. The 'complection' of this example from Debussy:

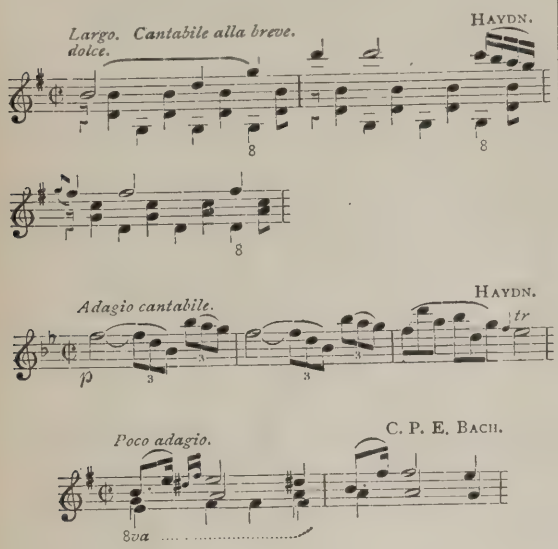


is surely more pleasing, and the music more easily read, than in the original 'laying out':

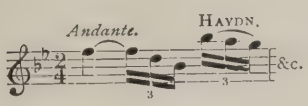


Mr. Button's rule, which adopts the crotchet exclusively as the 'most convenient pulse-unit,' scarcely needs endorsement. It cannot be claimed that the use of long notes for quick movements, and of quick notes for slow movements, has any

logical basis; the imagined gain in breadth or lightness rests on association only. In the advent of modern music, composers wavered between this system:



and this:



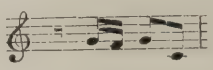
Mozart occasionally used the former method, but never in his greatest instrumental works; it seems to have died out about half-way through Haydn's career, and the practice of writing *Andantes* and *Allegrettos*, and calling them *Adagios*, ceased.

The real *Andantes* of Brahms must not be confused with the nondescript *tempi* exhibited above; in Op. 25, Op. 51 No. 2, Op. 60, Op. 67, and in some other works he has adopted the crotchet unit, but the *Adagio* of the String Quintet (Op. 111) is in 2-4, and may be compared with that of the Clarinet Quintet (Op. 115), which is in 3-4.

The 'manner' of a movement can sometimes be suggested by the time-signature, but not always. For a general working standard we need not look earlier or later than Bach, in whose 'Forty-eight' the exceptions to 'Button's Law' appear to be few. The work was written to exhibit all keys, and, apparently, all time-signatures; some of the latter are indefensible. Compare Preludes Nos. 6 and 15 (Book I.): the 24-16 of the latter is fanciful; the marking should be 4-4, as in the first-named. Fugue No. 13 (Book II.) should also be 4-4; the whole movement falls naturally into this measure, and several repetitions of accidentals are avoided—always an advantage. Other obvious exceptions need not be tabulated here, and nothing Mr. Button or anyone else can say will uproot my affection for the *Alla cappella* of Fugue No. 4 (Book I.) and the *Alla breve* of Fugue No. 9 (Book II.).

The mystery of 'stemming' is disclosed in the Primer. Of 'grouping,' Fugue No. 1 (Book II.) offers a simple example. In Bach's original MS. the theme is grouped throughout, thus:

This is the easiest way to write it, as the quaver sign is made with one stroke; but editors agree in printing it thus:



which is less tiring for the eye.

The difficulty of 'ranging' in rapidly-written MS. can be overcome by practice only. The full score of 'Tannhäuser,' printed direct from Wagner's own marvellous manuscript, lies before me. This extraordinary monument of industry, extending to four hundred and fifty large folio pages, was undertaken in the winter of 1844-45, when there was no probability of the opera being printed in the ordinary way.* Written in characters large enough to be easily read by conductors in theatres (this copy has been much used in Germany), the score presents an almost perfect example of 'ranging,' and the last bar is as firm and clear as the first. No feat of penmanship equal to this exists within my knowledge.

Accurate 'ranging' is imperative in complicated full-scores, and if the MS. is not correctly spaced by the composer a vast amount of thought and labour is laid, quite unfairly, on the 'reader.' Score-engraving is fine work; beautiful examples are now produced in England, and these compare most favourably with anything printed elsewhere. For a long time another country produced practically the entire output of scores, and as the opinion is held that the engraving of very small notes cannot be good for the eyes, it has been amiably suggested that the work might well remain where it flourished before the war;† however, as any damage to British eyesight seems problematical, it is to be hoped that the art of engraving full scores has found a permanent and not unremunerative home in England.

Care having been taken to follow Mr. Button's prescriptions, the ordeal of proof-reading may be approached with an easy conscience and a hope that any 'escapes' may be the fault of the printer.

But beware of throwing blame where it is undeserved—printers can retaliate in good and sufficient prose; witness the retort of William Jaggard,‡ who is decently angry with Ralph Brooke

* 'By dint of great energy, and by getting up very early, even in winter, I succeeded in completing my score of "Tannhäuser." . . . . I made things particularly difficult for myself by using the specially-prepared paper which the printing process renders necessary. . . . . I had each page transferred to the stone immediately, and a hundred copies printed from each, hoping to make use of these proofs for the rapid circulation of my works.'—('My Life.' R. Wagner. English Edition.)

† A sentiment presumably inspired by the same philanthropy which allowed Holland to hold the monopoly of feather golf-balls unchallenged. Pressing in the fillings by means of a chest-board was a laborious affair, and was believed to induce some interesting varieties of thoracic diseases.

‡ Printer of some Shakespeare Quartos and the First Folio.

(York Herald) for imputing his own errors, which were many and weighty, to the printer:

> I ascribe no such infallibility to the Presse, as Master *Yorke* doth to his Pen, yet I am confident that these Errors, or the most part of them, looke so like the Author, as no man of judgement will father them vppon the Printer, inasmuch as they rather savour of Ignorance than Neglect.

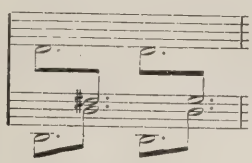
For proof-reading I recommend the contemplative mood, and quote, *viâ* Longfellow:

> Here . . . where we have no public garden and no Tivoli . . . in fine, nothing which, after a man's daily task is finished, can divert and refresh him, without his knowing or caring how,—I consider the sight of a proof-sheet quite as delightful as a walk in the Prater of Vienna. I fill my pipe very quietly, take out my inkstand and pens, seat myself in the corner of my sofa, read, correct, and now for the first time really set about thinking what I have written.

A pleasant picture, but a heavy bill for corrections and alterations would lead the author another time to 'really set about thinking' what he had written before the MS. was sent to the publisher.

Beethoven's method was, as we should expect, more vigorous: through the kindness of a friend* I have been able to examine the proof of the B flat Trio, corrected by Beethoven himself.

The passage beginning thus:



gave much trouble. Beethoven dug his pencil into the paper somewhat to this effect: '*N.B.—Although the copyist has abbreviated this, it will be better to engrave it thus.—Beethoven.*'

The engraver humbly returned the proof with a remark which almost approaches a plea: '*If this must be done it would have to be a new plate.*'

To this Beethoven has rejoined:

SO *just so throughout*,'

followed by a fierce and almost undecipherable scrawl which rather shouts than says '*the ASS*'—*i.e.*, the copyist—'*ought to be . . . .*' Here, if nowhere else, the lowest musical spirit has been allowed to share, without any false humility, the mood of the giant.

Beethoven's last word is illegible, but this need not oppress us in the least; the accidental omission has all the horrific force of the calculated ellipses in 'Melmoth the Wanderer.'

It is worth adding that the pianoforte part is printed separately in the fashion of the time, not in score; on the cover Beethoven has written, 'Count the bars in each part correctly.'

Humility—associated with engravers as we have seen—seems to have deserted one of the craft in Paris, 1761: 'Sonata 1ª, en sinfonie, *Gravé par le Sr. HUE*,' heads the music in Schobert's Op. 9. The composer is not mentioned except in the dedication and on the outside title, where, however, the engraver again names himself.

I turn to Lafcadio Hearn for what he never fails to give—the human touch:

> . . . . I am now face to face with what I recognize as one of the most awful situations in life, the criticism of the proof-reader. I don't mean the commonplace proof-reader, who is a mere printer; but the terrible scholar who supervises proofs for a leading class of publishers, ... who knows all rules of grammar, all laws of form, all the weaknesses of writers,—and whose frightful suggestions are often simply crushing! What you have spent a month in making a beauty-blossom of style, may suddenly fade into worthless dust at one touch of his terrific pencil, making the simple hook-mark '?' I can imagine I hear a voice asking: 'Do you desire to make a fool of yourself by having this line in print?' And then the after-thoughts, the premature hurrying away of proofs, the frantic rush to the telegraph-office to have them returned or corrected, the humble letters of apology for trouble given, the yells of anguish in bed at night when I think to myself, 'Oh! what a d—d ass I have been!' I have been now three times in front of this awful man, and like the angels he is without wrath and wholly without pity.

These rambling remarks must now end.

Long years of experience have not dulled the feeling that the shaping of a new work is like the coming of a child, and something akin to awe attends its birth. Printing, and all that belongs to it, has had a fascination for me since I was first permitted to pull a lever in Leicester's office in Worcester fifty years ago; with the same thrill I touched a similar machine in the Musée Plantin in Antwerp a month back. Some artists affect to despise a knowledge of the means, mechanical or otherwise, by which their ideas become realised; give me those who know the depths as well as the heights—those who can look 'unappalled upon the spears of kings, and undisdaining, upon the reeds of the river.'

December, 1919.

* Mr. Edward Speyer, who kindly assisted me in deciphering and translating Beethoven's crabbed handwriting.

THE ORGAN WORKS OF BACH

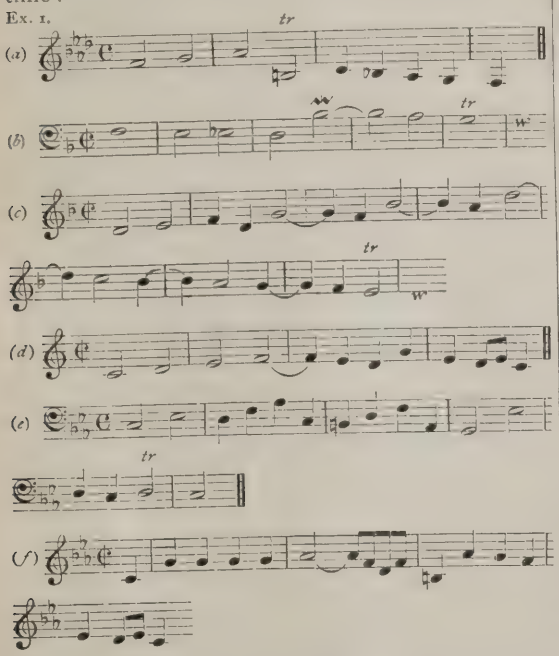
(Continued from July number, page 453)

By Harvey Grace

II.—The Weimar Period *(continued)*

Although it is natural and convenient to speak of 'the Weimar period,' even a casual survey of the organ music Bach wrote during those nine years shows that there were really *two* Weimar periods. To the first belong the pieces written in the Northern manner, works becoming more brilliant as Bach's organ technique developed, until the bravura side is at times unduly prominent. Towards the end of his stay at Weimar we find him adopting a severer style. The fugue subjects are shorter, slow of gait, and suggestive of mental rather than physical energy. The movements evolved from them have much of the architectonic structure and impersonal feeling that were to find their full exemplification in the great B minor, C major, and E flat fugues. We shall best realise this change of style by a glance at the subjects of half a dozen fugues written at this time:

Ex. 1.

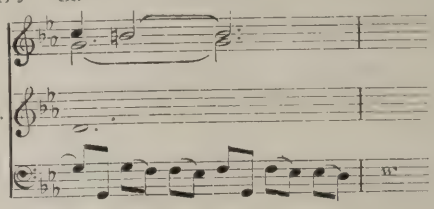


We have here the very antithesis of the Northern type of subject, with its zigzag and repeated-note conventions, and its activity that too frequently ran to mere fussiness.

This sudden throwing over of early models was no doubt due largely to the influence of the more severe of the Italian church and organ composers. The Canzona and the Alla Breve showed Bach closely copying their style. In the fugues on the first five of these subjects we see the new idiom assimilated so thoroughly as to mark a new stage in his development. The sixth subject shows a lingering trace of the North, but its energy and compactness suggest the Bach who was nearing his prime. We will begin our survey of these works with a glance at this fugue and the Fantasia which serves as its prelude (iii., 76).

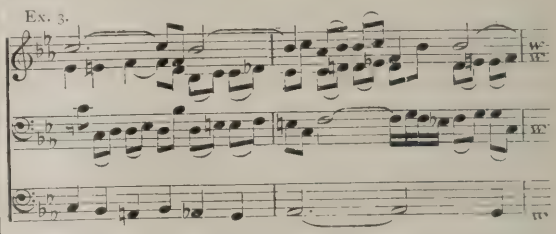
The Fantasia has none of the characteristics we associate with the title. It begins with imitative treatment of a simple theme over a tonic pedal. The delivery of the subject in the bass brings us to a half close out of which grows a second theme strongly suggestive of strings:

Ex. 2.



This having been worked, the opening subject reappears, now in the dominant, the second theme stealing in ten bars later, and giving us the most beautiful part of the movement. Its treatment by inversion is singularly graceful and natural:

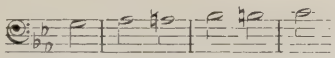
Ex. 3.



In the whole of Bach's works there are few, if any, more expressive movements than this. Its texture and intimate character are so suggestive of chamber music that we may imagine it to have been written after a specially engrossing bout of string-playing with the Duke's band. Organists are inclined to neglect it in favour of its fugue, because it is too subdued for recital purposes, too long for an in-voluntary, and too quiet for a postlude. But need all postludes be loud and cheerful? If we regard the out-voluntary as an instrumental carrying on of the spirit of the preceding service, there must be many occasions on which such a nobly elegiac piece as this is exactly in keeping. We ought to use this type of music far more than we do; even though churchwardens and sidesmen rage furiously together, and the people imagine we are unable to play 'bright' things. Note that in playing the fantasia without the fugue we should end at the full close two bars before the double-bar, making a pause over both the F and E of the alto. The two bars that follow are merely a link between the two movements, and have no meaning unless both are played.

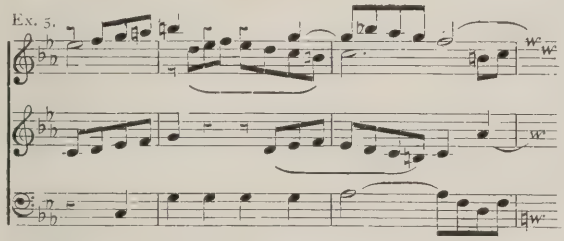
The fugue is a remarkably energetic specimen. The quaver movement is maintained from the fourth bar to the cadence, yet there is no impression of motion for its own sake. Structurally, it gives us something new in its long middle section and in the *da capo* Coda. At first sight the middle section appears to have no connection with the rest of the work. We think of it as a treatment of a new subject:

Ex. 4.



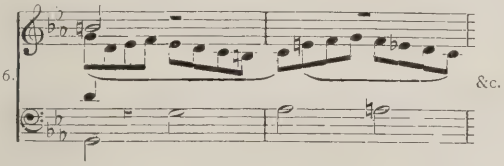
These five notes play so prominent a part for forty bars that we are apt to overlook the fact that they make their first appearance in the humble capacity of counter-theme. Bach probably began this section with the intention of writing an ordinary episode, choosing for development, according to custom, a fragment of matter previously used. The fragment appears first in bars 24-27, and again as the inner parts of a passage seven bars before the end of the first section:

Ex. 5.



It reappears in the treble three bars later, and so is fresh in our minds when the episode leads off with it:

Ex. 6.



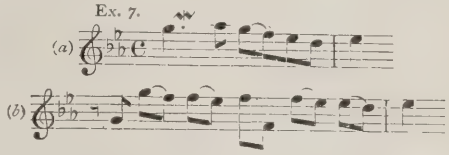
But it worked so well, and the unpretentious counter-theme proved so fruitful in the way of modulation, that Bach went on and on until the episode became a movement of nearly fifty bars, with excursions so far afield as B flat minor and E flat minor. He then made a half-close on the dominant of the original key, repeated bars 4-18 of the opening section (adding a pedal part to the first six and slightly changing the last four), brought the subject in once more, and ended with a couple of bars of cadence. This *da capo* treatment is rarely used in fugal construction because mere repetition is foreign to the idea of the form. It succeeds here, as it does in the 'Wedge' fugue, because the repetition is preceded by a long and well-contrasted section, and so comes on with much of the freshness of new material.

Griepenkerl tells us that the only copy of this fine work was in a manuscript book of Bach's pupil Krebs, and that but for the intervention of a later organist named Reichardt (let his name be remembered therefor) would have been sold to a shopkeeper as waste paper. The fact leads to melancholy speculation as to the manuscripts that were less lucky. At the foot the copyist has written: '*Soli Deo Gloria*, den 10 Januarii, 1751,' a date only a few months after Bach's death.

The Fantasia spoken of above has a five-part companion in the same key (iii., 57). It is said to have been originally attached to the fugue on the subject quoted above (Ex. 1 (*e*)). Probably Bach felt that a somewhat severe five-part fugue needed a freer companion than a closely imitative Fantasia, also in five parts. He wrote its present splendid prelude a good many years later.

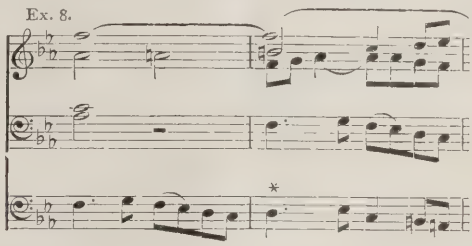
The two Fantasias are remarkably alike in mood. There is even a likeness in material, the subject of the five-part work having much in common with the second theme of its fellow:

Ex. 7.



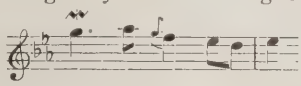
Both begin with an exposition over a tonic pedal, and both call for quiet expressive treatment, with a working up to a climax at the end—though the four-part work may well be played softly throughout. The five-part Fantasia is the more severe, having no second subject, and sticking so closely to its one brief theme that it almost suggests an *ostinato*. In bar 56 the bass and tenor should surely move in thirds. The subject nowhere else appears as in the pedal part:

Ex. 8.



Probably the mistake arose through the theme having been originally written throughout thus:

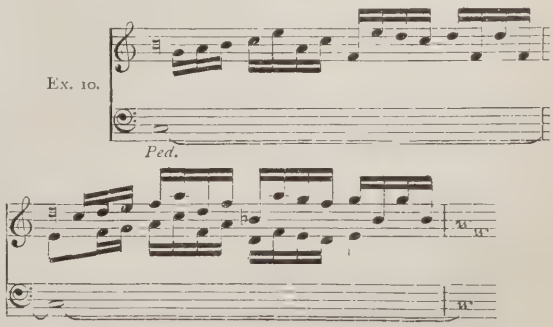
Ex. 9.



—a form still perpetuated in some editions, with confusing results in the more complex passages. We may safely surmise that the D, being a small note, was inadvertently omitted. The polyphony in this Fantasia, like that of its four-part companion, is of great beauty and interest.

In the Prelude and Fugue in C major (III., 70) we have two movements notable for compactness and spontaneity. The Prelude appears to have originally begun straight away with the subject, thus:

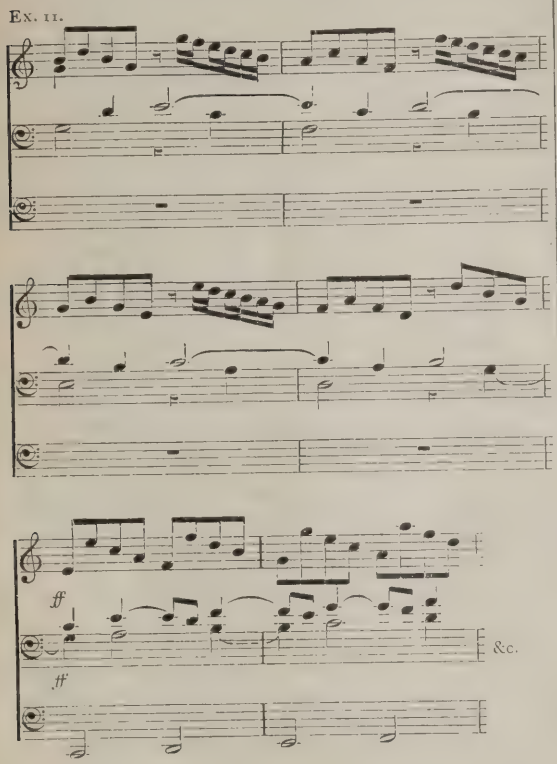
Ex. 10.



and ended rather abruptly one bar after the semiquaver pedal solo. The very effective three bars of introduction and close were evidently added by Bach during one of the polishing processes to which most of his works were subjected towards the end of his life.

The subject of the fugue (Ex. 1, *d*) is simplicity itself, but from this modest text is evolved one of the freshest and most delightful of all the shorter fugues of Bach. There is not a bar that does not contribute to the discussion something worth while. As is fitting, the finest stroke comes at the close. We are made to prick up our ears by a new feature in the little flash of semiquavers, and, our attention having been gained, the subject comes rolling up in the bass:

Ex. 11.

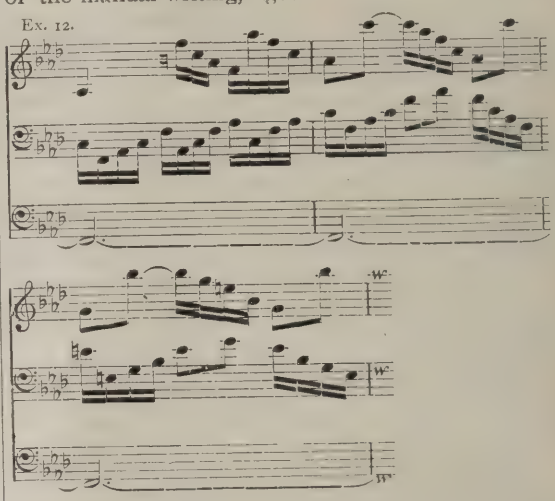


followed by a treble entry which barely reaches its final note before the whole is clinched by an uncompromisingly bold cadence.

A fine and weighty pair of works are the Prelude and Fugue in F minor (VI., 21). The Prelude, like the two Fantasias in C minor and the Prelude in C major, is a good example of Bach's rapidly-growing ability to write highly concentrated non-fugal pieces of moderate length. We have only to look at his early preludes and at those of his predecessors in order to realise the importance of this advance. The pioneers in organ composition were able to be coherent when writing fugues, passacaglias, and choral preludes, because they had a text which more or less kept them to the point. When they wrote free preludes and fantasias they were inclined to over-indulgence in showy passage-work and conventional sequences. Of real invention and musical thought there was little, and even that was too often thrust into the background by the superficial element. Such a work as this F minor Prelude shows us Bach well on his way to such tremendous movements as the F major Toccata, and the B minor, E minor, C minor, and C major Preludes.

Like so many of his organ works, it lends itself to more than one interpretation. It may be made brilliant, or impressive, or thoughtful. Perhaps the rolling pedal part of a good deal of it points to breadth as being the effect at which to aim. There is a fine sense of spaciousness about most of the manual writing, *e.g.*:

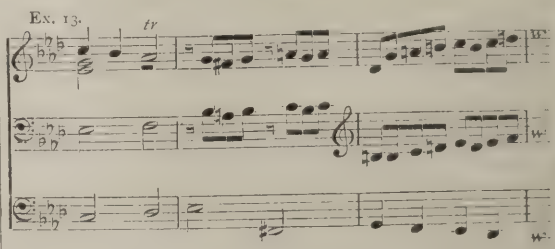
Ex. 12.



one of several passages in which Bach shows how much may be done in the laying out of the simplest of progressions. But mere ornamentation for its own sake is eschewed until the close, where three bars of cadenza follow the crashing discord and rest with dramatic effect. This fine movement deserves far more frequent hearing than it gets. It is equally good as a voluntary and recital piece.

The fugue is not an entire success. The exposition is very impressive, with a kind of sombre dignity all its own. It falls away afterwards, not only in the episodes, but in some of the treatments of the subject, *e.g.*:

Ex. 13.



and even more at the left-hand entry a few bars later. The closing eighteen bars are splendidly sonorous. In spite of its inequalities, this fugue gets hold of one in a curious way. Its best parts are so fine that they atone for the weaknesses, and leave a balance on the right side.

(To be continued.)

THE ARTISTIC VALUES IN OPERA

By Arthur L. Salmon

Careless thinkers may sometimes suppose that the union of several things great in themselves must result in something still greater. But the deduction is not a safe one; union does not always mean a strengthening. This may be asserted definitely in regard to the arts of music, poetry, painting; each at its highest is so strong that it needs no assistance from either of the others, and such assistance may become actually a disadvantage. Poetry at its best needs no music save its own; music at its best needs no articulate word; painting and the plastic arts are complete in themselves. One may almost say that it is a necessity for an art at its purest to be free from all external interference. There are undoubtedly secondary levels on which the arts may meet and form a sisterhood; there is the great bond of union between them that they spring mainly from the same emotions, and are only differing mediums of expression. But on their own peculiar ground, in their proper spheres, they can brook no intermeddling; they claim undivided attention. Each in her own time and place is a monopolist. They will admit preferences, but will hardly submit to comparison; and they really meet more intimately when each is fulfilling her own function, than when they are forcibly wedded in a limiting conjunction. For these reasons it may be affirmed that opera, that alluring hybrid of mediæval growth and primitive ancestry, does not reach such heights as either of her elements, taken separately, can attain. Music, poetry, painting, each in its own isolated purity, is greater than their combination.

The attraction of opera is its variety of appeal: the fact that it excites several sensuous and mental perceptions at once. We will admit that this is its strength and the source of its popularity. Its weakness lies in the fact that no two arts can be adequately appreciated at the same moment; the distraction from one to the other may be delightful in itself, but must induce a lack of the entire single-hearted absorption which each may rightly claim. The best operas are often best in spite of, or rather because of, their imperfection. They are not best because they have succeeded in attaining the unattainable—in presenting simultaneously great music, great acting, great scenic production; but they are best because the music is so good that we ignore the deficiencies of the verse, of the acting, or of the scene. In such a combination it is inevitable that some of the elements should be secondary; and in opera the predominant partner is obviously the music; the others are mere accessories. Therefore the mating, the union, is not a pure one; it has not succeeded in producing a unity. It is simply music with accompaniments; and those accompaniments must be a source of distraction unless they are ignored. Many opera-lovers contrive to ignore them; they care nothing for the acting (usually with good reason), and they try not to allow their eyes to distract their listening. But the majority of frequenters are on a lower level; sometimes they listen to the music, sometimes they are diverted by the scene; at no time do they touch the high places where art abides in its sanctuary. Opera has given these something that they may legitimately demand; but that something is not music at its best nor acting at its best. It is a composite product whose lawfulness we need not deny, but whose artistic rank we must class as secondary.

What opera has accomplished has been done by the unequal yoking not exactly of contraries nor even of incompatibles, but of elements that can never attain their highest in conjunction. Music has assumed the control of words, action, and scene: the words are slighted, the action degraded, the scene becomes a mechanical artifice. The result is a composite very dear to many, but which many of its lovers value for its music alone. It gives us what we may call dramatic music rather than lyric. The true lyric springs from emotion, passion, joy, sorrow, but not from action. Action induces a cry, not a song. It would not be fair to demand of opera that it should be natural, but it needs a strong illusion for us to tolerate singing accompanied by immediate action. Persons of only moderate imagination can accept the illusion and be satisfied with it; those of fuller imaginative power can transcend or ignore it. But the question is, Does not each one of these united arts suffer by its forcible union with the others? It is manifest that music suffers least, but her triumph is still won at some loss and is based on the humiliation of its accompaniments. The painter's art becomes obviously second-rate: we need not quarrel with this, for scenic effect has its legitimate place on the stage, though much of the best drama has been accomplished in the past without it. But action suffers a still greater deterioration; it is almost impossible to sing and act well simultaneously, even if good singers were always good actors. Certainly those who love good drama will not go to opera for it, nor will those who truly love painting. Drama will be sought on the stage; art in the exhibitions and studios. It remains that the only art-lover (using the word in its broader significance) whom opera can satisfy is the lover of music; and unless his enjoyment of music is really assisted by the accessories of scene and action, those accessories, artistically, have no justification.

Of course the subject is controversial, and there are many lawful divergences of taste. The blend that opera presents, that which is neither pure music nor pure acting nor pure pictorial art, may yet have its rightful place while it gives pleasure to many, even if it cannot claim to be artistically correct. But the fact remains that even the music, the paramount excuse for opera, is bound to suffer from its accompaniments, to fail of reaching its highest possibilities. The truest music does not need the support of action or of scene. If music depends in any measure on spectacle it is a failure

as music, it falls short of its best, it becomes a part and not a whole. No lover of music desires to see it subordinated to anything else whatever. If the music is beautiful its true lover cares little for the scene or the acting; his own imagination supplies him with something far better, and his inward vision reveals far lovelier scenes. In so far as music calls for accessories, for assistance, its own suggestive power is proved deficient, or there is something deficient in the listener. It is fairly clear therefore that opera can only reach a high level in proportion as it neglects or rises above its imposed companions, and becomes concert-music, not stage-music, the utterance of pure emotion and not the limited interpretation of definite words or scenes. Even Wagner, with all his genius, condemned himself to be the supreme master of 'programme-music' by confining himself to the stage; he endeavoured to make his musical dramas literary, and his use of the *leit-motif* is merely a clever bit of stagecraft, an attempt at descriptive presentment. Music does not need to tell a tale; strictly speaking, in artistic purity, it cannot do so.

Must we conclude, then, that opera is false æsthetics, or that at least it is only completely satisfactory to undeveloped artistic tastes? To assert this may seem bigoted or pedantic: many whose taste may not be impugned find delight in opera. And yet, in an artistic sense, some of us must feel convinced that opera is not so legitimate as pure music or the pure drama. It has its part to play because the public still demands it. There are many who can only be brought to listen to good music by the attraction of scene and action; there are others to whom these things are encumbrances or distractions. To myself, personally, at its best opera is archaic; at its worst it is grotesquely absurd. In its alliance with drama it is mediæval, though that in itself need be no condemnation: the Cathedrals are mediæval. Treated in a modern spirit it degenerates to comic-opera. Wagner triumphed by his music alone, not by his drama, which is sheer romanticism of the 10th century or thereabout. If it be asserted that opera has to do with the ideal and not with reality, it may be asked whether stage-scenery and third-rate acting can possibly encourage ideals of true beauty. That opera has its own ideal must not be denied, but it is an ideal that demands much illusion. It remains clear that for the highest possible in music we must go to the concert-room; for the highest possible in drama we must go to the legitimate stage; for the best of poetry we must go to pure literature; for the best of pictorial art we must go to the great masters. Opera is a composite that does not ennoble its elements; artistically we can excuse it only as a transition.

A fund is being raised for the erection of a statue to Vincent Wallace, at Waterford, his native town. The hon. secretary of the London committee for the fund is Mr. William Meads, 7, Bow Street, W.C. 2.

Interludes

By 'Feste'

Mr. Sydney Grew's article on 'Clichés' in the July *Music and Letters*, and Mr. Ernest Newman's supplement thereto in the *Sunday Times* of July 11 make very interesting reading. If they do not dispel the haze that hangs round the subject it is because there is no common agreement as to what constitutes a musical *cliché*. Mr. Clutsam wrote on this subject in the *Musical Times* of August, October, and November, 1914, giving numerous examples of what he described as *clichés*. But many of these were fine themes evolved from very simple and well-worn bases. To apply the derogatory term to them is to damn nearly all the great tunes ever written. Mr. Grew apparently wavers—so much so that it is not easy to reconcile some of his statements. For example, speaking of cadences, he says:

> Though a piece of music may end with a plain key-chord, yet that chord cannot be approached by the former harmonic steps—at least if *cliché* is to be avoided.

Later:

> There is no need for excessive novelty in art. The once dead *cliché* may be made to flower again if the man puts his true self into his music.

So that, after all, there is life in the old cadence yet, always provided it is used by a composer who puts his true self into the job. This is so true that in saying it Mr. Grew goes a long way towards knocking the bottom out of a good deal of his article. He says the same thing elsewhere. Thus:

> It is obvious that 'pure music' must tend to become stereotyped in form; yet when an architectural feature is a necessity, and when the composition has life, the feature, though stereotyped, does not become a platitude.

In other words, a *cliché* ceases to be a *cliché* when handled by a composer of genius. But the verbal *cliché* can never be anything else, no matter who makes use of it, because, as Mr. Newman says: 'Ordinary language is a fixed thing, while the language of music is fluid.' The most threadbare progression may be transfigured by some slight rhythmical subtlety or an arresting harmonic touch, or by the manner in which it is approached or quitted. Hence the confusion that arises when we begin to argue from an analogy that at first sight appears convincing, but which soon wears so thin that it lets us down badly.

Mr. Grew begins by talking about *clichés*, but soon gets switched on to quotations. He seems to justify this by the assertion that 'the *cliché* seems always to begin in quotation.' No doubt 'the devouring element,' 'the sacred edifice,' and a hundred other discredited tags began life with all the advantages of distinguished parentage and unexceptionable surroundings. They are now a pretentious cant-phraseology, as Mr. Grew says.

But what he calls the 'real spell-words of genius' are on another footing, and are not so easily brought down in the world as he thinks. At what point may a Shakespearian quotation be said to have 'lost all allusive power, and passed into a pointless, meaningless, piece of abstraction?' Though used millions of times there are few or none that are not still alive when rightly employed —that is, as aids to a clear and vivid expression of thought. Only when dragged in (especially when prefaced by 'as the immortal Shakespeare says') do they lose caste. So much depends upon taste and judgment in the use of them that we may venture on a formula, and say that although every *cliché* is a quotation, a quotation (even the most familiar)is not necessarily a *cliché*. And here again we see there is no analogy between the commonplaces of literature and those of music. The former almost all begin as deliberate quotations, whereas the latter are fashionable turns of melody, or harmonic progressions, or the 'architectural features,' which, as Mr. Grew admits, are a necessity in pure music.

Mr. Grew resisted the temptation to do more than merely touch the subject of quotation in music. He says the matter has never yet been adequately discussed by the critics. But is there enough of such quotation to make lengthy discussion worth while? How little there is was proved recently when Dr. Harding lectured on the subject before the Royal College of Organists. He was able to deal with all the familiar examples as well as with some out-of-the-way ones, in the course of a short paper. One of Mr. Grew's few remarks on musical quotation seems to show that he is still influenced by his delusive literary analogy. He says 'quotation in music easily descends into platitude.' However great the danger may be in literary quotation it hardly exists in music, because of the essential fluidity of the medium. A musical phrase is rarely or never quoted exactly. It is reharmonized, or its rhythm is modified, or it is given a new aspect by being combined with another theme Moreover, it can rarely stand out like a literary quotation because it has to be woven into the texture of the music, and the process usually involves some slight change in rhythm or harmony. So far as there are any working principles in the matter, modification is certainly one. This being so, what we speak of as quotation is really allusiveness—a more subtle thing.

If Mr. Grew admits this, he will, I think, alter his view as to the danger of descent into platitude. A verbal phrase is weakened by immediate repetition, and becomes almost senseless with prolonged reiteration. But a musical phrase can not only survive repetition; it usually gains thereby. Indeed many themes of the briefer type have little or no meaning until they have been presented at least three or four times. The subject of a ground bass may be an unimportant string of notes when given out *in puris naturalibus* (a terrible *cliché* this, perpetrated with malice prepense—hullo! there's another!) It may even be the veriest platitude. Yet it is anything but commonplace by the time a Bach or a Purcell has repeated it a score of times.

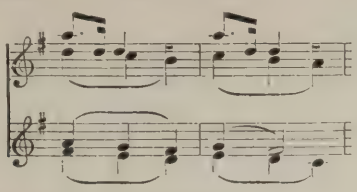
There are good reasons why composers have made so little use of quotation. Probably they realised that such allusions are as a rule far more liable to miss than to hit. A verbal quotation usually has the advantage of inverted commas or special type. Even without such aids it would rarely be missed by the average reader, because the eye can take in at a glance not only the quotation but a good deal of the context as well. And if the quotation be not realised fully at first sight the reader can hark back and give himself another chance. The ear can hear only the sound of the moment; it knows nothing of what is ahead, and can call on the memory for little of what has gone before—a combined use of ear and memory possible only to the trained hearer. A musical quotation has to be very familiar, and must be given a good deal of prominence, before it has anything like the certainty of effect a verbal quotation can count upon. A further point so obvious as to need no more than mention is the fact that the classics of literature are more quotable than those of music, because they are more familiar to the average well-educated man. They have been a part of his education, whereas music . . . .

Mr. Newman points out that, roughly speaking, notes and chords are the musical equivalents of letters and words. The fact reminds us of yet another disadvantage under which the musical quotation labours. What can be done with one chord—or even two? But a single word may call to the mind of the reader a wealth of associations. If I read that a man is a Pecksniff I not only have his whole character in a nutshell; I also taste again, in a lightning-flash of time, the pleasure derived from the parts of the book in which Pecksniff appeared. Probably the only chord that can of itself remind us of a particular work is the tremendous dissonance with which Beethoven ushers in the final section of the ninth Symphony. Most musicians would identify this readily, but the occasions on which it could be used with point are so few as to be negligible. Even so it would need to be led up to in some way. As one of the ingredients of a passage it might easily escape notice. It is doubtful if there is any pair of chords that can be quoted, but there are innumerable pairs of words that have only to be combined in order to score with certainty. 'Multitudinous' and 'seas' used apart are merely two words doing their duty as constituents of a sentence. But if I bring them together, everybody knows I am drawing on 'Macbeth.' It is impossible to be so allusive in so small a space where music is concerned.

The most familiar of melodic fragments are apt to lose their identity unless accompanied by their original harmony. Even a wide departure from the original pitch may spoil them as allusions.

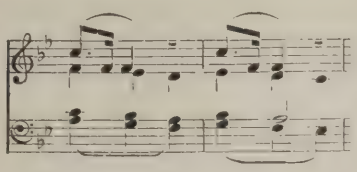
For example, this passage reminds us of nothing in particular:

Ex. 1.



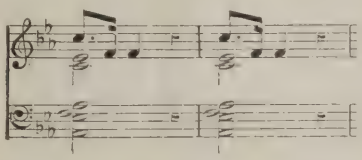
Transposed down a sixth:

Ex. 2.



it has a somewhat familiar sound, though even such intelligent people as you yourself would be at a loss if I asked you what I was quoting. Not until we present it thus:

Ex. 3.



can we count on its being easily identified.

After all, the main reasons for literary quotation can never apply in music. We draw on an author for a phrase chiefly because we feel that it says once and for all in the best possible way something we in our turn wish to express, or because it backs up our own words, or because it gives the reader a short cut to our meaning. A composer who drew on another composer for (say) the treatment of a scale-passage because it struck him as being a good deal better than anything he himself could manage would find a harder term than 'quotation' applied to the process.

As was said above, the verbal *cliché* is unmistakable, and even the most skilful of craftsmen cannot make it appear better than it is. But we are so vague about the musical *cliché* that we may almost say there is no such thing. Thus Mr. Grew quotes a couple of cadences from Handel and Mozart, and says they are still beautiful and vital, but only when used by those composers. Let Pepusch and Abel write them, and they become 'withered' and 'like a bit of faded slang.'

Isn't this too sweeping? The cadences were the common property of the period. We still find pleasure in them when they are preceded by vital music. Sometimes this is the case with works by Handel and Mozart, but not always. Frequently the vital music is by the Pepusches and Abels, and the blighting and withering is done by the Handels and Mozarts, writing (as Mr. Grew says later) when they should have been resting. Fair play for the minnows!

We are again reminded of the haziness surrounding the subject when Mr. Grew says that 'the most vicious *cliché* in the middle of the 19th century was the chord of the diminished seventh, particularly as a modulatory step.' But a mere chord, like a word, cannot constitute a *cliché*. The excessive use of a striking chord or word is surely a mannerism. Nor is the whole-tone scale a *cliché*. It is a basis, like any other scale, and differs from them only in being singularly limited in scope.

As the possibilities of fresh tonal combinations diminish, this question of commonplace is likely to be more frequently discussed, so it will be well to get our mind clear. I make my modest offering towards a solution by the suggestion that progressions usually described as *clichés* are the musical equivalents of such phrases as 'on the other hand,' 'it goes without saying,' 'as a matter of fact,' 'beside the point,' and scores of other useful tags. A writer or speaker with anything vital to say may use these liberally and give no impression of platitude. Similarly, a composer may be original and yet employ the modulatory links, approaches to cadences, and melodies or figures based on scale and arpeggio passages. The most ordinary series of common chords may be made into a thing of beauty. Arcadelt's 'Ave Maria' is compounded almost entirely of such chords in root positions—that is, used in a way that the elementary harmony student regards as necessarily productive of dull squareness.

Anxiety to avoid these simple and natural constituents leads almost invariably to stilted and affected phraseology, both in literature and music. It is like trying to pay one's bus fares with nothing but five-pound notes. At such times the humble copper coin is a boon. When writing or composing we should not despise the occasional use of small change in getting from point to point. Of course if there are no points, we need not make the journey.

As to how far these legitimate commonplaces may be made to suffer a seachange by means of instrumental and other resources is a further consideration suggested by Mr. Newman's two quotations from Balfour Gardiner and Puccini. I shall try to discuss it next month.

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. Grattan Flood

XI.—John Browne

John Browne was a not inconsiderable figure in English musical art during the closing years of the reign of Henry VII., and yet scanty details are available as to his biography; in fact, Mr. Barclay Squire says that 'nothing is known of him.' Some writers allege that he flourished in the early portion of Henry VIII.'s reign, while others place him as '*circa* 1525.' His works are fairly numerous, and the British Museum can boast of over a dozen of his compositions. He is represented in the famous

Eton College Anthem Book* by a five-part 'O Mater venerabilis,' an eight-part 'O Maria salvatoris mater,' two six-part Motets 'O Marie plene gracie' and 'O Regina mundi clare,' and a five-part 'Salve Regina.' Dr. Ernest Walker, in his admirable 'History of Music in England' (1907), quotes with approval John Browne's 'Margaret meeke,' which he describes as written 'in a regular rondo form.' †

There has been much confusion over the period of Browne's activity, and this is heightened by the fact that there were two composers of this surname almost contemporaneous. However, their christian names were not the same, as William Browne of the Chapel Royal was a very different person from John Browne the composer now under notice; and, moreover, John Browne was dead fully ten years before the accession of Henry VIII., whereas William Browne was alive in 1516.

So far I have not been able to locate the early career of John Browne, but he appears to have been Rector of the Parish Church of West Tilbury in 1480. This post he held till the year 1490, when he resigned. From the printed Calendar of Patent Rolls of Henry VII. we learn that on July 20, 1490, Thomas Clerk, chaplain, was presented to the Parish Church of West Tilbury, in the diocese of London, 'void by the resignation of Master John Browne.'

The reason of Master John Browne's resignation was very natural, as he had been offered a vacant stall in St. Stephen's Chapel, Westminster. Probably this offer was gratifying, as the preferment gave him an opportunity for exercising his musical gifts in the Royal Chapel. He had already been in high favour in Court circles, and on July 29, 1489, there is an entry in the Patent Rolls which informs us that John, Archbishop of Canterbury, legate of the Apostolic See, John Browne, clerk, and Thomas Butler were granted the collation of the next void canonry and prebend in the Chapel of St. Stephen, in the Palace of Westminster. Three years later an Italian musical cleric, Peter Carmelianus, of Brescia, was also admitted to a canonry and prebend in the Collegiate Chapel of St. Stephen.

No other biographical data as to this early Tudor composer can be gleaned save the date of his death, which occurred early in February, 1498. The official reference in the printed Calendar places on record that on February 19, 1498, Stephen Berworth, one of the King's chaplains, was appointed to a prebend in the Collegiate Chapel of St. Stephen, in the Palace of Westminster, void by the death of John Browne.

Thus it is certain that John Browne, the composer, flourished in the reigns of Edward IV., Edward V., Richard III., and Henry VII., and was contemporary with Hothby, Lambe, Abingdon, Banester, Pashe, Davy, Aleyn, Gervays, Forest, Cooke, Fayrfax, Newark, and others.

If Browne composed nothing but the charming five-part 'O Mater Venerabilis' in the Eton MS., and the four-part carol 'Wofully arayed,' his fame as an early Tudor composer would be sufficiently evidenced. Indeed, the technique is much in advance of the writers at the close of the 15th century. Others of his 'Madrigals' are very interesting, notably 'That godly lass,' 'Her lusty cheer,' and 'My Margaret.'

Regarding his early career, Mr. Barclay Squire suggests that he may have been the John Browne, of county Bucks, who was admitted at King's College, Cambridge, aged nineteen, in 1445. And this surmise is not unlikely; but as to the actual facts, the only data at present available are what are here for the first time presented.

THE IDEAS OF M. VINCENT D'INDY

By C. SAINT-SAËNS, DE L'INSTITUT

(Authorised translation by Fred Rothwell)

(Concluded from July number, page 458)

One day, I was utterly stupefied to hear Gevaërt, the famous director of the Conservatoire of Brussels, declare that the study of the fugue was unnecessary.

Strange ideas would at times come into his head; he regarded the Treaty of Berlin as an admirable piece of work; in architecture, he recognised nothing but the Greek style: all else, according to him, was non-existent. His edition of song classics is unqualifiable . . . . . .

M. D'Indy is not of Gevaërt's opinion as regards the fugue. He devotes to it a long chapter, admirably documented and detailed, dealing with its origin, its formation, its elements, particularly the canon style, which he considers separately. Amongst all the masters of the past whom he quotes in this connection—Italians, Spaniards, Englishmen, Germans, and Frenchmen—he naturally gives the place of honour to Sebastian Bach, the Jupiter of the fugue. Amongst the Italians, I looked in vain for the names of Clementi and Cherubini. And yet Clementi has interspersed his immortal 'Gradus' with numerous fugues and canons; and though the fugues may not claim to rival those of the 'Clavecin bien tempéré,' they are nevertheless very interesting; the canons are of rare merit and some are real masterpieces. Cherubini wrote a treatise on 'Fugue,' containing fugues with two, three, and four parts, and finally, a grand fugue with eight parts and two choruses, an admirable piece of work.

When M. D'Indy sets forth the various artifices in the fugue, we may note the ingenious and amusing comparison he makes between a theme dealt with by *augmentation* and by *diminution*, and the effect produced on an object by the apposition of divergent and convergent lenses.

M. D'Indy acknowledges that, in spite of the great changes that have taken place in musical art, the fugue, which has a great deal of vitality, still exists and has its admirers. The only thing is that it is less frequently used; we are no longer 'carried away' by it; and in these days I find no one capable of producing—as Händel did with the greatest ease—long fugued choruses; we are 'carried away' by other branches of the art.

Nevertheless the fugue has not altogether disappeared from modern compositions, and M. D'Indy names authors who have kept it alive. He honours me by including my name amongst them, though he finds fault with my fugues for being somewhat cold and conventional. I cannot well judge what concerns myself; still, I hardly think this criticism can be brought against the first movement of my Symphony in A minor, which affects the fugue form.

I remember that at the first performance of this movement the adoption of the fugue

---

* An excellent account of this MS., by Mr. Barclay Squire, appears in *Archæologia*, lvi.

† This Madrigal is in the British Museum (Add. MS. 5465).

form appeared scandalous to many of the listeners. This assuredly was not the opinion of M. D'Indy, who frequently throughout his 'Course' praises my works. I am sincerely and deeply grateful to him for this, as he is not lavish with his favours. And in this connection I cannot too strongly insist on the fact that nothing but my love for music is now prompting me in this task of criticism, and that the word 'criticism' must here be given its very highest interpretation. So important and conscientious a work as this 'Course of Musical Composition' frequently deserves admiration, and sympathy above everything. It would deserve both to a still greater degree if the author, instead of trusting to his own intuition, had not sought illumination from across the Rhine. Nothing could be better than to go to Germany for masterpieces, but do not go there for theories! . . . . . Even Richard Wagner's theories are often pernicious; his works would not be what they are if he had always conformed to his theories; the harm they have done is incalculable. M. Debussy has been highly praised for avoiding them. True, his music in no way resembles that of the author of 'Tristan'; but he none the less applied, as completely as he could, the Wagnerian system, which consists in drawing all interest away from the singing and bestowing it on the orchestra.

Before leaving the fugue I cannot help remarking that this part of the 'Course' appears to me calculated rather to show the pupil how others have written fugues than to teach him to write them himself. In this connection, it is my opinion that Cherubini's ancient treatise might be put to more profitable use.

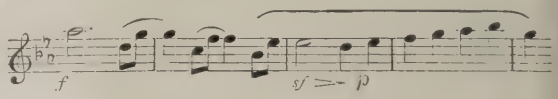
We will not follow M. D'Indy in his learned and circumstantial dissertations on the various forms which music has successively adopted throughout the ages: the suite, a series of dance airs; the sonata, of which Beethoven is the hero, as he is of the symphony (which is nothing more than a sonata for the orchestra); the variation, to which he rightly attaches great importance. All this is of the utmost interest.

With reference to dance airs, I am not sure that the author has been sufficiently informed on the *pavane*, which he simply mentions—in passing—as an air in duple time. With many others I have long thought that the pavane was an air of a dainty, elegant character, after the style of the famous Romanesca. A pavane of this description, by Auguste Durand, has long enjoyed considerable favour, whilst everyone is acquainted with the delightful pavane of M. Gabriel Fauré. I myself have introduced graceful pavanes in 'Étienne Marcel' and in 'Proserpine.'

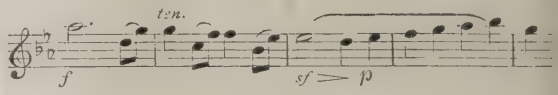
Quite different is the origin of the pavane, which dates back to the 16th century. When I formed the idea of introducing contemporary music into the ballet of 'Ascanio,' I went to the Bibliothèque Nationale and undertook a certain amount of research work which culminated in an unexpected discovery: pompous and majestic pavanes in three- and four-time. Most likely they were intended to accompany a solemn march-past, or processions during which a certain amount of 'strutting' was indulged in, consisting, as they did, of a few bars repeated indefinitely, until the *Coda* brought the whole to a conclusion. The first *morceau* in the ballet of 'Ascanio' is a three-time pavane; the last a four-time pavane, both of them authentic as regards not only the melody but also the *ensemble*. In the original, the first pavane is written in six real parts, which I have retained.

I am very pleased to find that M. D'Indy attaches great importance to Haydn's Sonatas. These are not known to the youth of the present day, who are ignorant of their beauty, their extraordinary fecundity, and that wealth of imagination possessed by the musician to whom we are indebted for Mozart and Beethoven. When we plunge into the score of his great Oratorio, 'The Seasons,' we imagine we have discovered a new planet. This many-sided work, ranging from comic opera to sacred music, representing as it does the thousand varied aspects of nature, the purity of the entire plan combining with the warmest and richest colouring—this work, so varied in form, ought frequently to be offered to the public, and every composer should study it thoroughly.

I regret to have to point out once more, in Beethoven's 'Farewell' sonata, Op. 81*a*, the tendency to substitute arbitrary indications for those given by the author. Where Beethoven wrote:



we find:

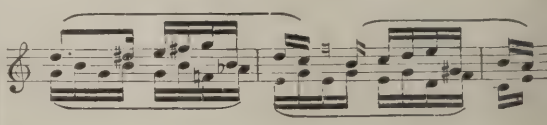


a very different thing, both from the point of view of style and from that of execution.

As regards variation and embellishments, M. D'Indy speaks of the Italian *gruppetto* which Richard Wagner so widely misused throughout his works—to such an extent that it was, quite incorrectly, designated the 'groupe Wagnérien.' He thought of remodelling this ornament in his latest works for the purpose of rejuvenating it. This *gruppetto* is quite worthless and antiquated, and was going out of fashion. Wagner would have done better not to restore it to a place of honour. I should have been glad to find M. D'Indy sharing this opinion of mine, but to every true Wagnerite Wagner is a god whose most insignificant acts are sacred. His will be done! Such is the rule, from which there can be no departure.

On the other hand, I find him very severe in his judgment on Dussek, and on the same composer's Sonata, 'The Return to Paris,' which enjoyed a temporary celebrity. The *Scherzo* (to which, however, M. D'Indy renders justice), with its enharmonic theme, is extraordinarily audacious for the period in which it was written.

Perhaps he does not attach sufficient importance to the mediant part in the movement in the ternary section, which begins the second part. In Mozart, it is frequently here that we find the main interest of the movement. For instance, at the beginning of the second part of an entrancing Sonata in C we find this amazing and delightful false relation:



which nothing in the first part had led us to expect.

It was left to Mozart to discover that there are two kinds of false relation: the one which offends the ear and must be avoided, the other which is a source of beauty, and was extensively used by himself.

M. D'Indy has a high opinion of the Sonatas of T. W. Rust, upon which he dwells at length, regarding them as superior to those of Haydn and of Mozart. It would be wise to proceed warily as regards Rust's compositions, concerning the authenticity of which there has been much dispute.

These Sonatas have been considerably altered. Probably M. D'Indy was not aware that musical 'faking' is a common practice in Germany. Amateur works which have reached the publisher and unfortunately bear traces of their origin, subsequently appear embellished with all the graces of the most refined composition. Was there not even published a posthumous Violin Concerto by Beethoven, of which the author had written no more than a few bars?

Rust's grandson has protested against the authenticity of the famous sonatas, but to no purpose; M. D'Indy had caught his great composer and was unwilling to let him go.

We may wonder at the inordinate height of the pedestal upon which he has erected the statue of César Franck, the 'gifted continuer of the great German symphonist, the greatest creator of musical forms along with Beethoven and Wagner.' It would be ungracious for me to dispute the merit of his works, as I was one of the first to give them a hearing, and at my own risk, at a time when the public had not come to know them. Further, Jules Simon, then Minister of Education, had consulted me on the choice of a professor for the organ at the Conservatoire, and I strongly recommended him to choose César Franck, so that the latter, with the help of the salary granted by the State, might not find himself compelled to waste in giving pianoforte lessons the time he might more profitably devote to composition. All the same, though I highly esteem his works, and endeavour to get them appreciated at their true value, I have never gone so far as to set them on a level with those of the great masters of music; they lack too many qualities for that distinction. Berlioz was more of an artist than a musician; Franck was more of a musician than an artist: he was not a poet. In his works we do not find that latent warmth, that irresistible charm which make us forget everything and transport us into unknown and supernal realms. The sense of the picturesque seems absent from them. At one moment we come up against an ill-timed modulation—as in his Sonata for pianoforte and violin—where we are forcibly carried away from E major to B flat minor, the latter key thus acquiring, as it were, an unpleasant bitterness*; at another moment we have a construction in which something is lacking, as in the 'Prélude, Choral, et Fugue,' 'an imperishable work, *monumentum ære perennius*,' a *morceau* that is ungrateful and inconvenient to play, where the choral is not a choral nor the fugue a fugue, for it loses courage, so to speak, as soon as the exposition is over, and continues in interminable digressions which no more resemble a fugue than a zoophyte resembles a mammifer. These digressions are scarcely atoned for by a brilliant ending. Assuredly it is not in this way that we shall, even at the present time, understand the possibilities of the ancient and venerable fugue.

César Franck made use very frequently—even too frequently—of the canon; but his canons are always either in unison or in octaves, thus presenting no difficulty of any kind. His much-vaunted work, 'Les Béatitudes,' is very unequal. Occasionally we meet with something quite insignificant; nor is the declamation invariably free from reproach. Speaking generally, we are more likely to find in him a violent and meritorious aspiration towards beauty than true beauty itself. His efforts remind us of Victor Hugo's act of faith in God:

'Il est, il est, il est, il est éperdument!'

His emotion is seldom communicative; I say *seldom*, I do not say *never*. It is a pleasure for me to cite the beautiful soprano air in 'The Redemption,' illuminating and cheering this austere landscape as does the sun with his genial beams.

At times a gloomy sadness hangs over his work, so that when listening to it we are conscious of a pleasure which may be compared with that afforded by the Psalms of David at a Church service. But this is neither the tragic and splendid sadness of Mozart in his Fantasia in C minor nor that of Beethoven in his celebrated Sonata in C sharp minor. His teaching did not always meet with brilliant results, consisting as it did, for the most part, of compliments and encouragement which, coming from so exalted a source, charmed his pupils and converted them into enthusiastic disciples, proselytes of the Master. One of them, who was very intelligent, not happening to find in César Franck the help requisite for completing the instrumentation of a work which he had outlined, called on me for advice. Three series of painstaking consultation-lessons enabled him to bring out the only orchestral composition by which he is known to the public. All the same, he did not advertise the fact, and, in the eyes of the world, he remained César Franck's pupil.

Franck's religious music, though eminently deserving of respect, calls to mind the austerities of the cloister rather than the perfumed splendours of the sanctuary.

There can be no doubt that M. D'Indy is the favourite disciple before whom the master unveiled the holy of holies and exposed the treasures of his doctrine, the result being that a sense of gratitude influences his judgment. The same feeling makes me regret that Liszt does not occupy a more important place in the 'Course of Musical Composition.' His great fantasia, entitled 'Sonate,' and the Symphonic Poems are disposed of in a few words and relegated to the Variations. The 'Sonate,' long neglected, is now likely to become famous, and the same might be said concerning his great Fantasia for the Organ on the Choral of the 'Prophète,' *Ad nos, ad salutarem undam*, were it easier to find an opportunity of listening to it in France. In England and America, however, where every concert-hall is provided with an organ and where Protestantism permits of sacred concerts being given in places of worship, it takes its rightful place. The creation of the symphonic poem would be sufficient in itself to immortalise its author. This *genre*, to which the most varied forms may be applied, shows a tendency to take the place of the symphony, strictly so called, which now seems to have reached its full expansion, and, like the sonata, no longer has anything of importance to teach us.

* The first part of this Sonata is delightful—but as for the rest! Still, it is famous: consequently there is nothing more to be said. I may, however, confess that I prefer M. Gabriel Fauré's admirable Sonata in A.

Like Haydn and Mozart, like most too prolific artists, Liszt has written things that are unnecessary; the purest taste does not always govern his style. The same may be said of many great artists and poets. It is scarcely necessary to do more than mention a few chance names that come to mind: Rubens, Verdi, Shakespeare, Goethe, Victor Hugo. The latter even went so far as to say that lack of taste was the mark of genius.

Liszt's music has long been calumniated and traduced. Whereas certain critics looked upon it as 'pianist's music,' others accused the author of introducing philosophical systems into music. At last justice is being meted out to him, and I congratulate myself on being one of the first to plead his cause against the general hostility.

In bringing to a conclusion this short critical survey, I wish to express my regret at being unable to carry it further, M. D'Indy's work being still incomplete. With his great erudition and his power of analysis, he has much more that is interesting to tell us, and I earnestly hope that I may see the completion of the 'Course of Musical Composition.'

It is also my desire, by this brief study, to draw attention to so fine a work and to increase the number of its readers.

ROBERT FAYRFAX

By S. Royle Shore

The present article is an attempt to raise the question of the true position of this eminent composer in the world of English music.*

The place and date of Fayrfax's birth are not precisely known. There is some evidence for Bayford in Hertfordshire, and about 1465 is usually suggested as the year. He became organist of the great Abbey of St. Albans, now the Cathedral of a modern diocese. The organ was a celebrated one, and had been presented in 1438 by Abbot Wheathamsted, while the post was doubtless of some importance and interest. Fayrfax took the degree of Doctor of Music at Cambridge in 1501 or 1502, and in 1511 was admitted *ad eundem* at Oxford. In 1509 he is found amongst the Gentlemen of the Chapel Royal, and in 1520 accompanied his King to the Field of Cloth of Gold. He doubtless kept up his connection with his post at the Abbey, for he was buried in a prominent place in the Presbytery, as also were his wife and children.

The stone over the grave has been despoiled of its brasses with figures, family arms, and inscription, but happily the full text of the last named is on record, and reads as follows: 'Pray for the soules of Master Robert Fayrefax, doctor of music, and Agnes his wife and her children, the which Robert deceased the xxiiij. day of October, the year of our Lord God mdxxi. On whose soules Jeshu have mercy. Amen.'

The position of Fayrfax as the leading British musician of his day has never been questioned, and in recent times he has been increasingly appreciated, but it is clear that full justice has not yet been done to him. This is probably due to the fact that he is generally judged by the technical methods of the Netherlands School, that apparently only began to make itself felt shortly before the date of his death. He is frequently called the last of the conservatives, working on the methods of Dunstable, and had nothing in common with his great contemporary, that admitted genius, Josquin des Prés, whose anticipation of the methods of Palestrina—who was not born until after his death—is a perpetual source of wonder.

The musical situation at this time in England is thus usually summarised: At the death of Dunstable in 1453, under whom it is conceded that we led in the world of music—a leadership never since regained—we were content to go on reproducing his methods, whilst the musicians of the Continent, whom formerly we had taught under Dunstable, were developing their art on new lines. National conservatism and the disturbing influences of the Wars of the Roses were doubtless responsible for this stagnation. With Fayrfax the Dunstable School may be said to have come to an end, and the ideals and methods of the musicians of the Netherlands thereafter attained pre-eminence.

A record of recent estimates of Fayrfax's music, from those who have a right to be heard, would assist the present writer in his task. The late Mr. H. E. Wooldridge, in vol. ii. of his 'Polyphonic Period' of the 'Oxford History of Music' (1905), thus refers to the compositions of Fayrfax and his contemporaries:

> It is evident, too, that a new and reactionary school is forming, sincere in its rejection of the Netherland methods, and convinced that pure counterpoint, together with an occasional short point of imitation in the body of the movement, is sufficient to supply the necessary interest in music; of such a school Fayrfax, whose work perfectly represents the aims of the men about him, is the natural head. And although composers were of course soon to learn that counterpoint alone is not sufficient to maintain the interest of music, yet for the moment the endeavour to justify their convictions occupied the whole of their attention, and it may be said that this concentration of effort upon a single means of beauty was often rewarded by the discovery of extremely fine effects of sound.

Dr. Ernest Walker, in his 'History of Music in England' (1907), thus refers to the subject:

> Fayrfax himself, however, . . . while the most prominent figure of the time, is not altogether, to us, one of the most sympathetic. He shows little direct trace of Flemish influence; not very much imitative writing is to be seen in most of his works, and he has a distinct liking for pure note-against-note counterpoint, out of which he not infrequently produces results of smoothly massive sound that are thoroughly dignified, but at the same time (as a rule) decidedly heavy and inclined to be dull. But, though specimens of his work occur in well nigh all the numerous collections of MSS. of the period, he does not by any means completely represent his contemporaries; some, such as Turges, seem to have had the same general tendencies, but others—and indeed a larger number—show more affinity to Flemish methods, though, until about the accession of Henry VIII., these methods are adopted only tentatively. . . . Others show an expressiveness of style that we rarely or never find in Fayrfax.

Later on, in referring to Taverner's five-part 'Dum transisset Sabbatum' he says:

> We shall see that, in spite of its being built on the basis of a plainsong melody, according to older fashion, there is yet a sort of real distinctiveness of utterance of which a pure conservative like Fayrfax was not capable.

By far the most valuable published utterances dealing with Fayrfax will be found in Mr. H. B. Collins's paper read before the Musical Association in 1917, and the discussion which followed, to which

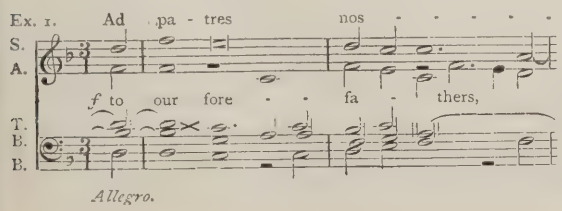
* Dr. Grattan Flood made Robert Fayrfax the subject of No. IX. in his series 'New Light on Early Tudor Composers' now appearing in the *Musical Times* (*see* June number, p. 384).

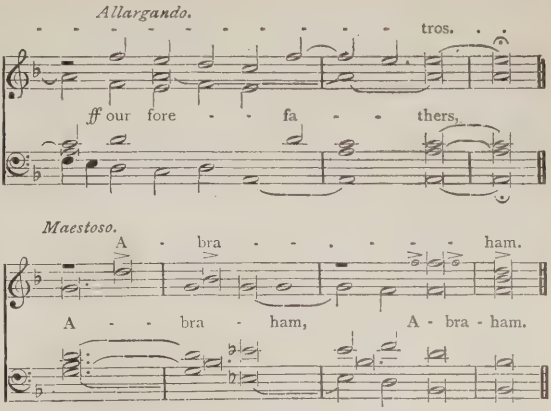
Mr. W. Barclay Squire, the chairman, and Dr. R. R. Terry made some notable contributions. Mr. Collins, in referring to the Albanus Mass, evidently composed in honour of the Patron Saint of the Abbey about the year 1500, said:

> I may say at once that I expected at this early period to find something that would sound crude and harsh to modern ears, or at least to ears accustomed to the finished style of Palestrina. In this I was agreeably disappointed. The counterpoint (of its kind) is fluent and melodious, and the harmony pure and clear. Except for an occasional passing discord on the accented beat, there is hardly anything that from this point of view Palestrina would have challenged. . . . It is impossible, I think, to resist the conclusion that Fayrfax was a great master-musician, and that he had at his entire command all the musical knowledge and resources of his age and country. Whether he can also be called a great genius, as his contemporary Josquin undoubtedly was, is much more doubtful. There is in Josquin's best work an originality and force that I cannot pretend to have found in that of Fayrfax. . . . Josquin's counterpoint, too, is altogether of a freer and more advanced character than that of Fayrfax, approximating more to the methods of Palestrina and Lasso. . . . In the case of Josquin and Fayrfax, . . . the Englishman certainly shows to advantage in this respect. Fayrfax always appears to express himself with perfect smoothness and facility, while Josquin's work often looks rough just because he was striving after an expression which was in advance of the technique of his time.

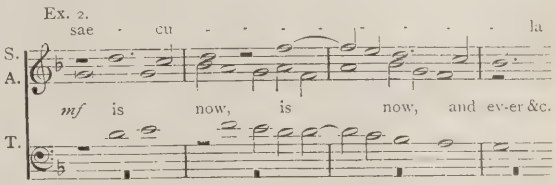
Dr. Terry, in the course of many valuable remarks, underlined the great importance of practical performance if the music of the period is to be judged truly. This too little regarded fact was prominent in the minds of Mr. W. L. Luttman—Fayrfax's worthy successor at St. Albans—and the present writer in connection with the recent lecture in the Cathedral on Fayrfax and his music, and the demonstrations by the choir. The impression made by the music was so great as to reveal more clearly than ever that the true position of Fayrfax—particularly as regards his modern feeling and artistic contrasts—had not yet been adequately realised. The examples sung were taken from the Magnificat of the First Tone, the Albanus Mass, and the Anthem 'Aeternae laudis lilium,' and were rendered partly in the original Latin and partly adapted English, Mr. Collins most kindly placing his scores at the service of the venture.

The first example now given is taken from the Magnificat, and shows Fayrfax in his massive harmonic mood, foreshadowing clearly the musical feeling of a later age. This appears to contain a suggestion of a plain-chant *canto fermo* in the upper bass part, founded on the solemn form of Tone I., appropriate to the canticle in question. The time and expression marks were those provided for the guidance of the choir. The verbal text of the examples is usually applicable to the Cantus part only.

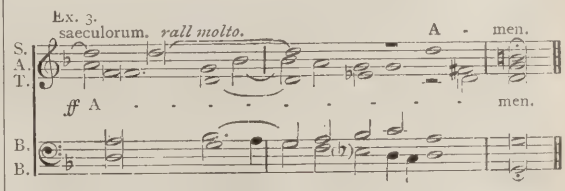




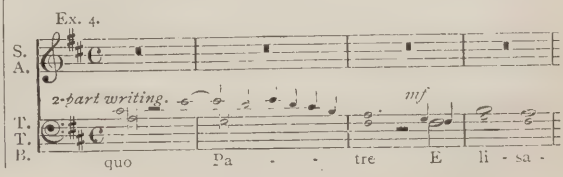
In marked contrast to this is the passage from the second verse of the 'Gloria Patri,' which Byrd himself might have written a century, more or less, later:

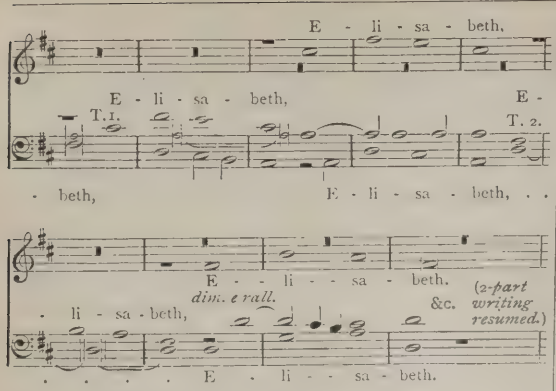


The Amen at the conclusion has a fine effect in a passing-note on an accented beat, and forms a wonderful conclusion to a composition which, as edited for use at St. Albans, ought to be heard in every Cathedral in the land. The rests in the Cantus and Tenor parts show that there were some limits to the composer's ability to anticipate modernity, but perhaps his singers forgot them sometimes, and gave, on their own account, an involuntary foretaste of other things to come:

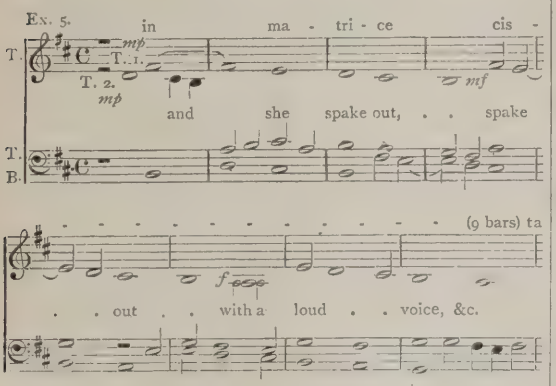


Mr. G. E. P. Arkwright, to whose original research all students and experts owe so much, relates that on March 28, 1502, Fayrfax received twenty shillings from Elizabeth of York (the Consort of Henry VII.) 'for setting an anthem of oure Lady and St. Elizabeth.' There can be no doubt that the five-part Motet or Anthem 'Aeternae laudis lilium' was the resulting composition. It is extremely long. The middle part traces the relationships of those named in two-part writing only. When the word 'Elizabeth' occurs, the five voices enter one after the other, possibly in allusion to the Queen's name, which was thus rendered very prominent:



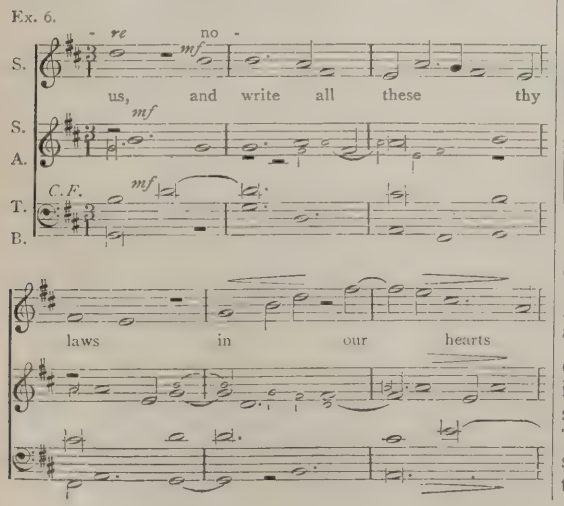


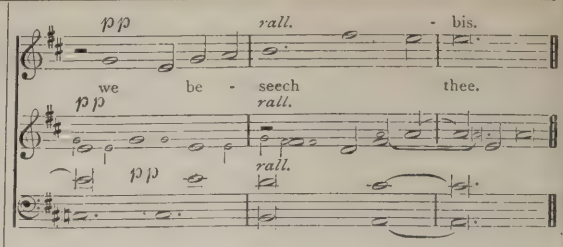
Soon after this a beautiful passage occurs. Its sequential form and modern feeling are remarkable. English words are added to bring out both points with greater distinctness. As so often happens in Fayrfax's music, long passages are practically devoid of verbal text, and render adaptation very necessary whether the music is sung in English or Latin :



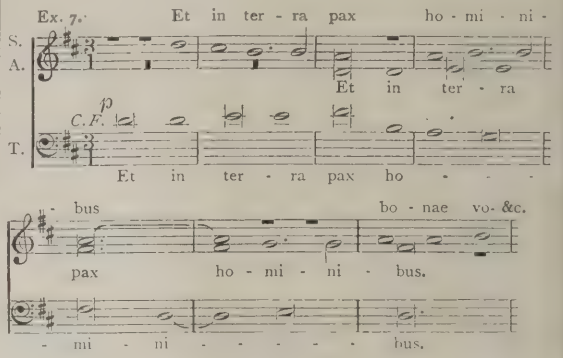
Extracts from the Albanus Mass will now engage notice.

The following, from a few bars of the Agnus adapted to the conclusion of the Responses to the Commandments—the Mass, as usual with Masses of the period, contains no Kyrie—is a wonderful example of modern feeling. The Tenor has a *canto fermo* of plain-chant :

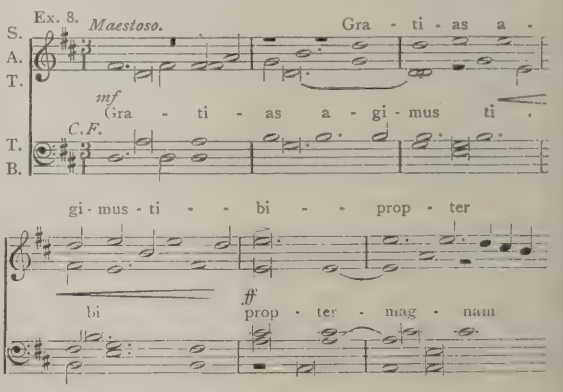




In great contrast to this is the opening of the Gloria, which gives an example of what Mr. Collins describes as the composer's occasional resort to imitation of an 'innocent character.' The subject is a kind of motto theme, every movement of the Mass—save the Benedictus, which is really a part of the 'Sanctus'—commencing with it. The full form of the subject and its possible origin will appear in a later example :

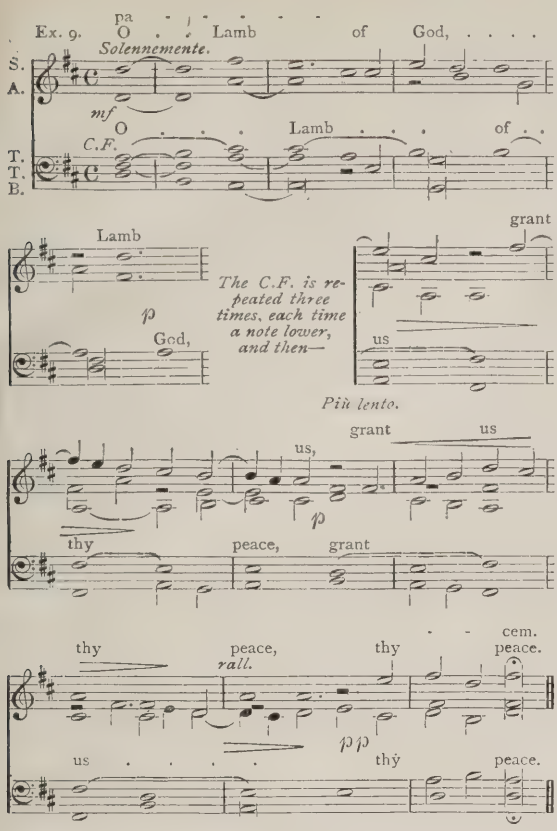


The next example seemed to be so orchestral in feeling, that the organist, Mr. Alleyne Warren, accompanied it, and was instructed to 'let himself go.' It was in marked contrast to the severity of the background he provided for the verses unset by Fayrfax, and sung to the proper plain-chant by the choir and a congregation of about six hundred :



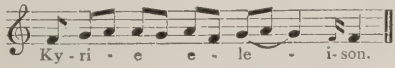
The concluding example from the Albanus Mass entirely consists of the last portion of the Agnus Dei, which closes the Mass. The full text of the passage will be found in Wooldridge, vol. ii, p. 320. The verbal text assigned to the twenty-three bars consists of the word 'pacem.' Adaptation becomes imperative. The English words used at the demonstration are therefore given without further apology. The upper Bass part contains the full plain-chant subject used throughout the Mass, repeated here five times over in succession, a note lower each time :

Ex. 9.

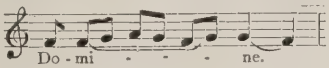


The following, with others, may be possible sources of the plain-chant subject of which Fayrfax made so effective a use. The first is the opening phrase of one of the oldest forms of the Kyrie eleison as it appears in the Mass for the Dead from the Sarum Manuale. It was on this that Merbecke founded his Kyrie for the first Book of Common Prayer. The second is a phrase from the Introit to the same service. An allusion to the martyrdom of St. Alban may have been intended:

Ex. 10.



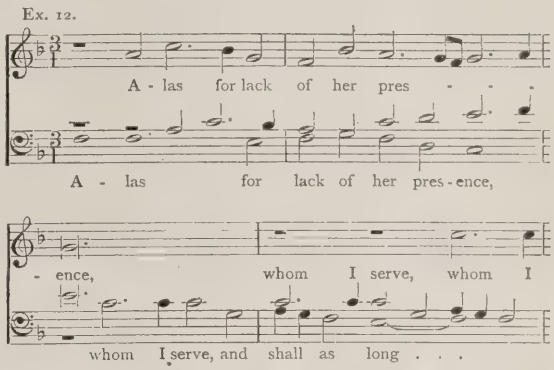
Ex. 11



Fayrfax left behind him some six or seven Masses, two Magnificats, and perhaps a dozen and a half of Motets and Madrigals. If the above examples, culled from three of his compositions only, can be taken as fairly representing the rest, his position is not merely that of the last of the conservatives, or even the consummation of the work of those that preceded him—as was that of Palestrina, Bach, and Beethoven—but that of a commanding genius who anticipated the harmonic sense and musical feeling of centuries later. This alone should give him a pre-eminence that so far has not been assigned to this 15th and 16th century composer. Had he an equal in this respect at home or abroad? What is the opinion of the readers of the *Musical Times?*

Fayrfax had doubtless his lighter moments when off duty. It is not unfair to picture him a devoted husband, a great admirer of his wife, in whom he was much in love, and to suggest that he did not win her very easily, there having been ups and downs in his courtship. The quotations from the following delightful little Madrigals seem to warrant these reflections: 'I have loved, and loved would I be'—'What was my joy, is now my woe and pain'—'What was my woe, is now my most gladness'—'Most clear of colour, and rock of steadfastness'—'Welcome Fortune!'—'Alas, for lack of her presence.' There is such a pleasing touch of Mozart—or is it Haydn—about the opening of the last-named, that readers might like to have a further proof of Fayrfax's extraordinary ability to anticipate the future, and that in an unexpected direction:

Ex. 12.



Perhaps Dr. Grattan Flood will try to find out something more about the life of this most attractive man and composer.

PURCELL IN HYDE PARK

The League of Arts gave two performances of Purcell's 'Dido and Æneas' in Hyde Park on Saturday, July 3, in a roped-off space between the Magazine and the Serpentine. Mr. Thistleton, the Secretary of the League, acted as producer, and the music was under the direction of Mr. Geoffrey Shaw. There were several thousands of spectators at each of the performances, and luckily the weather was fine. The production was laid out on the broad lines which suit the open air, and the colour-scheme, bright without being aggressive, was designed with a view to harmonising with the background of greenery.

It was, from first to last, thoroughly enjoyable, but I could not help being reminded of the plaint of one of the founders of Toynbee Hall, who said to me, more years ago than I care to remember, 'The trouble of all these attempts to educate the masses is, that they are always annexed by classes somewhat higher than those for which they are intended. The things we do for the working classes,' he added, 'are generally patronised by the lower middle classes, and the things designed for them, in turn become the property of classes higher still.' Thus, in this case, the audience was largely composed of musicians and others who could scarcely be described as belonging to the masses, although there was a democratic sprinkling.

On the other hand, the members of the chorus were chosen from all strata of the population. An intimate acquaintance with Purcell cannot fail to have been of benefit to everyone of them. It is unfortunate, however, that the cost of the performance should have been so considerable as to make its frequent repetition very unlikely.

A large space was roped off, and there were two marquees, one used as dressing-rooms and the other to accommodate a contingent of the London Symphony Orchestra and their assistants. On the other side of the barrier was the rostrum, on which stood the conductor in monastic garb, and near him was the stationary chorus. The dancers and the other chorus moved on that part of the sward that was the stage. The grouping was picturesque and effective.

There is a great deal of music in 'Dido and Æneas' that is full of spontaneous beauty, and still sounds as fresh to-day as on the day it was written. Two solos of Dido are now becoming fairly familiar to concert-goers. It may be remarked, incidentally, that they seem to have been annexed of late by the tenors; for they have been sung at least four times within the last month in London by male singers. Even the least scholarly of musicians can enjoy 'When in death,' although they may not know that it has great historical interest as being the first instance of a *chaconne*. The music of Dido was excellently sung by Miss Epps, and as Belinda, Miss Violet Passmore sang with a good deal of fluency and appreciation of classical style. The part of Æneas was taken by a gentleman who preferred to observe anonymity. He sang with a good deal of dignity of expression.

The choruses in 'Dido and Æneas' have not yet become as familiar as they ought to be to the audiences of to-day, but the wedding chorus will never fail of its due effect by reason of its solidity and the expressive force of its melodies, while the music of the witches—very well represented by three ladies who sacrificed their vanity and wore appropriately hideous beards—is remarkably suggestive.

The renewed attention paid to music of previous generations is not without significance. It looks as though reaction in favour of simplicity, of which we have heard so much, were really coming to pass. Another sign pointing in the same direction is the extraordinary popularity of the revival of the 'Beggar's Opera.' It remains to be seen whether these things will have any lasting effect. It is to be hoped that they will not lead to a self-conscious affectation of naiveté such as we see in Eric Satie and others of the latest French reformers. A. K.

CANT IN MUSIC

By Claude Trevor

Perhaps in no other art is so much cant talked as in music: about opera in particular. The superior musical person is ever dinning into our ears the absurdities of the old operas and their form—with set airs, duets, ensembles, &c.—and the immense fund of reality that exists in musical works written nowadays for the theatre. The good people of this way of thinking (and they are many) seem entirely to forget that opera, or music-drama, or whatever they like to call it, can under no circumstances be otherwise than ridiculous. In real life no one gives vent to his feelings—be they tender or violent—in song, accompanied by an orchestra to augment his sentiments. I could name half-a-dozen operas of recent years, written by popular composers who imagine they have made great strides in realism in opera by introducing their *dramatis personæ* dressed quite up-to-date in an up-to-date story. One of the composers who thus comes to mind seems to have a particular leaning to heroes (tenors, of course) who, on occasion, are given to ask for whisky. This presumably is considered a successful touch of realism in modern opera. Why, it may be asked, should it be considered more true to life to declaim and utter sounds which more often than not give no pleasure, than singing beautiful melody? To have cut-and-dried airs all through an opera of to-day would in truth be quite as tiresome as to have none at all; yet to exclude them from a score which it is reasonable to suppose is written with a view to pleasing the majority of the public, is surely just as annoying. Nothing can make any theatrical performance absolutely real, and yet truth can be conveyed through beautiful melody (or airs, or tunes if you will) just as it can by beautiful language. Take our immortal Shakespeare. Who ever uttered greater truths than he? Yet who goes about his daily occupations speaking in poetry and declaiming soliloquies aloud, unless bereft of reason? As sensible would it be to represent 'Hamlet' with the Prince of Denmark and the other personages in the tragedy dressed in the fashion of to-day as it is to endeavour to obtain greater realism in opera by adopting modern costume, and with the characters delivering their sentiments on all the notes of their voices. We may easily find plenty of examples of unreality in our plays of to-day. The villain of a drama can utter his most diabolical schemes and intentions towards the virtuous heroine, while she or her friends are within a couple of yards of him, and yet they know nothing, and fall victim to his machinations with the most delightful innocence. All the same, unreal as it is, certain situations, like beautiful melody, although not true to nature in their stage representation, will always appeal. Why? Because the public wants what gives it pleasure. Within the last thirty years or so it would really be very interesting to know how many dozens—nay, hundreds—of operas have been produced in Italy, Germany, and France, not to mention other countries, and how few have survived, and the underlying reason. This would probably be found to be lack of melody, though by this I would not be misunderstood as implying that it is owing to the absence of the old modelled type of vocal air, which would be out of place in opera of to-day. All the learning and science in the world will not compensate for the divine spark, be it in music or in any of the arts. Surely in the above-mentioned period a score of successful works (and this is a generous margin) would sum up those operas that hold their own in the répertoires of the leading theatres not only of Europe, but of the world. Thanks to their fund of melody, they are successful, although handicapped by poor libretti. The absurdity of florid passages is likewise always a sore point with the superior person whenever an opera of the old school is mounted, and yet given that 'Barbière' or 'Traviata,' &c., be well executed, and the theatre will be full, and this in any country in the world. I recall that in the early 'eighties, that saw the height of the Wagner mania, the critics—always so prescient—in speaking of some appearances that Patti was then making in her répertoire, foretold the utter extinction of the florid school of opera on the retirement of the *diva* from the stage. Well, hardly a season of opera, in any language, passes without some of these operas being presented; and this is a pretty good proof that such are not dead, but are very much alive when adequately performed. These same critics I have spoken of always go into raptures over 'Don Giovanni,' 'Le Nozze di Figaro,' or

'Il Flauto Magico,' and there are very few florid airs in opera to beat those in the first and last of the works cited. It is but necessary to name 'Il mio tesoro' for the tenor, Donna Anna's air in the last Act of 'Don Giovanni,' and the music of the Queen of Night in 'Il Flauto Magico.' These are only a few cases. Those in authority will tell us that *these* are by Mozart, though why less ridiculous because of that, according to their argument, is not quite clear. It is simply musical cant and nothing else. I should be sorry for any to imagine that I am comparing the musicianship of the greatest musician of all times with the operas of Bellini, Donizetti, and their school. I speak purely of the vocalisation employed, and the illogical reasoning of those who are looked up to and who regard themselves as oracles on the subject. Surely a parity of absurdity with the topic under discussion may be found in the attitude that accepts without question the words and the sense of the action in certain masterpieces of music.

Take Mozart's *chef d'œuvre* 'Il Flauto Magico.' Was ever such rubbish wedded to divine music? Turn to Gluck's 'Orfeo,' and examine the lovely air 'Che faro.' I read lately in the musical Press that in the opinion of the writer 'a vocal piece of music in itself expresses nothing, since the sentiment in such comes entirely from the words therein employed, never from the music.' This seems at first sight, and no doubt is, an exaggeration; but at the same time it contains a good deal of truth. When Gluck wrote the beautiful air mentioned above—that, in the French version, runs as follows:

'J'ai perdu mon Eurydice,
Rien n'égale mon malheur'—

it moved the public to tears, including Jean-Jaques Rousseau; but Boyé remarked that the same melody might just as well, perhaps better, express the contrary:

J'ai *trouvé* mon Eurydice,
Rien n'égale mon *bonheur*.

And be it remembered we are speaking of the great reformer, Gluck, from whom we hear so much concerning the absolute necessity for words and music being exactly suited each to other. At the same time, with all his theory, we know he plumped five airs from his Italian operas into 'Armide,' the situations in the latter, where they were used, being very different from those in the former. Bach drew upon his secular cantatas for the very different subject of his 'Christmas' Oratorio. As to Handel, it is well known with what calmness he borrowed from the secular duets—for the most part erotic—which he wrote for the Princess Caroline of Hanover between 1711 and 1714. Thus from one of them:

'No, di voi non vo' fidarmi
Cieco amor, crudel beltà,
Troppo siete menzoquere
Luscrighiere deita.'

he borrowed the air in its entirety, transplanting it—even to using the same key, we are informed—for the magnificent chorus in 'Messiah':

For unto us a Child is born.

Yet the very numbers referred to are some which one hears spoken of as so 'truly devotional,' along with the assurance that the composer of such must have been a deeply pious man to write such profoundly religious and appropriate music to the sacred words! Hanslick said: 'Change epoch, personages, and locality, and call Meyerbeer's "Huguenots" "The Ghibellines of Pisa," and the musical expression would remain the same.'

Another writer expresses himself thus: 'Music is like botany and zoology, and, like them, demonstrates its individual characteristics in its own categories, and thus expresses its ideas and sentiments in such a manner that the same motive can be applied to numerous ideas and sentiments, presenting the same general characteristics, but that can under other circumstances differ from them.' And indeed instances are not wanting in which composers could be named who, having written airs, duets, quartets, choruses—in fact the greater part of a work for the theatre—wait to have words put to their musical ideas!

Let us turn our attention from the grotesqueness of operatic representations to that form of which we as a nation are so justly proud—oratorio. The fashion of its presentation to an audience is surely as grotesque as any operatic 'show' ever seen. Take, as an example, 'Elijah.' The Prophet—attired in the newest-cut evening suit, with spotless shirt-front and white tie—jumps up like any jack-in-the-box to deliver his most impressive recitatives and dramatic airs—while the Widow is dressed (or the contrary, according to fashion) in the very latest thing in frocks. The other soloists affect similar styles of adornment, while the chorus, male and female, follows suit, except that the soprani wear pink scarves across their persons and the contralti blue ones, or *vice versâ*. And why, in the name of all that is rational, should soloists and choristers be all armed with their music? Surely it would be reasonable to suppose they could sing their parts from memory, having had many rehearsals; and if it is an old work, they have probably sung it scores of times. To my mind the whole paraphernalia of orchestra and vocalists should be concealed from view, a thing only feasible in some of our magnificent Cathedrals, which are the only places artistically suitable to such performances and the only places where they can be in any measure devotional. There is this to be said, however, that as a money-making speculation the scheme would be difficult. It is obvious that it would be impossible to employ anything like the magnificent body of voices to be heard in our vast concert-halls, or at the Handel Festival, or a similar mass of instrumentalists.* Neither would such an overwhelming body of sound be desirable—or, indeed, bearable—and anything like the huge audiences could not be accommodated as at, say, the Albert Hall or at the Crystal Palace. As oratorio is presented now, it fares horribly, and to my mind ceases to have the faintest devotional character, its glorious interpretation in England lacking the devotional atmosphere. The suggestion that a fee should be levied for seats in Cathedrals in order to hear oratorio is met with a good dose of *cant*, objections being raised at the idea of turning sanctuaries into concert-halls. As so many of the objectors pay for their 'sittings' to listen to what is sometimes very much less edifying, I cannot see that the argument is much worth consideration. Then as to monetary gain there would naturally be comparatively little, and as no one imagines for an instant that the promoters who organise such

* Of course I know oratorio has before now been performed in some of our Cathedrals, but I urge that it should invariably be so performed when at all feasible. There was, however, it will be remembered, some controversy a few years ago when Elgar's 'Gerontius' was given in Worcester Cathedral, because of the Roman teaching of the text.

performances as at present obtain do it for aught else than profit, it does not seem very likely that the giving of oratorio in Churches will ever supplant the speculative enterprise that now exists. But as it exists it is to my mind inartistic and absurd, and to any who assert it is purely religious and devotional I retort—*cant*.

Occasional Notes

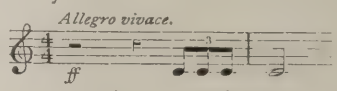
We are asked by the Lord Mayor of London (Sir Edward Cooper) to draw attention to the effort now being made to place the League of Arts on a firm financial basis. His Lordship points out that there is no other organization in this country working on the same lines as the League, which has during recent months arranged or assisted at the following events: National Peace Celebrations in the Royal Parks, July 19, 1919; Thames Pageant, August 4, 1919; Lord Mayor's Show (large costumed choir on the steps of St. Paul's Cathedral, together with a number of artistic banners); Carol Singers and Mummers, Christmas, 1919; a number of Old English Folk-Plays, produced in Hyde Park; Purcell's opera 'Dido and Æneas'—two performances—Hyde Park, on July 3 (*see* page 529), to audiences of ten thousand people. The League of Arts has also drawn up plans for the Dedication of the Cenotaph when it takes its permanent form in Whitehall, and Sir Edward Elgar has specially adapted for the occasion a portion of 'For the Fallen.' The above is by no means a complete list of the League's activities.

Sir Edward Cooper is confident that the public will desire that an organization which has done so much, and on such practical lines, should become a permanent part of the musical life of the country.

The appeal makes no reference to the important work of the League in various provincial centres. In many towns the peace celebrations were organized in connection with the League, which rendered help in various practical ways. Among the most important results was the impetus given to what is known in America as community singing. In addition to the stirring examples we have heard in London—all of which were directly or indirectly due to the League—there have been many no less successful 'sings' in the country. As a result chorus singing by the crowd is likely to be a regular feature at some centres where people are less easily abashed than in London. For example, we hear that at Portsmouth a series of municipal concerts is being arranged at which singing by the audience of popular songs and choruses will be made a more or less regular feature. This is a direct outcome of the work by the local League of Arts choir. The social and musical benefits of such amenities are too obvious to need underlining. We hope the Lord Mayor's appeal will meet with a generous response. Donations should be sent to the League offices, 37, Russell Square, W.C.1.

As usual, the most welcome musical announcement at this season of the year is that of the Queen's Hall Promenade Concerts. They begin on Saturday, August 14, and end on October 23. The list of soloists is a very long one—far too long to quote, as it consists of ninety-three names. Not all the stars in the galaxy are of prime importance, but it is a notable list, and includes practically all our leading soloists. The programmes have not yet been issued. It will be interesting to see how far they have been affected by the enterprising character of recent and projected orchestral concerts. Meanwhile a list of novelties comes to hand just as we are going to press. There are twenty, ten being by native composers, viz., Templeton Strong ('The Night'), Montague Phillips (Pianoforte Concerto in E), Landon Ronald (Suite, 'The Garden of Allah'), Armstrong Gibbs (Suite from a Fairy Play), Eric Fogg (Ballet Suite), Arnold Bax (Symphonic Variations for Pianoforte and Orchestra), York Bowen (Violin Concerto in E minor), Herbert Howells ('Merry-Eye,' for orchestra), Eugène Goossens ('The Eternal Rhythm'), and Georges Dorlay (Valse Intermezzo). The novelties from abroad include works by Casella, Prokoviev, Catoire, Fauré, and Palmgren.

Bach's organ music has been drawn upon a good deal at choral weddings during the past few years, but we have heard of no such thorough-going homage to the old man as was paid at Kendal recently, when two members of the Bach Society were married. Before the service the organist played two choral preludes and the Prelude and Fugue in G major; the hymn was Carlyle's translation of Luther's 'Ein' Feste Burg,' sung to Bach's harmonization of the tune; during the signing of the register the choir sang the choral from Cantata No. 147; and the most recent husband and wife walked down the aisle to the strains of the Toccata in F. The allegiance to Mendelssohn's Wedding March and other familiar nuptial music has been weakening for some time, but there has been no more complete break away than this. Gone is the day when:



was almost as essential as the ring.

THE MUSIC AND MUSICIANS OF DICKENS

By C. Edgar Thomas

I.

Had Charles Dickens any musical sense? Did he care for, or understand, music? These are interesting queries. If they are to be answered in the affirmative—and we shall endeavour to do this—it is singular that he has given us no picture of a celebrated musician or singer; but, rather, has contented himself with hovering on the fringe of music—of dallying with amateurs, down-at-heel melody merchants, and third-rate concert artists. In 'Sketches by Boz' he has penned in his own inimitable way an amusing account of the seaside busker in the Tippin family, whose descendants are now legion—much to our sorrow. It will be remembered that Mr. Tippin followed the occupation of a comic singer at Ramsgate, and that his estimable spouse was a concert singer from the London theatres—seaside songsters mostly are—who rendered the popular cavatina of 'Bid me discourse' to her husband's accompaniment. After which, as an indication of her obliging nature,

Mrs. Tippin presided at the—seaside—pianoforte while Mr. Tippin unburdened himself of a comic song; and last, but not least, Miss Tippin played an air on the guitar—not an ordinary air (that was beneath her abilities), but an air with variations. We hesitate whether to define Dickens's sketch as a character-study or a caricature, until it is remembered that these folk may always be found in the summer-time adding to our normal ills. Without doubt Dickens was himself a victim.

But to revert to our queries. As a youth Dickens had commenced to learn both the pianoforte and violin; but his studies were not crowned with success, although this was probably due to lack of application rather than anything else. As a singer he possessed in his youth some vocal ability, and frequently contributed to the harmony of family 'musical evenings.' Dickens's sister, Fanny, was certainly musical, for she was elected a pupil of the Royal Academy of Music, and the novelist afterwards related how keenly he felt her going away to commence her musical education, when he considered his own disregarded condition. Later he was present when his sister received one of the prizes given to pupils of the Academy: 'I could not bear to think of myself,' he afterwards wrote, 'beyond the reach of all such honourable emulation and success. The tears ran down my face. I felt as if my heart were rent.'

From the fact that most quotations in the novels refer to the fashionable ballads of early- and mid-Victorian days, it would seem that Dickens knew little or nothing of classical music. And yet he was certainly fond of opera, and when on the Continent neglected no opportunity of attending. This his letters prove, and in one of them he communicates an interesting note about Carrara:

> There is a beautiful little theatre there, built of marble, and they had it illuminated that night in my honour. There was really a very fair opera, but it is curious that the chorus has been always, time out of mind, made up of labourers in the quarries, who don't know a note of music, and sing entirely by ear.

Thus it seems fairly clear that Dickens loved and appreciated music—even if he possessed no general musical education—but he loved it with a qualification. When writing he required absolute solitude and silence, and we find him complaining bitterly to Forster, when at Broadstairs in 1847:

> Vagrant music is getting to that height here, and is so impossible to be escaped from, that I fear Broadstairs and I must part company in time to come. Unless it pours of rain, I cannot write half an hour without the most excruciating organs, fiddles, bells, or glee-singers. There is a violin of the most torturing kind under the window now (time, ten in the morning), and an Italian box of music on the steps—both in full blast.

In 1850, Dickens was again at the Kent watering-place, when once more the scourge of vagrant music irritated him, and he resolved not to attempt any further serious work there.

Bells appear to have been the novelist's pet aversion, those of Genoa being thus referred to in 'Pictures from Italy':

> At Genoa the bells of the church ring incessantly—not in peals or any known form of sound, but in horrible, irregular, jerking dingle, dingle, dingle; with a sudden stop at every fifteenth dingle or so, which is maddening. . . . . The noise is supposed to be particularly obnoxious to evil spirits.

These same bells, however, yet possessed a redeeming feature, for they provided Dickens with the title of one of his best-known stories, as witness once more:

> Sitting down one morning resolute for work, though against the grain, his hand being out and everything inviting to idleness, such a peal of chimes arose from the city as he found to be 'maddening.' All Genoa lay beneath him, and up from it, with some sudden set of the wind, came in one fell sound the clang and clash of all its steeples, pouring into his ears, again and again, in a tuneless, grating, discordant, jerking, hideous vibration that made his ideas 'spin round and round till they lost themselves in a whirl of vexation and giddiness, and dropped down dead.' He had never before so suffered, nor did he again; but this was his description to me next day, and his excuse for having failed in a promise to send me his title. Only two days later, however, came a letter in which not a syllable was written but 'We have heard The Chimes at midnight, "Master Shallow!"' and I knew he had discovered what he wanted.—(Forster's 'Life of Dickens.')

It may be convenient to mention here another letter to Forster, in which Dickens, then at Lausanne, gives an account of the miraculous cure by music of an idiot girl, born blind, deaf, and dumb. Says the novelist:

> I never saw a more tremendous thing in its way, in my life, than when they stood her, t'other day, in the centre of a group of blind children who sang a chorus at the piano; and brought her hand and kept it in contact with the instrument. A shudder pervaded her whole being, her breath quickened, her colour deepened—and I can compare it with nothing but returning animation in a person nearly dead. It was really awful to see how the sensation of the music fluttered and stirred the locked-up soul within her.

The musical instruments mentioned by Dickens are a curious collection. A depicter of lower-class life as he was, it is perhaps inevitable that the musical—in too many instances non-musical—instruments of the lower classes should predominate. The barrel-organ is to be anticipated, together with the drum, bagpipes, bassoon, and triangle, so beloved of street musicians. Blathers, the Bow Street officer in 'Oliver Twist,' plays a tune with his handcuffs as if they were castanets; the versatile Mr. Inspector Bucket seduced Bagnet—of whom and his musical emporium more later—by his solicitude for a 'second-hand wiolinceller'; Mr. Hardy, who figures in the 'Sketches' was a many-sided genius, a comic singer who could 'imitate hackney coachmen and fowls, play airs on his chin, and execute concertos on the Jew's harp'; Caleb Plummer's room contained 'scores of melancholy little carts which, when the wheels went round, performed most doleful music,' besides 'many small fiddles, drums, and other instruments of torture'; and delightful Tom Pinch, we read, was wont to spend half the night studying the 'jingling anatomy of that inscrutable old harpsichord in the back parlour.'

Among the now obsolete musical instruments of Dickens may be mentioned the serpent, which in his day was almost extinct, although he had probably heard it in churches during his boyhood. It was the natural bass of the ancient cornet family, and had a cupped mouthpiece similar to that of the bass trombone. Another is the key-bugle—also known as the Kent bugle—a very popular instrument in the last century, from the fact that by the addition of keys it possessed a greater range of notes than the

ordinary bugle. The musical waggoner in 'Martin Chuzzlewit' performed on one, having 'a little key bugle in his pocket on which, whenever the conversation flagged, he played the first part of a great many tunes, and regularly broke down in the second.' Mention may also be made of the musical coachman who participated in Tom Pinch's supper party on the London coach. Marrow-bones and cleavers, for 'rough music,' have now all but disappeared, but in their day they were prime favourites of butchers' apprentices, &c. In 'The Cricket on the Hearth' we find they were to be provided at the marriage of May Fielding and the old toy merchant Tackleton, but there was no occasion for their use, May eventually marrying her old love, Edward Plummer. Along with the drum and bells, marrow-bones and cleavers were used at the wedding of Meg Veck and Richard, as all may read in 'The Chimes.' It was the custom so to grind the cleaver that when struck with the bone it gave out a certain note. The full complement consisted of eight men, their cleavers being tuned to give an octave of notes. Shakespeare's reference to a once popular family of flutes, known as recorders, is turned to account in 'Great Expectations,' in connection with the inestimable Mr. Wopsle, the parish clerk and would-be histrion. The recorder that is called for by Hamlet is slyly said to have been 'very like a little black flute that had just been played in the orchestra and handed out at the door.'

The flute was also the favourite instrument of Mr. Mell. David Copperfield tells us that the schoolmaster created 'the most dismal sounds I have ever heard produced by any means natural or artificial'; and that 'when he had put up his things for the night . . . he took out his flute and blew at it until I almost thought he would gradually blow his whole being into the large hole at the top and ooze away at the keys.' That Dickens was not insensible of an artist's regard for his instrument is indicated by his description of Mell's departure from Creakle's, packing up his few possessions with solicitous care for his flute.

The 'little fiddle' known as the kit, which dancing-masters, &c., were in the habit of carrying in their tail-coat pockets, has now almost disappeared from our ken. When Caddy Jellyby ('Bleak House') marries 'Prince' Turveydrop, the dancing-master, she quickly finds that a knowledge of the kit and pianoforte is necessary in more senses than one, and commences to practice accordingly.

It is not a little curious that although the guitar in Dickens's day was a very popular instrument, he mentions it but little. It was the guitar (in the 'Sketches') which vindicated the musical abilities of the Miss Briggses against those of the Miss Tauntons, for the latter could manipulate only the harp. And in 'Reprinted Pieces' Dickens amusingly refers to the guitar 'to which a boy or woman sings without any voice little songs without any tune.' Dora, too, in the hey-day of David Copperfield's infatuation used to charm her lover by singing French ballads and accompanying herself on this instrument.

Almost as little is said of the trombone. We are told that Dr. Strong's ('David Copperfield') knowledge of card playing and 'playing the trombone' had much in common, for it was little; and readers of 'Our School' ('Reprinted Pieces') may recollect the usher who was 'rather musical, and on some remote quarter-day had bought an old trombone; but a bit of it was lost, and it made the most extraordinary sounds when he sometimes tried to play it of an evening.'

In connection with the organ Dickens's references are both many and interesting. There is the organ —'the sweetest little organ you ever heard'—which Tom Pinch played at the village church. It was, too, an organ that Mrs. Finching ('Little Dorrit') was anxious to learn, explaining 'I have said ever since I began to recover the blow of Mr. F.'s death that I would learn the organ of which I am extremely fond but of which I am ashamed to say I do not yet know a note'; while where can be bettered Dickens's discription of an organ in 'The Chimes'?

> The organ sounded faintly in the church below. Swelling by degrees the melody ascended to the roof, and filled the choir and nave. Expanding more and more, it rose up, up; up, up; higher, higher, higher up; awakening agitated hearts within the burly piles of oak, the hollow bells, the iron-bound doors, the stairs of solid stone; until the tower walls were insufficient to contain it, and it soared into the sky.

Dickens, too, in the epilogue to 'Chuzzlewit,' proves that he was appreciative of the greater majesty of the organ—'What sounds are these that fall so grandly on the ear! . . . And that mild figure seated at the organ, who is he?'

There are other musical instruments mentioned by Dickens which are better reviewed in conjunction with the characters chiefly associated with them. This we shall hope to do in the second and concluding part of this article.

As a song writer Dickens is entitled to some consideration, and many of the songs and ballads in 'The Village Coquettes,' the libretto of which he wrote, became very popular. As is known, John Hullah composed the music, and the operetta was produced at the St. James's Theatre on December 6, 1836. To name a few of the songs, 'Autumn Leaves,' 'How beautiful at Eventide,' 'The Child and the Old man,' 'My fair home,' 'There's a charm in Spring,' 'Love is not a feeling to pass away,' 'The cares of the day,' and the duet 'In rich and lofty station'—each of these, although but little heard or even remembered now, in their day enjoyed a great vogue. The first named song was rendered by Mr. Bennett; 'How beautiful at Eventide' was sung by Miss Rainforth; John Parry delivered 'My fair home'; and Braham lustily voiced the tenor items.

There is another phase in connection with Dickens and music which is entitled to notice, and that is the great musical vogue he was the means of creating. This in itself is a sure proof of the novelist's popularity. The titles of his books, and many of the incidents, were borrowed by all and sundry in the cause of music. 'The Pickwick Quadrilles' cherished a coloured title-page representing the famous character. A second set of these quadrilles, labelled 'Original,' was written by 'Boz, Junior,' and, *vide* the title-page, 'danced at the Almacks' and Pickwick Balls.' There were also the 'Pickwick Waltz,' the 'Pickwick Tarantella,' and 'Mr. Stiggins, a song maliciously composed and written by Tony Veller.' Nicholas Nickleby gave his name to the 'Nickleby Quadrilles,' and Sydney Vernon wrote the 'Nickleby Galop,' humbly dedicating it to the Brothers Cheeryble.

Dickensian quadrilles abound: there are the 'Chimes Quadrilles,' composed by that redoubtable charlatan, M. Jullien; the 'Cricket Quadrilles,' by Lancelot; and the 'Dolly Varden Quadrilles,' by Marriott.

The fascinating Dolly Varden gave rise to a Schottische, by King, a Galop by Charles Coote, and a 'Dolly Varden Waltz'; while 'Dressed as Dolly Varden' was a famous song, written, composed, and sung by the inimitable 'Pony' Moore. The 'Great' Vance also essayed 'Vance's Dolly Varden Impersonation and Drawing-room Comic Song.'

From 'The Cricket on the Hearth' we have the 'Cricket Polka,' by the same Jullien, 'as performed with enthusiastic applause at the author's concerts'; and Beular, author of 'Gooseberry Wine,' 'Dancing Dairy Maid,' &c., wrote 'Master Humphrey's Clock, Did you hear anything knock?'

The aforementioned Charles Coote, jun., was responsible for the 'No Thoroughfare Galop,' 'The Mugby Junction Galop,' and 'A Ballad from "Great Expectations,"' all of which were written by 'kind permission' of the novelist.

Little Nell became every whit as popular as Dolly Varden. Is there not a 'Little Nell Waltz' by Dan Godfrey, and a 'Little Nell' pianoforte solo by Miss Hawley? Little Dorrit, too, had her musical devotees, and lent her name to a Polka by Jules Norman, a song written by Henry Abrahams, with music by C. Stanley, and a ballad, written and composed by John Caulfield.

'Dombey and Son' suggested the songs of 'Paul' by Edward Oxenford and A. J. Caldicott, and 'Florence,' by Charles Jeffrey; but the book is chiefly famous for its inspiration of Stephen Glover's 'What are the wild waves saying?' Similarly, 'David Copperfield' provided 'Dora's Waltz' and 'Dora's Song'; 'Dora and Agnes,' words by Jeffreys, music by Tully; 'Agnes; or, I have loved you all my life,' by Gerald Stanley; 'Little Blossom,' a ballad by Stephen Glover; the 'David Copperfield Polka,' by W. Wilson; the 'Micawber Quadrille,' composed by J. Winterbottom, the same composer's 'Little Em'ly Waltzes,' which were played between the Acts at the Olympic Theatre during the performance of Halliday's adaptation of the story, with the famous performance of G. Rowe as Micawber; and 'Dora, the Child Wife,' written by G. Linley, and composed by Gerald Stanley.

At the Globe Theatre a dramatic version of 'Bleak House' was brought out under the direction of Edgar Bruce, when many airs written by Edward Solomon were introduced. The crossing-sweeper 'Joe' lent himself to a ballad written by H. B. Farnie, and composed by C. F. R. Marriott; a song and chorus written by W. R. Gordon, with music by Alfred Lee; and Poor Jo's song, 'He wos wery good to me,' written and composed by Alfred Allen.

Dickens's magazine was even set to music! 'Household Words' twice appeared as companion to the favourite song 'Hearths and Homes,' written by Charlotte Young; and there were 'All the Year Round' songs and quadrilles. The foregoing list is sufficiently long, but it has only touched upon the fringe of the subject, for there were undoubtedly many other songs, musical pieces, &c., suggested by Dickens's works.

The novelist's famous 'Ivy Green' song enjoyed great popularity, many editions being issued. The words are said to have been inspired by old Rochester Castle, and the song, composed by the well-known musician Henry Russell, was also sung by him. The American issue, entitled 'A Ballad by Boz,' was to a setting by Lynde Waller.

The contemporary songs and ballads mentioned in the novels provide an interesting link with the musical past. A notice of these will form a portion of the concluding part of this article.

(To be concluded.)

THE HANDEL FESTIVAL

The longer the war went on the more certain it seemed that there would be no more Handel Festivals. There was a feeling that we should never again have the stomach for such solid fare; that the Handel fetish would be dethroned, the natural action of time being hastened by the post-war combination of pro-British and anti-German musical feeling; that choralism would take so long to recover from war-time disorganization that a choir of thousands would be a hopeless project for many years to come. These and other reasons seemed to indicate that the 1912 gathering would prove to be the last of the long series. And yet about eighteen months after the signing of the armistice we have seen another Handel Festival, and one that on both musical and popular sides must rank among the best ever held.

The more some things change, the more others remain the same. This hardy triennial was so much like its predecessors that many of those present must have felt inclined to pinch themselves and ask if it were possible that since the last Festival the world had been turned upside down and had not yet recovered equilibrium. This sense of 'as you were' made itself felt even before a note had been sung. Thus we found once more that despite the labours of an excellent body of stewards, the attainment of one's seat was a kind of sport—a fatiguing blend of pedestrianism and the pleasures of the chase. And it was like old times to see the signallings between members of the choir and their friends in the audience. Of course the signals mostly went astray, as they always did. After all, when hundreds of people are semaphoring with programmes, at distances ranging from fifty yards to something less than half a mile, it is easy for the wireless to get crossed. But everybody is satisfied, and the soprano from Streatham who picked up and returned a far-off wave intended for a bass from Bacup was as well pleased as if it had come from the aunt to whom it was credited.

An orchestra containing about four hundred amateurs does not get in tune without prolonged travail, and not the least enjoyable part of the concerts is this rich and sonorous preliminary, far more interesting than some modern compositions that seem to have been based on it. Had the Shah of Persia been present, his famous 'Bravo! let the dogs do that again!' would have been very hearty.

The Festival occupied four days, as usual: June 19 (General Rehearsal), June 22 ('Judas Maccabæus'), June 24 (selection from 'Israel in Egypt' and a miscellaneous programme), and June 26 ('Messiah').

Perhaps the occasion was hardly one for new departures, but it seemed a pity that the ground covered should be over-familiar. The average Handelian knows really very little of the master's music, and one of the main functions of a Handel choir should be the rescuing and popularising of the fine works that have somehow got on to the shelf and been forgotten.

The bulk of the choir was provided by London, with a contingent from Yorkshire. The singing

held out rich promise at the General Rehearsal, and improved rapidly, reaching a very high standard on the third and fourth days. The florid passages in 'Sing ye to the Lord' ('Israel'), 'For unto us,' 'All we like sheep,' 'And He shall purify,' and 'Hallelujah,' were sung with astonishing fluency, and at a pace that one would have thought impossible with a choir of such size. This being so, it was odd that some of the choruses of a steadier type should have suffered from want of unanimity and attack. The pace adopted for several of these numbers was unnecessarily slow, *e.g.*, 'And the glory of the Lord,' which was depressingly stolid. The tone was fine and ringing, though there were signs that a good deal more youth was needed in the soprano section: notes above F sharp gave a sense of effort, and were not always reached by everybody. So much was done in the direction of variety and expression that some of us felt that even more might have been accomplished. We heard no *pianissimo* so good as at the 1912 Festival, though perhaps other things were better. Thus the words came out with amazing clearness, and the tapering of the short, quiet phrases in 'For unto us' would have put many a small good-class choir to shame.

Solos in such a vast space are matter out of place, so criticism is uncalled for. Only a small proportion of the audience are able to do much more than see the soloist, and even the accompaniments of the solo orchestra are barely audible half-way across the transept. The singers who essayed the hopeless task of overcoming space were Madame Kirkby Lunn, Miss Agnes Nicholls, Miss Carrie Tubb, Miss Phyllis Lett, and Miss Esta D'Argo, and Messrs. Ben Davies, Walter Hyde, Robert Radford, Frank Mullings, Frederick Ranalow, and Norman Allin. The outstanding success was won by the veteran of the party, Mr. Ben Davies, who sang as if he were thirty years younger than he is. He had a memorable reception.

The London Symphony Orchestra formed the nucleus of the band, with Mr. W. H. Reed as leader, and Mr. Walter Hedgcock was at his usual place at the organ, helpful and unostentatious. Sir Frederic Cowen conducted with a little less authority than in 1912, we thought. But he was already a veteran then, and eight years (especially such years as the past eight) are no trifle to a veteran. Nevertheless he may look back on the Festival with pride. Not many men, young or old, could have carried through a revival at this difficult time with such success.

There was a good deal of curiosity beforehand as to the public attitude towards the Festival. The attendance appeared to be below the average on the first two days. The selection from 'Israel in Egypt' drew a much larger crowd, and on the closing day ('Messiah') there was an immense gathering. Clearly there is a place in our musical life for choral undertakings on a big scale. The question is whether the time has not come for an enlargement of the scheme of this particular institution. There is a good deal in the *Morning Post* critic's suggestion that such a fine choir should be heard annually, and that a yearly festival, with a programme including works by such composers as Parry, Elgar, and Bantock, would make a wide appeal. But whatever the future has in store, those responsible for the recent Festival deserve hearty congratulations on a difficult task splendidly carried out.

S. Isol.

GRÉTRY

By Denis Turner

Among musical people in this country one natural result of the war has been to quicken interest in French music. The more modern French musicians received even before the war some attention on this side of the Channel, but comparatively little interest appears to have been taken in French composers of the 18th century. Even in France Rameau had fallen into surprising neglect until Saint-Saëns and a few others stirred up a renewed interest in his work.

A French composer of that century who seems to be practically unknown in England is Grétry. Grétry was not a Rameau, but much agreeable music might be unearthed by anyone who would take the trouble to delve among his almost forgotten comic operas. An interesting account of Grétry's life and work will be found in a book by M. Pierre Lasserre, 'L'Esprit de la Musique française' (Payot, Paris), of which an English translation will shortly be available.

Grétry was born at Liége in 1741. As a boy he had a remarkable treble voice, and it is recorded that during his solos the orchestra would drop to a *pianissimo* the better to hear him. Through the help of a rich patron he was able to go to Rome to study music. He spent eight years there, and has left an interesting account of this part of his musical career, but it has little bearing on musical history. It is to be regretted that Grétry never had enough of what old-fashioned schoolmasters call application, and never carried his studies sufficiently deep to make a solid foundation for work which even without that foundation has a sort of greatness. He had a genius for melody, and had his musical education not been singularly incomplete, he might perhaps have been a lesser Mozart.

Speaking of Mozart, Miss Mitford is quoted in Miss Hill's recent book ('Mary Russell Mitford and Her Surroundings') as writing thus of entertainments given for the French *émigrés*:

> 'Trictrac superseded chess or backgammon, reversi took the place of whist, Grétry of Mozart, Racine of Shakespeare; omelettes and salads, champagne moussu (*sic*) and eau sucré (*sic*) excluded sandwiches, oysters and porter.'

Grétry had very definite views about music—views which, though interesting, would hardly find favour with musicians at the present day. In particular, he held that music is an imitative art, and that human speech is the proper subject of its imitation. According to him song is a higher power of speech. After reading this it is curious to turn to one of his most celebrated airs, 'Une fièvre brulante,' from his opera 'Richard Cœur de Lion.' Anything less suggestive of a burning fever than this sweet old waltz-like melody, on which Beethoven composed a set of variations, it would be hard to imagine.

Another of his airs that long had a considerable vogue comes from the opera 'Lucile,' 'Où peut-on être mieux qu'au sein de sa famille?' The words, it has been remarked, are of a treacly sentimentality that almost puts one out of love with family life, but the music is healthy and robust. Napoleon's soldiers sang it on the retreat from Moscow. When Grétry in his old age went to the theatre the audience would

(Continued on page 545.)

Our Master hath a garden.

HYMN-ANTHEM FOR GENERAL USE.

Words translated from *The Ecclesiologist*, 1856. Composed by HERBERT E. CRIMP.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante ed espressivo. ♩ = *circa* 72.

ORGAN. *pp Sw.* *Man.*

FULL. SOPRANO. *p*

Our Mas - ter hath a gar - den which

ten. *poco rit.* *Ch.* *pp* *Ped.* *p* *a tempo.* *Sw.* *Man.* *Ped.* *Sw. coupl.*

fair . . flow'rs a - dorn; There will I go and gath - er both at

Sw. *Ch.* *Man.*

rit. *mf* **Animato di più.**

eve . . and morn. Nought's heard there - in but An - gel Hymns, with

ALTO. *mf*

Nought's heard there - in but An - gel Hymns, with

TENOR. *mf*

Nought's heard there - in but An - gel Hymns, with

BASS. *mf*

Nought's heard there - in but An - gel Hymns, with

Animato di più.

Gt. a tempo. *rit.* *pp Sw.* *mf* *Gt.* *Sw.* *Ped.* *Man.*

Copyright, 1920, by Novello and Company, Limited.

Allargando. poco rit. a tempo. Meno mosso.

harp . . and lute, . . Loud trum-pets and bright cla - ri-ons, and the

harp . . and lute, . . with harp and lute, Loud trum-pets and bright cla - ri-ons, and the

harp . . and lute, . . with harp and lute, Loud trum-pets and bright cla - ri-ons, and the

harp . . and lute, . . with harp and lute, and the

Allargando. poco rit. a tempo. Meno mosso.

Ch. Ped. p Sw. Ped.

a tempo. p con espressione.

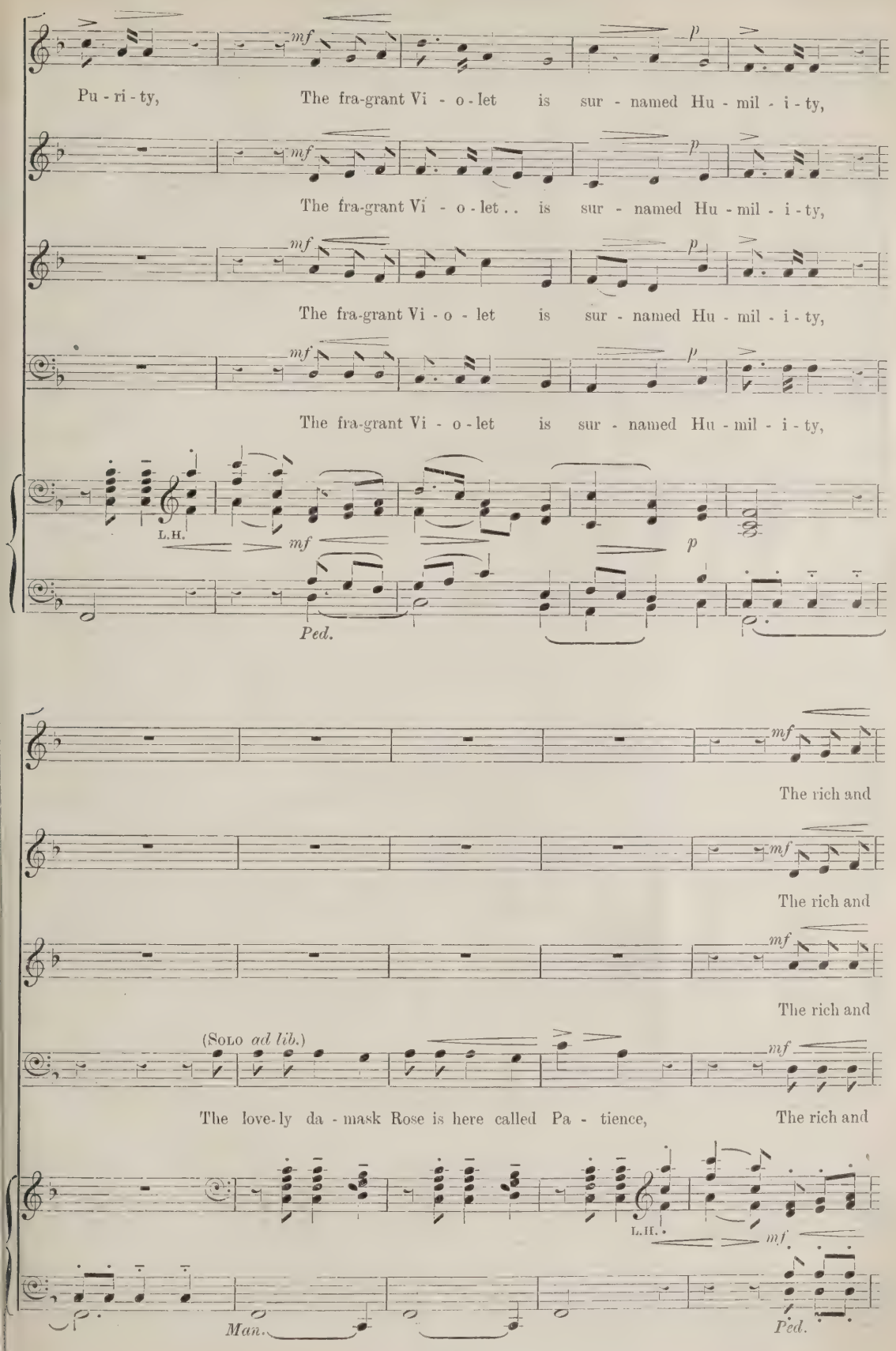
gen-tle, sooth-ing flute. . . . The Li - ly white that bloometh there is

gen-tle, sooth-ing flute. . . .

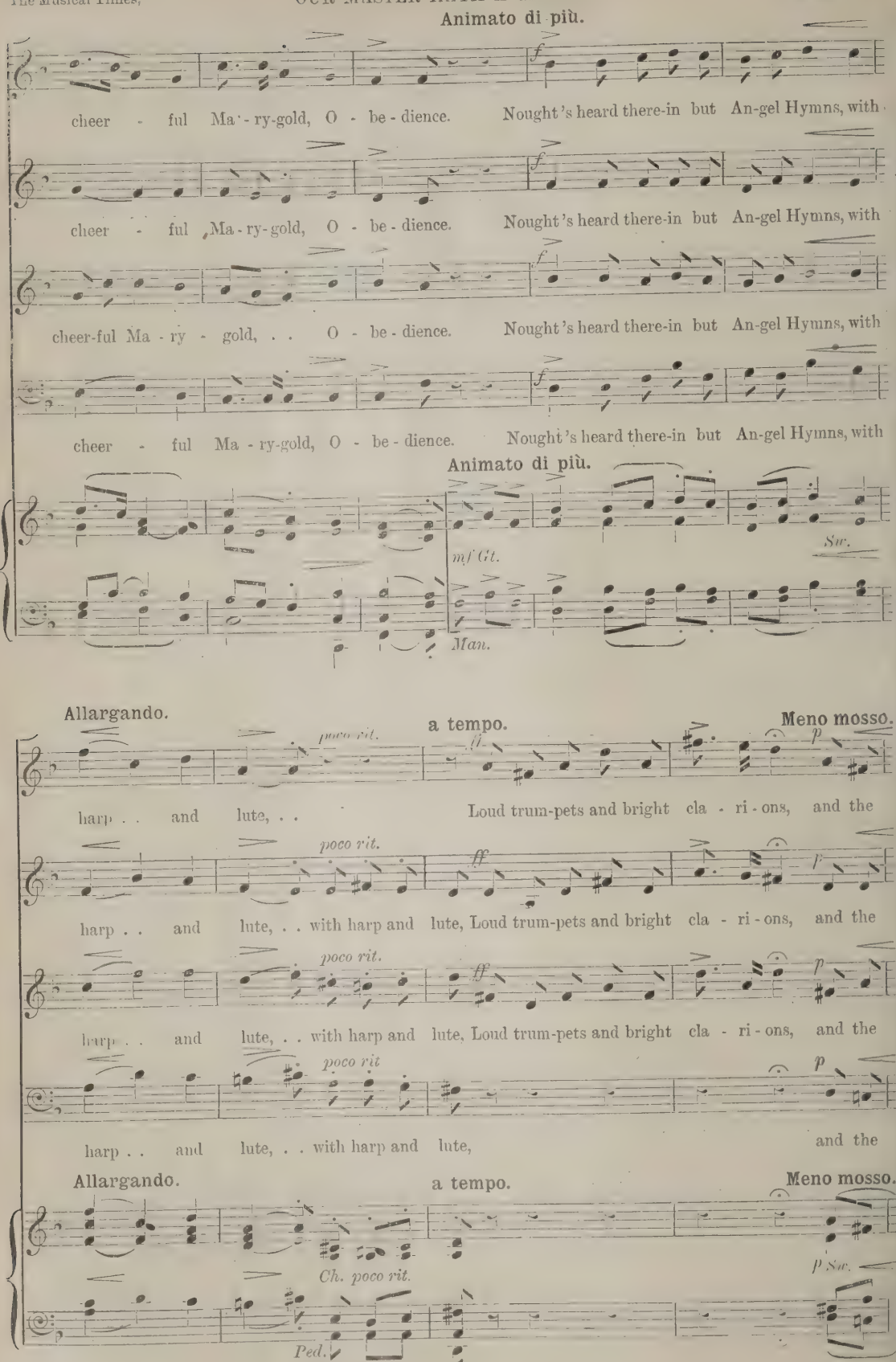
gen-tle, sooth-ing flute. . . .

gen-tle, sooth-ing flute. . . .

a tempo. dim. p Man.


mf
p
Pu - ri - ty, The fra-grant Vi - o - let is sur - named Hu - mil - i - ty,
The fra-grant Vi - o - let . . is sur - named Hu - mil - i - ty,
The fra-grant Vi - o - let is sur - named Hu - mil - i - ty,
The fra-grant Vi - o - let is sur - named Hu - mil - i - ty,
L.H.
Ped.
The rich and
The rich and
The rich and
(Solo ad lib.)
The love-ly da - mask Rose is here called Pa - tience,
The rich and
L.H.
Man.
Ped.

OUR MASTER HATH A GARDEN.



This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price 3d.*

The Competition Festival Record

No. 145

THE SOUTH-EAST LONDON MUSICAL FESTIVAL.

A well-attended meeting, called to consider the founding of a competitive Festival for South-East London, took place at the Browning Hall, Walworth Road, on July 15. The Rev. C. J. Beresford, one of the secretaries of the People's Palace Festival, was in the chair, and the audience included a good many South London musicians and representatives of institutions of various kinds. The meeting was addressed by Dr. Harold Darke, Mr. Harvey Grace, Mr. Gustav Holst, and the chairman, who in turn pointed out the various advantages and dangers of the competitive Festival. After a resolution in favour of establishing a South-East London Festival had been carried with enthusiasm, considerable discussion took place. The main decisions arrived at were that the Festival should operate in the South-Eastern postal district, and that it should take place during February. A strong committee is being formed. Choral conductors, heads of clubs and institutes, and others interested, are requested to send their name and address to the acting secretary (Miss Knight-Bruce, 131, Kennington Road, S.E.11), in order that notice of arrangements may be sent to them.

THE NORTH LONDON MUSICAL FESTIVAL.

The organizers of this new Festival have lost no time in issuing their syllabus. To their credit the scheme is a wide one, and its seventy-nine classes include nearly all the branches and subdivisions that lend themselves profitably to the competitive idea. The one notable omission is folk-dancing. The success with which competitions in Morris, country, and sword-dancing have been taken up at several provincial Festivals—not always in country districts—suggests that the experiment might repay a trial in London.

For the rest the following provisional time-table will show the thoroughness of the arrangements :

November 23.—Pianoforte (Juniors), Men's Songs, Ladies' Songs (Gold Medal), Men's Choirs.
November 24.—Pianoforte (Seniors), Ladies' Songs, Men's Songs (Gold Medal), Boys' Choirs.
November 25.—Girls' Songs, Elocution, Mixed and Ladies' Choirs (Open), Vocal Trios.
November 26.—Boys' Songs, Strings (Solos, Quartets, Orchestras), Elementary School Choirs (Girls), Mixed and Ladies' Choirs (Local), Vocal Duets.
November 30.—Pianoforte (Gold Medal and Open Classes), Elementary School Choirs (Boys), Girls' Choirs, Church Choirs (Men and Boys).
December 1.—Organ, Sunday School Choirs, Sight-Singing Solos, Girls' Clubs, Vocal Quartets, Church Choirs (Mixed).
December 3.—Concerts by the Prize-Winners.

The competitions will be held in the large hall of the Northern Polytechnic Institute, Holloway. The hon. secretary is Mr. John Graham, 74, Park Hall Road, E. Finchley, N. 2, who will send the syllabus in return for twopence postage.

THE NORTH OF ENGLAND MUSICAL TOURNAMENT.

The second annual North of England Musical Tournament, which was held at Newcastle-on-Tyne during the week June 19 to 26, showed a distinct improvement on last year's effort. Apart from the more extended scope of the competitions themselves and the increased number of entries, there was generally a marked advance in the standard of performance. This was especially true of the elementary school and solo-singing classes. An encouraging feature about the school choirs, both elementary and secondary, was the good taste shown in the choice of the second test-piece, the selection of which was left to the competitors. Sight-reading, unfortunately, was shown still to be a weak point with the elementary schools, the secondary schools being much better in this respect.

The Bach arias proved to be a stumbling-block to most of the solo-singing competitors, being sung in many cases like glorified Concone exercises.

The choral performances of both mixed- and male-voice choirs revealed a high standard of excellence, though for a large and populous district like Tyneside the number of entries was disappointing, especially from the city itself.

In the instrumental classes some delightful playing was heard from quite youthful performers. It came, however, as an unpleasant surprise to learn that in a district where it is exceptional for even a small church to be without an organ the adjudicator found himself unable to award a prize to any of the organist competitors.

An interesting feature of the week was the performance, under the direction of Dr. R. Vaughan Williams, of Bach's Cantata, 'Give the hungry man thy bread,' by the winning choir (augmented). By a piece of practical wisdom that could well be copied elsewhere, the choruses, solos, and orchestral part of the Bach cantata had all been prescribed as test-pieces, with the result that the whole combined performance could be undertaken by competitors who had made a special study of the music.

Below we give brief particulars of the principal competitions.

PUBLIC ELEMENTARY SCHOOLS.

The choirs from public elementary schools were grouped according to standard. Eleven choirs of Standards VI. and VII. sang Holst's 'Coon Song,' the first and second places being won by Ryton Thorp School (Mr. John Weatherley) and Mason Dinnington Council School (Mr. T. Dixon). In Standards I., II., and III. the test was John Ireland's 'Child's Song,' and Mason Dinnington was the best of four choirs. Holystone, Longbenton (Mr. H. H. McIntyre), was first in Standards IV. and V., the test being Parry's 'The Owl.'

CHILDREN'S CHOIRS (open class).

The prescribed test was Ireland's 'There is a garden.' Eight choirs entered, the prize being won by Ryton (Mr. John Weatherley).

SECONDARY SCHOOLS.

(Four competitions were held.)

Age fifteen and under.—Test: 'A Croon' (Howells). Four entries. 1st, Bishop Auckland Girls' County School (Miss Agnes L. Sutherland).

Age fifteen and over.—Test, 'The Shepherd's Sirena' (Stanford). Four entries. 1st, Central Newcastle Girls' High School.

Boys, any age.—Test, 'The Song of the Lumbermen' (Holst). One entry. High School, Monkseaton (Mr. W. Morgan Hall).

Girls, age eighteen and under.—Test: 'Go ye, my canzonets' (Morley). Five entries. 1st, Atkinson Road Girls' Commercial School (Miss Annie Lawton).

FOLK-DANCING (JUNIORS).

This form of exercise seems to be widely cultivated in the schools of the neighbourhood, thanks to the persuasive power of the competitions and doubtless a strong local predilection. Mr. Cecil Sharp was called upon to adjudicate in eight sections.

The best-attended class was that for Country Dances by boys and girls of ages ten to fifteen. Two tests were prescribed—'Haste to the wedding' and 'Black Nag.' No fewer than fourteen teams entered—chiefly schools and Girl Guides. The best was Cornforth Lane Council School, the second Rutherford College Girls' School D.

Hirst East Girls' School was best of eight teams in Morris Dancing. Other first prizes were won by Rutherford College Girls' School (A) and (C), Cordwainers, Sunderland Chester Road, and Nunnykirk.

The seven classes for Folk-Dancing by adults were also well attended. Mr. Sharp gave special praise to the sword-dancing of a team from Westerhope.

MALE-VOICE CHOIRS.

Tests: 'Feasting I watch' (Elgar) and 'Dominus illuminatio mea' (Walford Davies).

Ashington and District (Mr. W. H. Batey).
2nd. Carlisle (Mr. J. R. Cockbain).
Hawthorn Leslie (Mr. E. B. Jago).
3rd. 'Prudhoe Gleemen' (Mr. H. Harland).
1st. Shildon's Male-Voice Choir (Mr. H. Gibbon).
West Hartlepool Orpheus (Mr. H. W. Day).

The winning choir sang Elgar's 'The Reveille' as its third test.

FEMALE-VOICE CHOIRS.

Tests: 'Away, thou shalt not love me' (Wilbye).
'Spring' (Holst).

Houghton-le-Spring (Mr. W. H. Lax).
Stanley Harmonic (Mr. W. J. Keskeys).
Newcastle Musical Club, Y.W.C.A. (Miss Gladys Strachan).

MIXED-VOICE CHOIRS.

Tests: 'Young Cupid hath proclaimed' (Weelkes).
Choruses from 'Give the hungry man thy bread' (Bach).

2nd. Houghton Glee Party (Mr. W. H. Lax).
Stanley Harmonic (Mr. W. J. Keskeys).
1st. Sunderland Vocal Union (Mr. W. Walker).

CHURCH AND CHAPEL CHOIRS.

Tests: 'Then did priests make offering' (Byrd); *or*—
'I will exalt Thee' (Tye).
'Ascribe unto the Lord (Wesley).

St. Aidan's Parish Church (Mr. E. H. Hayward).
1st. Mainsforth Terrace P.M. (Mr. W. Walker).
Birtley P.M. (Mr. F. J. Allison).

Esk Winning P.M. Choir (Mr. W. Wilkinson) was the better of two church choirs from country districts.

ORCHESTRAS.

The prizes were awarded as follows: School orchestras, Whitley and Monkseaton (Mr. H. P. Young). String orchestas, Tynemouth Priory Orchestral Society (Mr. Robert Peel). Full orchestras, Elswick Works Orchestra.

The other competitions covered solo-singing, junior and adult; vocal duets, trios, and quartets; pianoforte, organ, violin, viola, violoncello solos; various forms of chamber music; brass bands; composition and history; elocution and reading. The syllabus contained a hundred and three classes in all. The adjudicators were Mr. Arthur Catterall, Mr. Herbert Fryer, Captain Francis Harford, Dr. R. R. Terry, Dr. R. Vaughan Williams, Mr. J. Weston Nicholl (brass bands), Mr. Acton Bond (elocution), and Mr. R. M. Mowat (Northumbrian pipes).

DEVON'S FIRST FESTIVAL.

Delayed by the war the organization of music competitions in Devon has now been accomplished, and the first events were held at Exeter on July 13 and 14. The Society, which is affiliated with the National Association of Music Competition Festivals, was initiated at a meeting held at the Deanery, Exeter, in October last, and addressed by Lady Mary Trefusis, chairman of the National Association, and Miss Retallack, hon. secretary. The outcome was the Festival now to be recorded, that occupied two full days under the adjudication of Mr. Geoffrey Shaw, with results showing that there is ample material in Devon awaiting development. Solo classes were not contemplated this year, but will be included in succeeding schemes. Only one adult choir came forward, and many classes remained without entries. Elementary and secondary schools responded in gratifying numbers, coming from such distant places as Ivybridge, Tavistock, Dartmouth, Pyworthy and Moretonhampstead (two very remote moorland villages), Crediton, and Exmouth, though the majority of schools represented Exeter.

All the music chosen represented British composers. Shields, a banner, and a picture were trophies offered for highest aggregates of marks for sight-reading and song singing, and first, second, and third class certificates were awarded on the bases of eighty per cent., sixty-five per cent., and fifty per cent. of marks. Mrs. Mildmay gave a shield to the choir gaining the highest aggregate in the Festival, and the Mary Wakefield Medallion was given for the highest marks in sight-reading. Both these trophies, as well as the Ross Banner for the highest marks in the class, were won by Crediton High School Senior Choir (conductor, Mr. C. G. Church). The standard of sight-reading was deplorably low. Among the best features of the Festival may be mentioned the singing of the massed secondary school choirs in the test-pieces and in Purcell's 'Nymphs and Shepherds,' under the baton of Mr. Shaw, and the very fine playing in the instrumental (ensemble) classes. Also a very notable success was the playing of the small orchestra, conducted by Mr. A. J. James, which obtained maximum marks. The pieces were two Irish jigs by Finucane, and the performance was altogether delightful. A concert was given each evening comprising massed singing of the test-pieces and the Purcell chorus, with solo items contributed by musicians as object-lessons to the competitors.

The following were the chief results:

ELEMENTARY SCHOOL CHOIRS.

Small schools.—Tests: 'Where the bee sucks' (Arne) and 'Song of March' (Ireland). Three entries. 1st, Sandford Church School.

Larger schools.—Tests: 'Song of St. Francis' (Farrar) and 'In praise of May.' Girls—Seven entries. 1st, Tavistock. Boys—Seven entries. 1st, Tavistock.

SECONDARY SCHOOL CHOIRS (Girls).

Tests: 'The oak and the ash' (17th century Folk-song) and 'Over hill, over dale' (Harford Lloyd). Five entries. 1st, Crediton High School Seniors.

SIGHT READING.

The various prizes were won by Sandford Church School, Exeter Mint, Tavistock, Ivybridge, and Crediton High School Seniors. The entries totalled twenty-two.

WOMEN'S CHOIRS (Rural).

Test: 'Sound Sleep' (Vaughan Williams). One entry. Alphington Women's Choir.

INSTRUMENTAL CLASSES.

Pianoforte accompaniment at sight.—Test: Dance from 18th century Suite, 'The Jester' (arr. by Alfred Moffat). Ten entries. 1st, Mr. R. G. Rudd.

String Quartet.—Test: Slow movement from Phantasy in D (Frank Bridge). One entry, Miss Phyllis Smith, Mrs. Mathew, Miss Dean, and Mr. W. L. Sutcliffe.

Pianoforte trio.—Test: Miniatures, Set 1 (Frank Bridge). Two entries. 1st, Mr. R. G. Rudd, Miss Phyllis Smith, and Mr. W. L. Sutcliffe.

Orchestra.—Test: Two Irish jigs (Finucane). One entry. Exeter String Orchestra.

Other competitions are reported in the *School Music Review* edition of the *Record*.

O PRAY FOR THE PEACE OF JERUSALEM

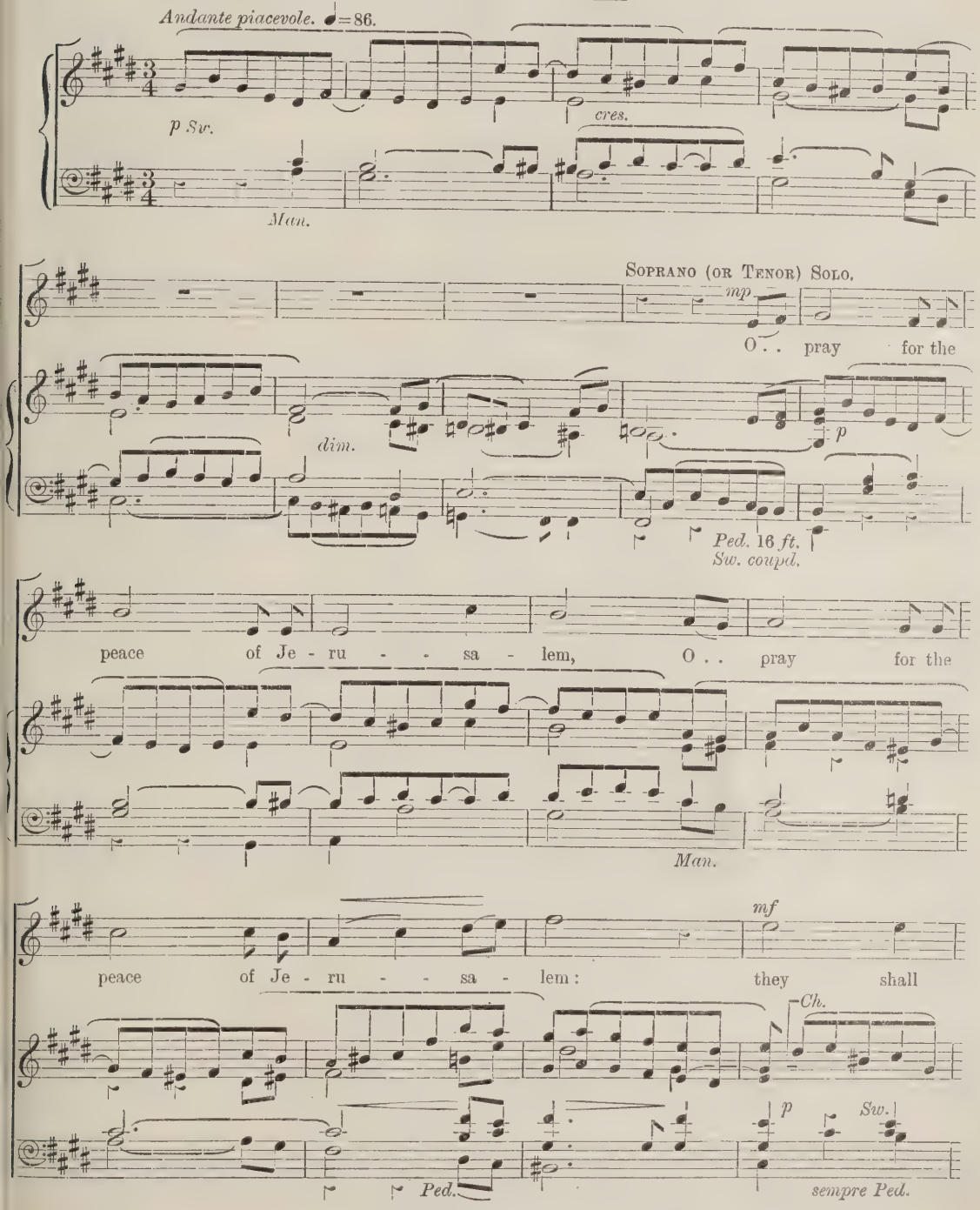
ANTHEM

Psalms cxxii. 6; ii. 2 (abridged).

COMPOSED BY

REGINALD HUNT.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



Copyright, 1920, by Novello and Company, Limited.

MADE IN ENGLAND

pros - per, they shall pros - per that love . . . .

L.H.

cres.

f

thee, they . . . shall pros - per that love . . . .

Sw

dim.

Man.

. . . thee.

SOPRANO. *p* *sostenuto.*

O pray for the peace of Je - ru - sa - lem:

ALTO. *p* *sostenuto.*

O pray for the peace of Je - ru - sa - lem:

TENOR. *p* *sostenuto.*

O pray for the peace of Je - ru - sa - lem:

BASS. *p sostenuto.*

O pray for the peace of Je - ru - sa - lem:

Gt. (Sw. coupl.)

Ped.

O PRAY FOR THE PEACE OF JERUSALEM.

Un poco più mosso. *f* they . . shall pros - per, *slargando.* they . . shall

f they . . shall, they . . shall pros - per, shall *slargando.*

f they shall pros - per, they shall *slargando.*

f they . . shall pros - per, they shall pros - per, they shall *slargando.*

Un poco più mosso. *add Sw. reeds.* *slargando.*

Ped. Gt. coupd.

pros - per that love . . thee.

pros - per that love . . . thee.

pros - per that love . . thee.

pros - per that love thee.

close Sw. *Sw.* *accel.* *cres.*

Gt. to Ped. off.

Allegro con brio. *f* The

f The

f The kings of the

f The kings of the earth stand

Allegro con brio. ♩=140. *f* *Gt.* *Gt.*

Gt. to Ped.

kings of the earth . . stand up, and the ru - lers take coun - sel to -

kings of . . the earth stand up, and the ru - lers take coun - sel to -

earth . . stand up, and the ru - lers take coun - sel, take coun - sel to -

up, stand . . up, and the ru - lers take coun - sel, take coun - sel to -

ff

- geth - er a - gainst the Lord and His A - noint - ed,

ff

- geth - er a - gainst the Lord and His A - noint - ed,

ff

- geth - er a - gainst the Lord and His A - noint - ed,

ff

- geth - er a - gainst the Lord and His A - noint - ed,

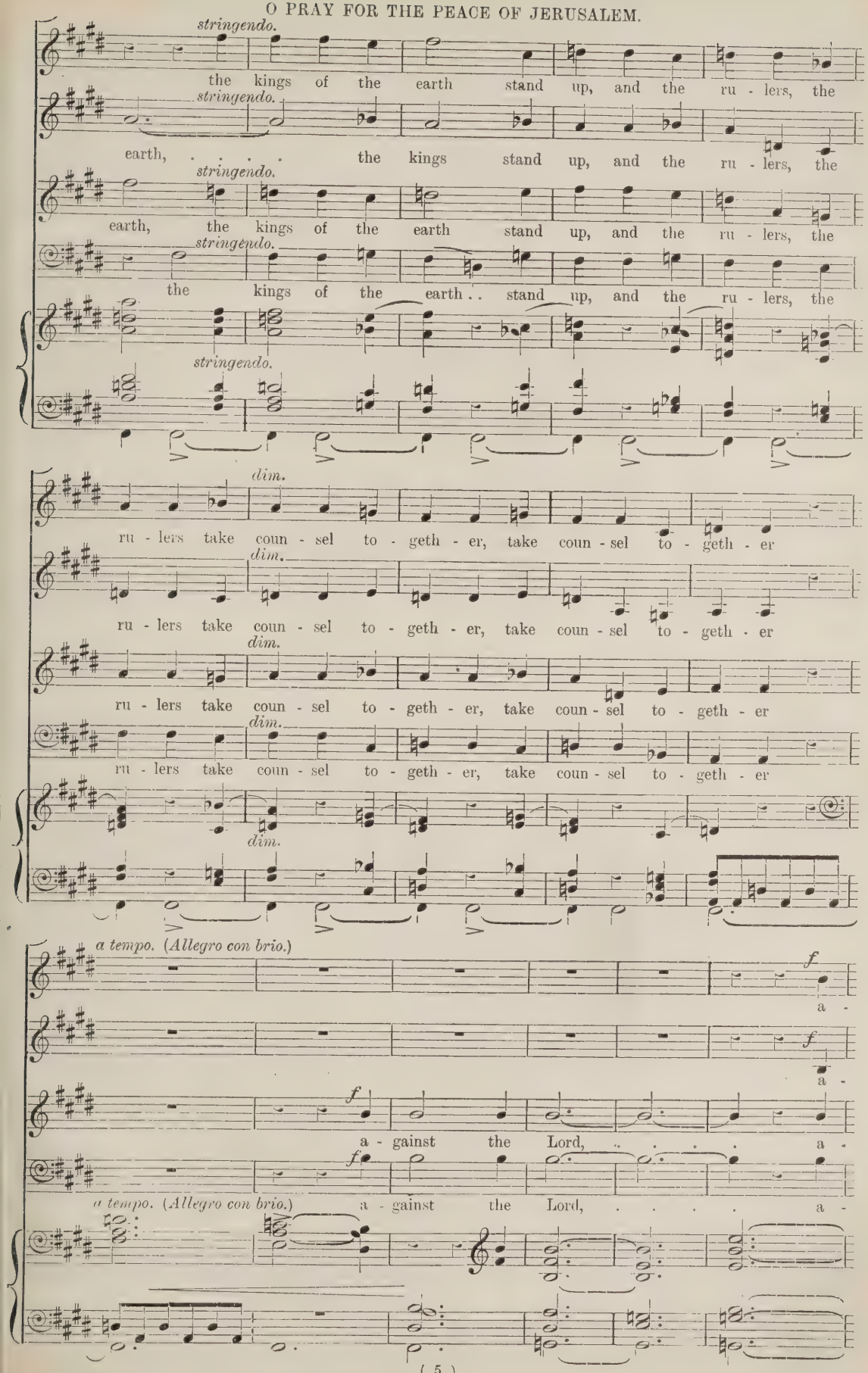
ff

a - gainst the Lord and His . . A - noint - ed,

a - gainst the Lord and His A - noint - ed, the kings of the

a - gainst the Lord and His . . A - noint - ed, the kings of the

a - gainst the Lord and His A - noint - ed,


stringendo.
the kings of the earth stand up, and the ru - lers, the
stringendo.
earth, ... the kings stand up, and the ru - lers, the
stringendo.
earth, the kings of the earth stand up, and the ru - lers, the
stringendo.
the kings of the earth . . stand up, and the ru - lers, the
stringendo.
dim.
ru - lers take coun - sel to - geth - er, take coun - sel to - geth - er
dim.
ru - lers take coun - sel to - geth - er, take coun - sel to - geth - er
dim.
ru - lers take coun - sel to - geth - er, take coun - sel to - geth - er
dim.
ru - lers take coun - sel to - geth - er, take coun - sel to - geth - er
dim.
a tempo. (Allegro con brio.)
f
a -
f
a -
f
a - gainst the Lord, ... a -
f
a tempo. (Allegro con brio.)
a - gainst the Lord, ... a -

Tempo giusto. *ff* *mp*

- gainst the Lord, and His A -

ff *mp*

- gainst the Lord, and His A -

ff *mp*

- gainst the Lord, and His A -

ff *mp*

- gainst the Lord, and His A -

Tempo giusto. *ff* *molto dim.* *Sw.*

Doppio Ped. *Man. Gt. to Ped. off.*

Tempo 1mo. (Andante.) *p*

- noint - ed. O

p

- noint - ed. O

p

- noint - ed. O pray, O pray, O

p

- noint - ed. O pray, O pray, O

Tempo 1mo. (Andante.)

rall. *Ch. to Sw.*

pp *Sw.*

Ped.

pray, O pray, O pray, ... O pray, . .

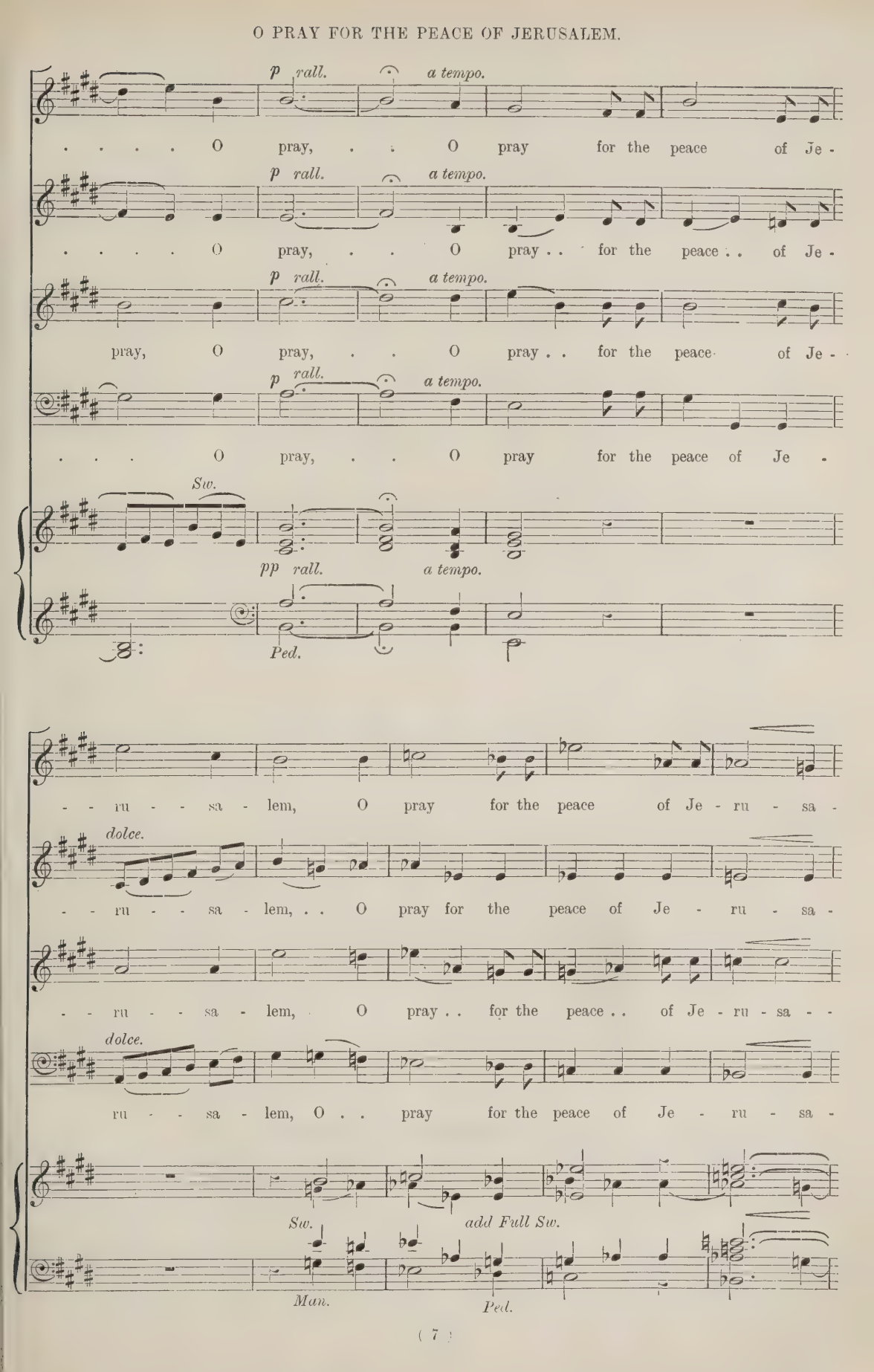
pray, O pray, O pray, ... O pray, . .

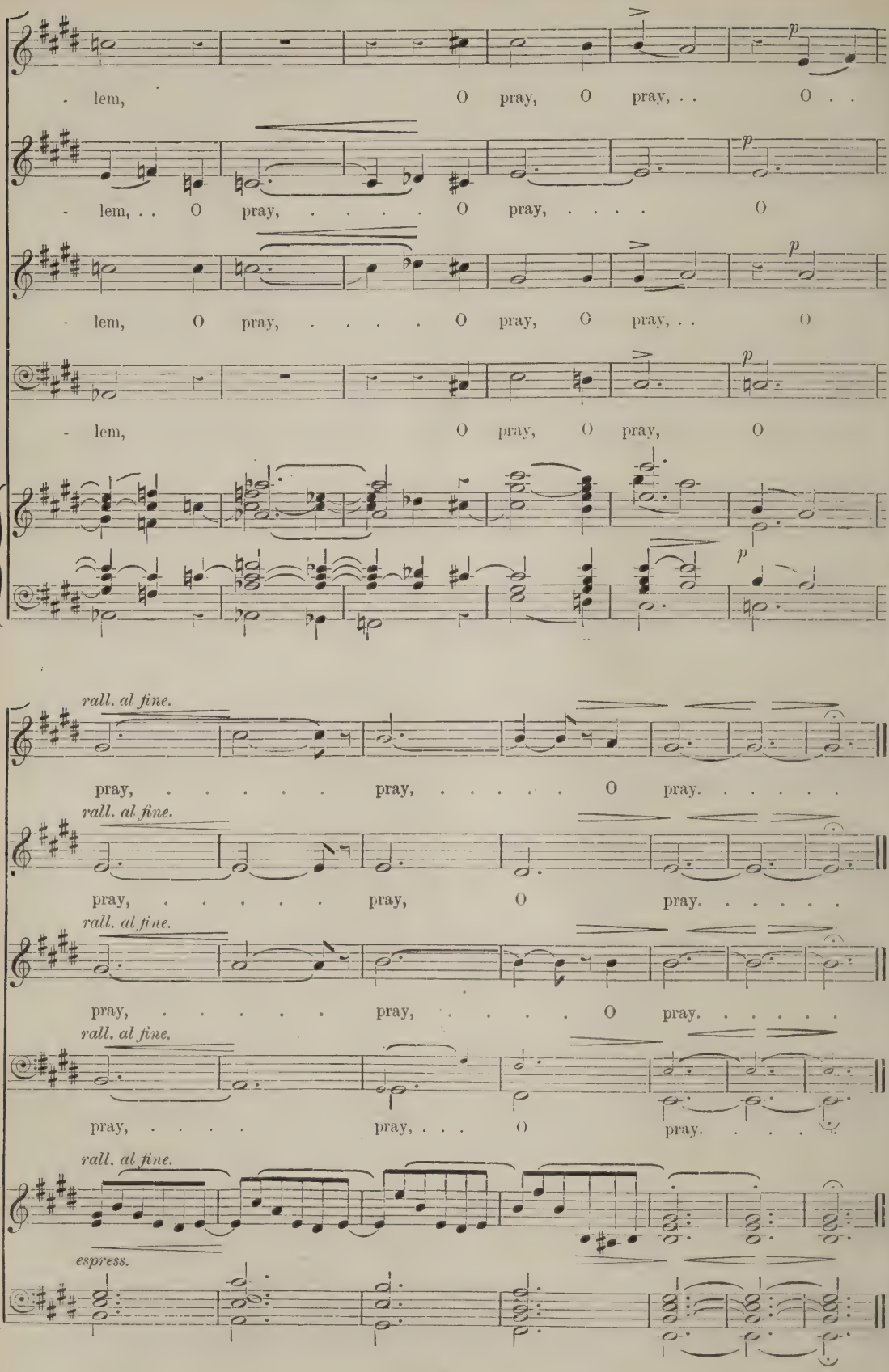
pray, . . O pray, O pray, . . . O

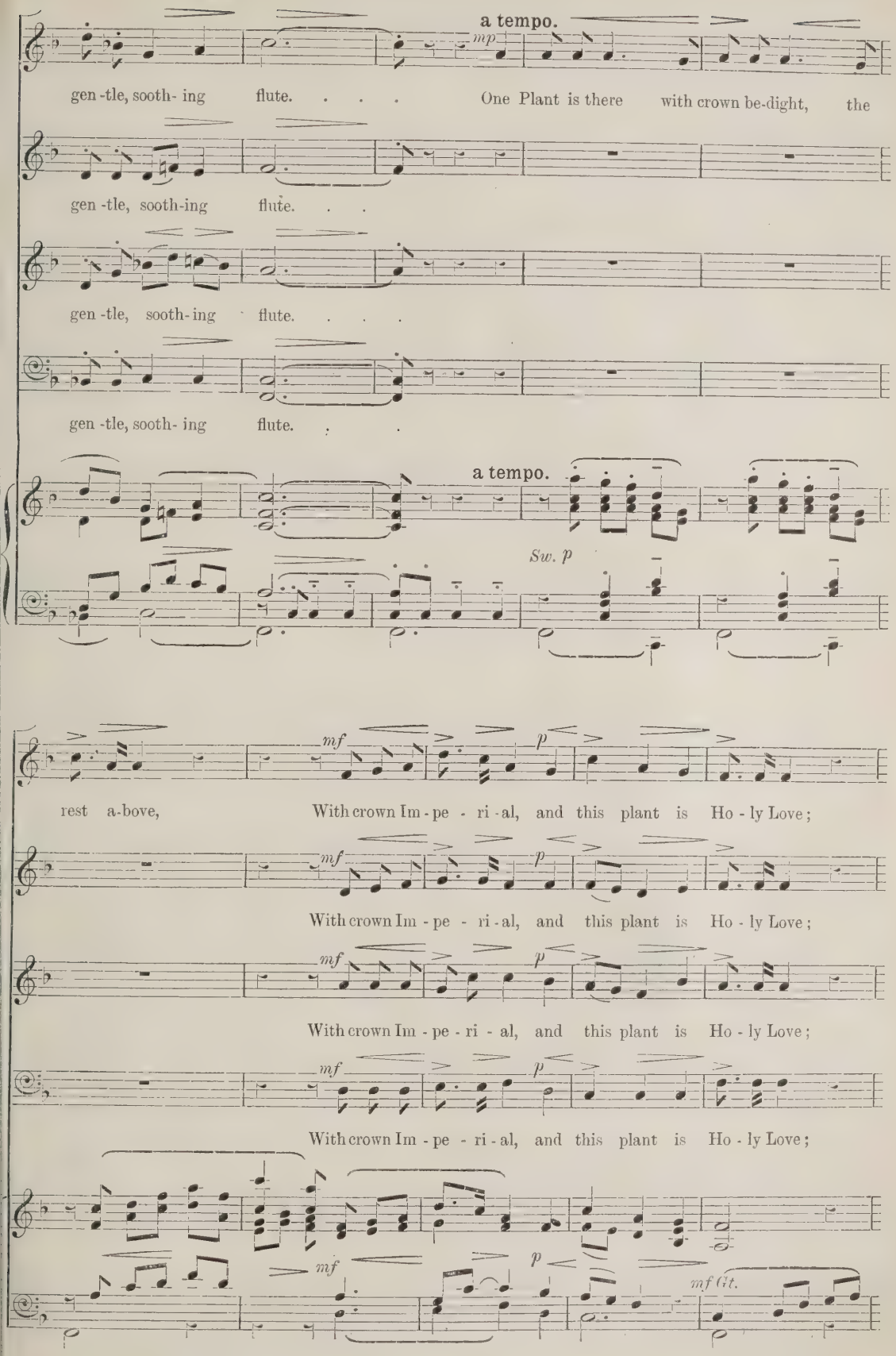
dolce.

pray, . . O pray, O pray, . .

Man.


p rall.
a tempo.
. . . . O pray, . . O pray for the peace of Je -
p rall.
a tempo.
. . . . O pray, . . O pray . . for the peace . . of Je -
p rall.
a tempo.
pray, O pray, . . O pray . . for the peace of Je -
p rall.
a tempo.
. . . O pray, . . O pray for the peace of Je -
Sw.
pp rall.
a tempo.
Ped.
- - ru - - sa - lem, O pray for the peace of Je - ru - sa -
dolce.
- - ru - - sa - lem, . . O pray for the peace of Je - ru - sa -
- - ru - - sa - lem, O pray . . for the peace . . of Je - ru - sa - -
dolce.
ru - - sa - lem, O . . pray for the peace of Je - ru - sa -
Sw.
add Full Sw.
Man.
Ped.


- lem, O pray, O pray, . . O . .
- lem, . . O pray, ... O pray, ... O
- lem, O pray, ... O pray, O pray, . . O
- lem, O pray, O pray, O
p
rall. al fine.
pray, ... pray, ... O pray. . . . . .
pray, ... pray, O pray. . . . . .
pray, ... pray, ... O pray. . . . . .
pray, ... pray, . . . O pray. . . .
espress.


a tempo.
mp
gen -tle, sooth- ing flute. . . . One Plant is there with crown be-dight, the
gen -tle, sooth-ing flute. . .
gen -tle, sooth- ing flute. . . .
gen -tle, sooth- ing flute. . .
a tempo.
Sw. p
mf
p
rest a-bove, With crown Im - pe - ri - al, and this plant is Ho - ly Love;
With crown Im - pe - ri - al, and this plant is Ho - ly Love;
With crown Im - pe - ri - al, and this plant is Ho - ly Love;
With crown Im - pe - ri - al, and this plant is Ho - ly Love;
mf Gt.

f

Is

f

Is

con devozione.

But still, of all the flow'rs, the Fair - est and the Best, Is

con devozione.

But still, of all the flow'rs, the Fair - est and the Best, Is

Gt. *p* *Sw.*

Gt. coupd. *uncoup.*

Tempo 1mo.

dim. e rit. *con espress.*

Je - sus Christ, the Lord Him-self, His Name be blest. . . . . O

dim. e rit. *con espress.*

Je - sus Christ, the Lord Him-self, His Name be . . blest. . . . . O

dim. e rit. *con espress.*

Je - sus Christ, the Lord Him-self, His Name be . blest. . . . . O

dim. e rit. *con espress.*

Je - - sus Christ, His Name be blest. . . . . O

Tempo 1mo.

dim. e rit. *rall.*

Je - sus, my chief Good and sole Fe - li - ci - ty, Thy lit - tle . .

Je - sus, my chief Good and sole Fe - li - ci - ty, Thy lit - tle . .

Je - sus, my chief Good and sole Fe - li - ci - ty, Thy lit - tle

Je - sus, my chief Good and sole Fe - li - ci - ty, Thy lit - tle gar - den

Animato di più.

f

gar - den make my read - y heart to be; So may I once hear An-gel Hymns, with

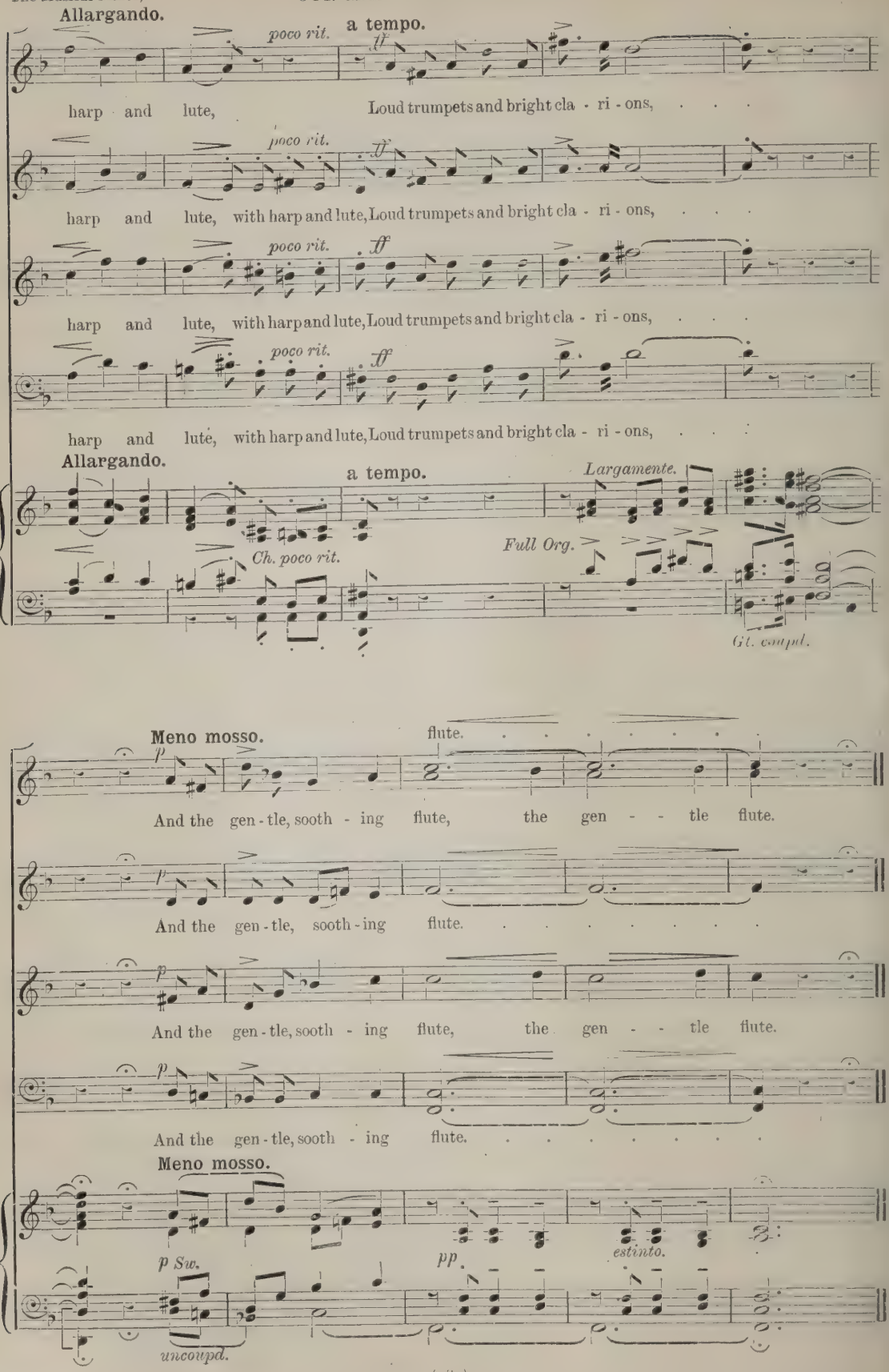
gar - den make my read - y heart to be; So may I once hear An-gel Hymns, with

gar - den make my read - y heart to . . be; So may I once hear An-gel Hymns, with

make my heart be; So may I once hear An-gel Hymns, with

Animato di più.

Gt. *f* *Sw.*


Allargando.
poco rit.
a tempo.
ff
harp and lute, Loud trumpets and bright cla - ri - ons, . . .
harp and lute, with harp and lute, Loud trumpets and bright cla - ri - ons, . . .
harp and lute, with harp and lute, Loud trumpets and bright cla - ri - ons, . . .
harp and lute, with harp and lute, Loud trumpets and bright cla - ri - ons, . . .
Allargando.
a tempo.
Largamente.
Ch. poco rit.
Full Org.
Gt. coupd.
Meno mosso.
p
flute. . . . . .
And the gen - tle, sooth - ing flute, the gen - - tle flute.
And the gen - tle, sooth - ing flute. . . . . .
And the gen - tle, sooth - ing flute, the gen - - tle flute.
And the gen - tle, sooth - ing flute. . . . . .
Meno mosso.
p Sw.
pp.
estinto.
uncoupd.

(Continued from page 536.)

salute him by singing it; and after the Restoration it used to be played in Paris as a public greeting to the royal family.

Grétry seems to have been what is vulgarly called 'un type.' He was of somewhat humble origin, and retained to the end of his life a pleasant trace of Liége accent. Several quaint examples of his Walloon shrewdness are on record. In Italy he heard of an exacting amateur flautist who was fond of asking musicians to compose a concerto for him. As a rule he would express himself dissatisfied with the work produced, and would pay the young composer a small sum and send him away. Grétry saw his way to do better than this. He asked the patron to play him something, made a mental note of the style of music he seemed to prefer and of his favourite tricks of execution, and adapted his concerto accordingly. The result was that he was offered a salary on condition of composing a concerto at every town that he visited with the flautist. We hear of him indulging later in life in a delightfully simple form of self-advertisement. He would go out muffled up to avoid recognition, and stand in front of a bill announcing the performance of one of his own operas. This he would read with every outward sign of rapture and enthusiasm. When a few bystanders had collected to see what the excitement was about, he would exclaim, 'Ah, I see they are performing Grétry's "Epreuve villageoise" to-night. I mustn't miss that! I'm off to book my seat.' Then he would go off and repeat this innocent manœuvre at another posting station, and so on.

Strict judges of conduct will find more serious ground for criticism in the adaptability which he displayed during the Revolution. He certainly went rather far in adjusting the tone of his work to the altered circumstances. The fact is that he had strongly developed that keen eye to the main chance which so often marks the peasant. He was no politician, and he had to earn his bread. He was practically forced to make a fresh start by the fact that most of his pre-Revolution work simply could not be performed. A song like 'O Richard, O mon roi' would cause an uproar merely because it contained the word 'roi.'

Grétry's best period was the twenty years preceding the Revolution. During all this time he was at Paris producing quantities of comic operas. It was a performance of Pergolesi's 'Serva padrona,' seen at Liége, which had originally turned his genius into this channel, and Pergolesi was the dominant influence in the development of his style. There is little likelihood nowadays of Grétry's operas being revived as originally presented. For one thing the libretto is in many cases weak if not fatuous, and an audience accustomed to modern orchestras would not take kindly to work scored for twenty-five instruments at most. But it would certainly be interesting to hear some of his operas in a small theatre, though such a revival could hardly be commercially successful. It appears that 'Richard' was last heard at Paris in 1897, and that no opera of his has been publicly performed since that date, apart from a production about 1907 of the 'Tableau partant' at the small Théâtre de Monsieur of those days.

A fine but very expensive edition of Grétry's works was brought out in modern times by Gevaert under the auspices of the Belgian Government. Apart from that they survive only in a pianoforte arrangement published some fifty years ago by Michaelis. This edition is practically out of print, though it is believed that a German publisher bought up the plates shortly before the war. Yet, even so, during that period they may, metamorphosed into munitions, have gone to serve the harsh music of the guns—a fate reserved for so much metal of this description in all the belligerent countries.

D

London Concerts

By Alfred Kalisch

The end of the London concert season came more suddenly than most of us had anticipated. The July harvest was meagre both in quantity and quality, and, generally speaking, the apathy of audiences was even more marked than it usually is. Nor is there any reason to wonder at this: it is the fashion in some quarters to base an indictment of the London public on their customary concert-weariness; but it should be remembered that there is no city in the world where the season lasts so long, though there are others where it rages no less violently while it does last. The respite will be brief, for the Promenade Concerts begin on August 14, and it may not be out of place to refer here to a new series of concerts by the British Symphony Orchestra, to be given on Saturday afternoons at the Kingsway Hall in Holborn. We already have the Queen's Hall Symphony Concerts, the Queen's Hall Ballad Concerts, the Ballad Concerts at the Albert Hall and Central Hall, Westminster, in the afternoon, and I hear that there is hardly a free Saturday afternoon at Wigmore Hall, Æolian Hall, and Steinway Hall. The net result is that we may expect seven concerts nearly every Saturday from October to July. The concert-halls mentioned have a total seating capacity of over twenty thousand. How many of the seats will be filled regularly? And if there are, as is more than likely, matinées at Covent Garden as well, how will it fare with the concert-givers? They have an additional cause for anxiety in the prospect of increased railway charges, which will certainly affect the number of concert-goers who come to London by train. The small percentage of concerts which have paid their way since October last is likely to shrink still further, in spite of the undoubted growth in the number of concert-goers—which, however, is not so considerable as optimists are pleased to contend. *Mutatis mutandis*, similar complaints come from the big provincial centres. The number of tours of orchestras and eminent soloists announced is larger than ever, and those responsible for the old-established Societies speak gloomily of the outlook. They always do, it is true; but there seems better reason for it this year than ever before.

A POOR RECORD

As said before, the number of concerts deserving permanent record is small. On June 22 Busoni gave an orchestral concert and produced a Suite taken from the music to his 'Bridal Quest' ('Die Brautwahl'), founded on Hoffmann's fantastic tale. There is no doubt that Busoni is a great master of sombre orchestral colouring, and that some of his experiments in this direction are successful; but his music is very cerebral. At the same concert

his 'Indian Fantasia,' founded on American melodies, led to a scene of enthusiasm: the last section had to be repeated. This however, was due rather to his wonderful playing. Mr. Julius Harrison conducted this number.

Busoni also gave two recitals of which it can only be said that his own 'Sonatinas' were interesting. The one called 'Super Carmen' (note the pun in the title, for *carmen* in Latin means poem) is the one best worth remembering.

There have been some new pianists from abroad. M. Montoriol Tarrès, from Spain, is brilliant but erratic; M. Zavadsky, a Pole, has a very powerful technique and dramatic, if not subtle temperament. Two French ladies, of no mean technical accomplishment and unusual strength of style, are Mlle. Aussenac and Madame Germaine Polak van Göens. The latter played an able but portentously long Sonata of Dukas, and astonished us by placing an arrangement of Beethoven's seventh Symphony on her programme.

It is significant of the general character of this last stage of the season that no new native work of importance has to be chronicled.

M. Rosing gave a recital at Queen's Hall, understood to be a farewell before his departure on an Australian tour. He is always interesting, whatever may be said of his production, and his handling of the English language was in particular full of unexpected thrills. At this concert Mlle. Chemet, the French violinist, made a welcome reappearance, playing with great finish and charm.

We come now to the singers. The recitals of Dame Melba, Madame Calvé, and Madame D'Alvarez should be mentioned because of their great reputations and as showing how faithful the British public is to its established favourites and not because of any novelties in the programmes. From the large number of new young singers, I should be disposed to single out Mr. Eric Oulton, a tenor, who suffers from the usual complaint of over-refinement, but who can sing excellently when he is content to be manly and straightforward. Miss Diana Lawrence is a singer of great taste and refinement, with a voice of much charm; her talents seem capable of some development. Much promise was also shown by Miss Judith Litante, who appeared to me to have the unusual gifts of characterisation and imagination, though in her case much further study is needed.

THE FRENCH REFORMERS

One other musical happening should be mentioned, though it is difficult to know into which category to place it. It is the wordless musical farce, 'The Nothing-Doing Bar,' which was produced at the Coliseum, of which the music is by M. Darius Milhaud, one of the new school of French reformers, the scenario being by M. Jean Cocteau. We are not yet in full possession of the facts about this movement, but we have heard some of the music of Satie as well as this farce, so that indeed we have ground to go upon. From what we have heard, it is difficult to understand how any importance can be attached to such music, which seems to require Sam Weller's microscope to discover any distinctive characteristics in it. As far as we have been able to test the matter, the music of Satie is childish rather than child-like, and in the case of M. Milhaud, though he is no doubt a competent craftsman in the orchestra, this affected coyness alternates with ultra-modern commonplaces which may be a satire on Stravinsky or a replica, and in either case it would not be difficult to find several students in each of our colleges who could do it as well. At the same time, M. Milhaud does show some skill in preserving a certain unity of style throughout his score, in spite of the too easily separable elements.

Too late for notice in this number, there was a concert of Stravinsky's newest Chamber Music at Wigmore Hall on July 20. It requires careful consideration, but one's first impulse is to sum up his impressions in one word—Why?

THE PATRON'S FUND

Two of the orchestral rehearsals of the Royal College of Music Patron's Fund remain to be chronicled. At each of these, four works were rehearsed. At the first, one lady, Miss Janet Salsbury, and at the second, two ladies, Miss Adelaide Thomas and Miss Ina Boyle, were represented, the last-named being her of whom the Carnegie Trustee speaks in such eulogistic terms. Miss Boyle's contribution, which did not disappoint the expectations thus raised, was a Rhapsody, 'The Magic Harp.' Its poetic basis is the Celtic legend of the 'Durd Alba' (the wind among the apple-trees), and 'the magical harp which has three strings, the iron string of sleep, the bronze string of laughter, and the silver string, the sound of which made all men weep. These three strings were also supposed to evoke the three seasons into which the year was then divided.' Mr. Paul Kerby's symphonic poem, 'The Seekers,' with a programme akin to that of 'Ein Heldenleben,' is also highly spoken of.

The first experimental season of these rehearsals has undoubtedly been successful, and it has gone further towards fulfilling the ultimate objects of the Fund than systems previously pursued. A further sign of success is that more than one of the works thus brought to a hearing have already obtained by this means a wider publicity.

The number of composers represented has been thirty-one, of whom five were ladies, and the number of works played thirty-six. Of the composers, some were already well-known, but the majority made their first appearances in public. It is not without significance that they have come from all parts of the United Kingdom and Ireland. The compositions have on the whole revealed a good deal of undiscovered talent.

For purposes of reference, a complete list of the works rehearsed during the season is appended:

(1.) November 13, 1919. Frederick Laurence, 'A Miracle,' Poem; Jane M. Joseph, 'Bergamask'; Albert Cazabon, 'Nocturne'; R. T. Woodman, Keats's 'Ode on Melancholy' (set to music without words); Edric Cundell, 'Serbia' Symphonic Poem.

(2.) November 27, 1919. Edgar Bainton, 'Paracelsus,' Symphonic Poem; Greville Cooke, 'Jabberwock,' Suite; John Greenwood, Two Miniatures; Harold E. Darke, Symphony in D, Op. 12 (one movement); Edric Cundell, 'Serbia,' Symphonic Poem.

(3.) December 8, 1919. Franklin B. Sparks, 'Geraint,' Tone Poem; Thomas F. Dunhill, Symphony (movement from); Ernest Farrar (the late), Three Spiritual Studies for Strings; F. Laurence, 'A Miracle,' Poem.

(4.) February 5, 1920. Eric Fogg, 'Scenes from Grimm,' Suite; Miss E. Scarborough, Scherzo for small Orchestra; H. D. Statham, 'From the Hills,' Overture; Joseph Speaight, Two songs, *(a)* 'Lubin is away,' *(b)* 'Sister, awake'; Arthur Barclay, 'Cortège Royal,' Symphonic Poem.

(5.) February 27, 1920. W. McNaught, Fantaisie-Overture; L. A. Collingwood, Poème Symphonique; Felix White, Song, 'Cyclops'; H. Balfour-Gardiner, Ballad for Orchestra.

(6.) MARCH 23, 1920. Edmondstoune Duncan, A Symphonic Tone-Poem; J. R. Heath, 'The Valley of White Poppies,' Suite; C. Armstrong Gibbs, 'Crossings,' Suite; Ernest Farrar (the late), Heroic Elegy.

(7.) JUNE 1, 1920. Harold C. Lake, 'Paphnutius,' Symphonic Poem; J. Gerrard Williams, Three Miniatures; R. T. Woodman, Keats's 'Ode on a Grecian Urn'; Ernest Farrar (the late), Heroic Elegy.

(8.) JUNE 17, 1920. H. H. Albino, Slow movement; Edric Cundell, Song, 'Our Dead'; Janet Salsbury, Two movements from Suite (*a*) Despondency, (*b*) Hilarity; Paul Kerby, 'The Seekers,' Symphonic Poem.

(9.) JULY 8, 1920. Thomas F. Dunhill, Symphony (2nd and 3rd movements); Adelaide Thomas, 'Summer Idylls,' Suite; Frederick Laurence, 'Milandor,' Symphonic Poem; Ina Boyle, 'The Magic Harp,' Rhapsody.

Opera in London

BY FRANCIS E. BARRETT

THE NEW PUCCINI—OLD ITALIAN OPERA—THE CARL ROSA SEASON

My first business in dealing with opera in London is to describe the production of the new works by Signor Puccini, which took place at the end of June, too late for notice in the July number. These operas demand close attention, for they are by far the most notable effort Signor Puccini has made since 'Madama Butterfly.' His intention, evidently, was to set before his audience a choice, for the production —styled 'Il Trittico'—is intended to stand as a whole, indivisible. But this arrangement was not observed after the first two representations, doubtless because it made too long an evening's entertainment. All three operas deal with human nature in its various aspects. In the first, 'Il Tabarro,' its aspect is in connection with illicit love; in the second, 'Suor Angelica,' it is mother love that is unsatisfied in the Nun, who commits suicide; in the third it is human greed that prompts the delightful comedy that the piece becomes. Thus the audience can make selection of which phase it prefers. The music of all offers like choice, save that apart from the subject it is invariably attractive and representative of the composer at his best.

The story of the first opera is enacted by those humble but picturesque people the Seine barge workers. Giorgette, the wife of Michele, has a lover who, coming to her signal of a lighted match, finds himself in the arms of the husband, who strangles him and hides the body in his cloak, which he opens when the erring wife keeps her appointment. The horrified sinner is compelled to kiss the lips of the corpse. Thus we have full-flavoured melodrama. Incidentally we meet several Seine-side characters in La Frugola the wife of one of the unloaders, and make the acquaintance of sundry typical figures like the ballad singer and the organ-grinder. Signor Puccini depicts all these people with fine skill, and with a sure hand that not only reveals a perfect sense of the stage but also the means of realisation: *e.g.*, his outline of the organ-grinder with his out-of-tune organ, piquantly represented by A natural in the lower octave against A flat in the upper; the street singers who quote from 'La Bohème'; and the harp that plays in the typical style of the maestro of the kerb. These incidentals show a very keen sense for the sights and sounds of a great city, and throw the bigger writing into greater contrast. The main part of the music is decidedly powerful. When 'The Girl of the Golden West' was produced it was feared that Puccini had said all he had to say, and was reduced to quoting from himself; but it must have been lack of sympathy with the story that left him uninspired. Certainly 'Il Trittico' gives no indication that he is written out. Many passages are the finest music he has written. The soliloquy of Michele is an example. It rises to a moving climax of passion, yet does not create anything like an anti-climax, as it might have done. The whole is a masterly piece of work, making valuable addition to modern operatic literature because it is genuine music and not the *ersatz* variety of which we have had so much. As the bargee M. Dinh Gilly distinguished himself greatly by his fine singing. Mlle. Quaiatti made much—but, as was shown later, not all—of the part of the wife, a more vivid because more natural representative being found when Mlle. Jeanne Brola took the character. Mr. Thomas Burke was the lover, and a delightful sketch was given by Madame Bérat of La Frugola, the bibulous but very human 'old woman' of one of the *débardeurs*, with a strong affection for her cat, Caporale, whose vocal attributes are represented in the score. A word must be added for the setting, a striking view of the Seine side—somewhere near the Arsenal, I should think—with Notre Dame in the background. Although not well put on, it was really a very fine piece of legitimate stage illusion.

CONVENTUAL OPERA

The action of the second opera, 'Suor Angelica,' takes place in a convent, where the owner of the name has retreated after too marked a lapse into worldliness. There she learns that her son is dead, and, throwing all her religious teaching to the winds, in her despair and in the hope of joining her much-loved offspring she poisons herself. As she is dying the enormity of her sin comes home to her, and she prays for pardon, which is granted, the Madonna appearing leading her son by the hand. The music is very fine, convincing in its atmosphere, and intensely dramatic at the proper time. But in England, at least, the convent is not well understood, and the listener is inclined to say 'Why?' to the whole business, more especially when at the end Mlle. Dalla-Rizza (the Suor Angelica) appeared before the curtain with the child. Considered as music it is not unworthy, but the story lacks the necessary quality of attraction for this country.

A DANTE COMEDY

The third and last and best of the operas is 'Gianni Schicchi,' a comedy imbued with the spirit of Dante. Buoso Donati, dying, has left his property to the Church, much to the chagrin of his numerous relatives, discovered weeping crocodile tears round his bed. The will, whose silent reading has tickled all London, confirms the fact, and the covetous ones see the saw-mill, the mule, and the house all lost to them. One has a brain-wave—send for Gianni Schicchi! He comes, and soon settles matters by impersonating Donati, whom no one knows is dead, and by making a will more favourable to the survivors. He disposes of small things, and leaves the bulk to—Gianni Schicchi. The composer has entered fully into the spirit of this joke, and has invested it with a wonderfully effective musical setting. He reveals himself as a musical humorist of the first order. The inspiration is high, and supplies some passages of a melodic charm the world had almost forgotten could be written. Each of the lovers has a striking air, that of the girl, Lauretta, 'O mio babbino,' being one of those things that stick. Signor Ernesto Badini gave a delightful picture of Schicchi, entering

fully into the spirit of the piece. His attitude of mind when forging the will—'I may be hanged for this'—which the music depicts so cleverly, is admirably presented. As the lovers, Mlle. Dalla-Rizza and Mr. Burke sang their music well, and the crowd of relatives, aged from seven to seventy, led by Madame Bèrat and M. Cotreuil, was wonderful.

Signor Bavagnoli directed the operas to good purpose, and at the first representation Signor Puccini made his appearance before the curtain. It is unfortunate that the three works make too long an evening for British opera-goers, otherwise the bill has all the elements of success. Subsequently 'Il Tabarro' and 'Gianni Schicchi' were given separately.

REST OF THE RÉPERTOIRE

The remainder of the répertoire has been made up of familiar matter. There has been a strong move in the interests of Massenet, both his 'Thaïs' and 'Manon' having been given. Certainly his 'Manon' is an improvement on the Puccini version, and in both Madame Edvina was able to show how well qualified she is and how well ordered are her methods. The 'Thaïs' was excellent, as Madame Edvina had the assistance of M. Ansseau as Athanael, the same artist supporting her in 'Manon.'

Dame Clara Butt has duly made her promised appearance in opera, her choice falling upon Gluck's 'Orphée'—sung, for no special reason, to the French text. Dame Butt went about her work with great seriousness and no small effect, since there is always sufficient in her voice to hold the attention of her hearers, no matter what she may be doing. She enters the operatic field with a reputation made, which is always a deterrent factor. She was supported by British singers—Miss Miriam Licette as Eurydice and Miss Madeline Collins as Amor. Neither distinguished herself save by her 'Stratford-atte-Bow' accent. Many opportunities seem to have been lost in the setting, which was by no means so good as it might have been in view of the resources of Covent Garden. Sir Thomas Beecham made his reappearance at the conductor's desk to direct. There were many subsequent repetitions. Other matters of note were the appearance of a new-comer in Mlle. Tina Poli-Randaccio as Floria in 'La Tosca,' and the revival of Ravel's charming opera 'L'Heure Espagnol,' with Miss Desirée Ellinger and Madame Maguenat, MM. Cotreuil and Oger.

THE RUSSIAN BALLET

M. Diaghilev can congratulate himself upon putting a different complexion on the opera season in more senses than one. In the artistic sense, which is the only aspect with which I am here concerned, the new complexion derived from a development of his operations so as to include opera. He has very rightly realised that the old Italian operas are unjustly neglected. Many of them are masterpieces in their way, and only require proper presentation to be acceptable. He has given at least one such presentation, *i.e.*, Cimarosa's 'Le Astuzie Femminili.' This he has re-dressed in the quaintest way with the assistance of M. Massine. The music—chiefly the score—has been retouched by the wholly sympathetic hand of Signor Ottorino Respighi, and the whole vivified into a decidedly attractive thing. It is no act of vandalism, for here is all the 'internal evidence'—so dear to theologians—to justify the introduction of the ballets, &c., that are presented. With the aid of some excellent singers in Madame Malfade de Voltri, Mlle. Rosowski, MM. Masini-Pieralli, Anglade, and Gino de Vecchi, with Mlles. Karsavina and Sokolova and M. Idzikovsky as dancers, and M. Ansermet as conductor, the fine old work was made to live again—as many another may be.

The production itself proved very popular with the public, and was much appreciated by the management, who promptly took up the idea of combining ballet with opera as an entirely new arrangement, whereas it is about a century old. No more of M. Diaghilev's delightful operatic productions have been seen down to the time of writing, but ballet plus opera has been a regular feature of the proceedings. Parts of the Puccini Trittico have been employed for the purpose of making up the evening, and 'Pagliacci' has been dragged into service. The ballets have included 'Good Humoured Ladies,' 'Scheherazade,' 'Papillons,' 'La Boutique Fantasque,' 'The Midnight Sun,' and M. Stravinsky's 'Nightingale,' abbreviated in the form of a ballet-opera.

OPERA IN ENGLISH

With Covent Garden given up largely to ballet the opera-loving public has had to content itself with the performances of the Royal Carl Rosa Company at the Lyceum Theatre—and very content it has been. A familiar répertoire has been followed, the promised addition in the shape of a revised version of Mr. Stephen Philpots's 'Dante and Beatrice' not having materialised. The all-round and well-ordered nature of the representations, and the excellence of the voices, have more than vindicated the policy of the prolonged season that came to an end on July 10. The organization will be seen again in London, at Hammersmith, during the current month. I fancy that if the Company took up a permanent home in London, the story of 'Opera in English' would be somewhat differently written, as knowledge and experience must always prove controlling factors in the complex formula of successful achievement. Indeed, not only would the story be different, but it seems to me that the present state of English opera would also undergo a beneficent change, especially if the development I have already suggested, namely, a season of British opera only, were carried out in the same well-controlled manner in which the Lyceum performances have been given.

Choral Notes and News

By W. McNaught

With Choral Societies universally inactive and the Handel Festival described in another column there is little to provide news for this month's record. One of the brightest events in the waning London season was the concert of the Oriana Madrigal Society at Æolian Hall on June 29. True to their habits Mr. C. Kennedy Scott and his choir gave their attention to some music that is less known than it deserves to be. 'Ce moi de mai' (four parts) by Clement Jannequin, 'Petite Camusette' (six parts) by Josquin des Prés, and 'Au joli bois' (four parts) by Charles Tessier contained as much melody, humour, and captivating rhythm as will be found in most of the better-known madrigals and part-songs. Equally attractive were two examples of William Byrd—'Let not the sluggish sleep' and 'Though Amaryllis dance

in Green.' Weelkes's 'As Vesta was from Latmos' hill descending,' with which the programme opened, of course needs no adjectives. Tomkins's five-part ballet, 'Fusca, in thy starry eyes,' completed the choir's dealings with old music. The modern selection had a ring of the past in it, being largely folk-song arrangements. There were three north country folk-tunes arranged by W. G. Whittaker—'Ca Hawkie,' 'Bonny at morn,' and 'Noble Squire Dacre' (the last a dirge without words)—and two from the south, arranged for solo and chorus—'The trees they do grow high' (from Hertfordshire) and 'Sing Ivy' (from Hampshire). Of original modern music there were Walford Davies's 'Magdalen at Michael's gate' and Holst's 'Bring us good ale.' Space is well devoted to these programme details, for the Oriana Society sets an example worthy of wide attention in its policy of making its own search for hidden treasures, past and present. Between the old and new choral music came a welcome little diversion, borrowed from the Glastonbury repertory, in the shape of Rutland Boughton's choral dance, 'The Moon Maiden.'

Yet another choral resuscitation is to take place in London. The London Welsh Choral Society, with which the London Welsh Male Choir is incorporated, is to meet next season under the direction of Mr. Merlin Morgan. Two hundred choralists have been enrolled, and in connection with the choir a London Welsh Symphony Orchestra will be brought together. The first venture is to be the Choral Symphony, and later programmes are to be laid open to Welsh composers, especially such as have modern ideas.

The city of Norwich is privileged in its choral light and leading. It has a Handel Society which works out the responsibilities of its name by giving its supporters a wider view of Handel than the public usually learns from the common round of 'Messiah,' 'Israel,' and 'Judas.' Recently 'Deborah' was made known to Norwich for the first time. Now it is to be 'The Triumph of Time and Truth.' Not content with so obvious a plan as concert performance, Mr. Ernest Harcourt, the leading spirit in these enterprises, is welding it into a pageant. The work certainly seems to lend itself to the treatment. The music of course has the breadth for open-air performance, the libretto is full of fine fat allegory, and the five solo parts—Beauty, Pleasure, Time, Deceit, and Truth—can easily be characterised in the flesh. The pageant takes place in the Palace Grounds on August 26, twice during the day.

There is fruitful suggestion in this scheme of putting choral works to processional and dramatic uses. Old and discarded oratorios and cantatas could be revivified in this way, just as on the stage M. Diaghilev has made a living thing of 'Le Astuzie Femminili.' The fancy also wanders to some modern works in a similar dress. 'Hiawatha,' for instance, would set well in a sylvan glade with the local choral society enjoying sturgeon, pemmican, and yellow cakes of the Mondamin, and many a famous tenor would look handsome singing 'Onaway' in the full panoply of a redskin brave.

CHORAL ORCHESTRATION

There is at the present day a steadily growing tendency towards the use of an orchestra in Church on special occasions. It may be a full orchestra, consisting wholly or in part of professionals, or it may be a very incomplete affair comprising only a few instruments and minus several members of the orchestral family. In any case, however, the movement is one to be encouraged. This is especially so in small provincial towns, where opportunities for performing orchestral music are rare. It must often happen that an organist has the means, more or less complete, at hand, but through lack of previous training and experience is unable to score the music. He may consult the ordinary text-books on orchestration, but in the matter of scoring an accompaniment to a choral work he will find little practical help.

There has just been published a book expressly designed to meet this want.* It may be said at once that no such illuminating work on the subject as Mr. Forsyth's 'Choral Orchestration' has hitherto appeared. The author is eminently practical. He has the gift of getting to the heart of things without any beating about the bush, while his 'live' literary style makes the book a real pleasure to read.

The plan of the volume is probably unique. The author presumes the case of an organist desirous of scoring an anthem or other choral work for orchestra, but lacking the necessary knowledge. At the end of the book is printed a Festival Te Deum for S.A.T.B. with organ accompaniment composed by Walter Henry Hall for the Peace Celebrations in America, and first performed at Columbia University, New York, in 1919. The reader is taken through this composition bar by bar, almost as if in conversation with a friendly critic. First, the musical difficulties of the work are considered in large blocks, as it were; the orchestral possibilities of each passage are then balanced one against the other; then, when a decision has been made, the details of the orchestral execution are taken up and explained. In this way the whole of the Te Deum is orchestrated from start to finish. Each right-hand page contains a few bars of the new scoring, the bars being numbered. At the top of the opposite page are the corresponding bars from the vocal score, showing the voice and organ parts. The space beneath is taken up by extremely terse and lucid comments and suggestions.

Mr. Forsyth does not hesitate to express his own convictions vigorously on occasions. Discussing the filling-in of the orchestral parts, he says:

> 'As a rule, writers on orchestration—either from want of experience or from too much experience with bad music—lay it down as almost axiomatic that holding-notes should be plastered in everywhere. The mental state of the listener who is quite able to appreciate beautiful musical contours is wholly forgotten . . . . This plastering business . . . . is at the root of almost all orchestral uncertainties in the minds of composers.'

Again, after some valuable remarks concerning the relative 'placing' of the brass and wood-wind

* 'Choral Orchestration,' by Cecil Forsyth. (New York: The H. W. Gray Co. London: Messrs. Novello.)

instruments—usually a source of anxiety and trouble to the beginner—we are told that

> 'wood-wind unisons and octave-combinations are much more frequent in orchestration than in orchestration-books. In the latter, too, there is a hoary mediæval legend that perfect 4ths on one tone-colour plunge an audience into deep mental distress. I confess that, though I have often tried, I have never been able to feel unhappy on this subject. It seems to me to be a Hucbaldian hallucination which might well be allowed to perish.'

At the end of the volume some excellent advice is given on the accompaniment of solo voices, especially in the use of the wood-wind. It will probably surprise some to learn that

> 'it is an undeniable fact that, when an injudicious vocal accompaniment has to be lightened for public performance, nine times out of ten the best way of doing so is not by cutting out the horns and trombones, but by blue-pencilling the flutes and oboes.'

Such practical matters as the laying-out of a score, the relative virtues of lead-pencil and pen-and-ink, the advisability of neatness and legibility, are not deemed unworthy of consideration. The reader is reminded that 'bad writing is no more a proof of good musicianship than a dirty collar is proof of poetical ability. It is true that Beethoven wrote villainously. But then, Mozart didn't.' With regard to the use of pencil,

> 'one knows that the indiarubber is always at hand; and that fact deters one from acquiring the genuine orchestral habit-of-mind—the habit of pouncing down hawk-like on the inevitably right notes. Ink corrects this mental flabbiness. If we were ancient Assyrians, compelled to score on wet clay, and send our symphonies to the baker every evening, we should attain a remarkable level of orchestral certainty.'

Everyone desirous of the growth of musical culture will heartily endorse the author's hope

> 'that organist-composers may be encouraged to a better study of the subject of orchestration, not as a platonic text-book affair that is wholly outside their own sphere of action, but as a practical part of their profession. An organist who can give even one performance a year of a work written and orchestrated by himself may find that he is sowing seeds that will produce a crop of musical fruitfulness far beyond his anticipations. In small towns, remote from the great centres of national activity, he really owes this to the community in which he lives. And it is a species of healthy "provincialism" to which every lover of art should accord his heartiest support.'

Though written primarily for organists, this very readable book—packed as it is with wise, practical advice and commonsense—is one that will afford pleasure and profit to musicians generally.

G. G.

Mr. Edward Lewis, 20, Byron Street, Cwmaman, Aberdare, will be grateful if any of our readers can tell him where he can buy a full score of 'Elijah,' either first or second-hand.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Thoroughly experienced Viola player (lady) would give services in orchestra and chamber music concerts, &c., for expenses.—'Viola,' c/o *Musical Times.*

Young lady pianist desires to join trio or quartet for practice of good music.—V., 108, Norbury Crescent, Norbury, S.W.

Violinist (amateur) required to complete trio for chamber music practice.—Apply to Mr. C. W. Scott, B.A., 2, Buxton Road, Thornton Heath; or to Mr. A. Webel, 133, Langdale Road, Thornton Heath.

Violinist and 'cellist (male), good sight-readers, wanted to join flautist and pianist in weekly practice. Good-class miscellaneous music. Fine practice room and all music found. Muswell Hill district.—F. H., c/o *Musical Times.*

Pianist desires to join quartet, violinist and 'cellist. Good music.—George Day, 10, Little Oak Road, Aston, Birmingham.

Birmingham amateur orchestra requires deputy leading violin and 'cello. Also oboe and horn. Central practices, Fridays.—Apply to Secretary, Stafford House, The Retreat, Aston Manor, Birmingham.

Pianist wishes to meet violinist and 'cellist. Classical and modern music. Margate and Cliftonville district. Most evenings free.—'Allandale,' c/o *Musical Times.*

Young lady pianist desires to meet other players, or good singer. Sheffield and Rotherham district.—'Pianist,' c/o *Musical Times.*

Ladies and gentlemen, all instruments, with good orchestral experience, are invited to attend the Symphony rehearsals held on Tuesdays at 7.45 at the Philological College, 248, Marylebone Road, N.W. 1 (near Great Central Station).

Chamber Music for amateurs in Italy. For particulars of a means of bringing together amateur players and singers, apply by letter to the Consul of the Independent Theosophical Society, 65, Via Mario Cutelli, Palermo, Italy.

Pianist wishes to meet violinist or 'cellist for practice; most evenings free. — Fred Meers, 165, Galton Road, Bearwood, Birmingham.

Pianist (male) wishes to meet good violinist, for practice, Grieg (Sonatas), Coleridge-Taylor, &c.—J. C. Bird, 1, Spooner Road, Broomhill, Sheffield.

Lady (violin and viola player) and gentleman ('cellist) wish to meet two violinists, or one violin and one viola player, for a weekly evening practice of classical quartets. Must be experienced and good sight-readers.—Mr. and Mrs. Martin, 5, Amblecote Road, Grove Park, S.E. 12.

Experienced violinist wishes to join good pianist for sonata playing, and also for pianoforte trios.—S. H. Gowing, 11, Salisbury Road, Leyton, E. 10.

Pianist (19) desires to form trio (pianoforte, violin, and 'cello) for study of good music. Saturday afternoon and evening. —A. W. W., c/o *Musical Times.*

The programme of this year's Festival at Glastonbury, to be held from August 15 to September 11, consists of 'The Birth of Arthur,' 'The Round Table' (both by Reginald Buckley and Rutland Boughton), Boughton's 'The Immortal Hour,' Purcell's 'Dido and Æneas,' a choral ballet by P. Napier Miles entitled 'Music Comes,' and 'The Children of Lir,' a ballet by Adela Maddison. Six cycles will be held. Information is obtainable from Miss Percy, 86, High Street, Glastonbury.

Church and Organ Music

THE PRECES, RESPONSES, AND LITANY OF THE ENGLISH CHURCH: A BY-WAY OF LITURGICAL HISTORY

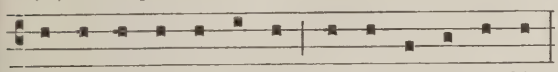
By J. M. Duncan

[*The writer wishes to acknowledge the help kindly given him by the librarians of the various libraries named in this article, and also by Mr. G. E. P. Arkwright.*]

It is well known that towards the end of the second quarter of the 16th century, as part of the general Church reformation then in progress, the use of Latin in public worship was being gradually discontinued and the English language substituted. In the summer of 1544, the country being at the time disturbed both by the effects of a Continental war and by domestic scarcity, it was decided, by way of stimulating the devotions of the public, to issue an English Litany for use as a general intercession. The translation and adaptation of the text from the traditional Latin, and some addition of fresh material, were made by Archbishop Cranmer; and the result, which has undergone but little modification from that day to this, has always been regarded as one of the finest products of English literature.

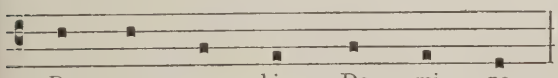
The music was likewise adapted from traditional sources and was published a few weeks later. But while the text was enriched by the adaptation it underwent and by Cranmer's additions, the music unfortunately suffered at his hands, as will at once be seen when the eight responses which occur in the first half of the English Litany are set out in the original Latin and the traditional tones reproduced*:

(1.) The opening invocations:



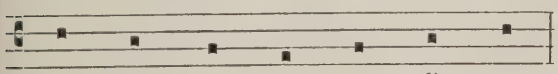
Pa-ter de cae-lis De-us mi-se-re-re no-bis.

(2.) *Spare us* and (3.) *Good Lord deliver us:*



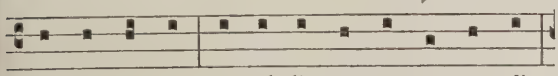
Par - ce no - bis Do - mi - ne.
Li - be - ra nos Do - mi - ne.

(4.) *We beseech thee* and (5.) *Son of God:*

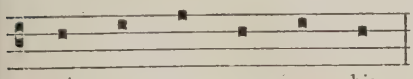


Te ro - ga - mus au - di nos.

(6.) *O Lamb of God:*

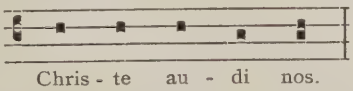


Ag-nus De-i qui tol-lis pec-ca-ta mun-di:



mi - se - re - re no - bis.

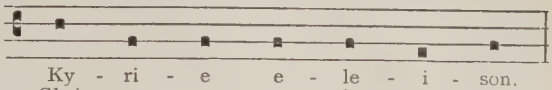
(7.) *O Christ, hear us:*



Chris - te au - di nos.

(8.) *Lord, Christ* } *have mercy upon us:*

[ ]



Ky - ri - e e - le - i - son.
Chris - - te e - le - i - son.

In the English Litany, however, for the sake of simplicity, only the first of these tones was used, and the rest thrown aside.

Again, Cranmer's arrangement of the latter part of the Litany, from the end of the Lord's Prayer onwards, has involved the sacrifice of much traditional music. The Amen to the collect after the Lord's Prayer was omitted; the antiphon, 'O Lord, arise,' became a mere response to the collect; the psalm-verse 'O God, we have heard,' became a versicle, and its Gloria a versicle and response, while the second repetition of the antiphon disappeared altogether. The Suffrages became mere versicles and responses. Those who wish to see the original musical setting of this section may find it in the Plainsong and Mediæval Music Society's edition of the Litany and Suffrages; the original arrangement of the text is given here:

PRIEST. O God, merciful Father ..... through Jesus Christ our Lord.

ANSWER. Amen.

THE ANTHEM

CHOIR. *Full.* O Lord, arise, help us, and deliver us for thy Name's sake.

Verse. O God we have heard with our ears, and our fathers have declared unto us:

The noble works that thou didst in their days, and in the old time before them.

Full. O Lord, arise, help us, and deliver us for thy Name's sake.

Verse. Glory be to the Father, and to the Son, and to the Holy Ghost:

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Full. O Lord, arise, help us, and deliver us for thine honour.

THE SUFFRAGES

CHOIR. *Verse.* From our enemies defend us, O Christ.

Full. Graciously look upon our afflictions.

Verse. Pitifully behold the sorrows of our hearts.

Full. Mercifully forgive the sins of thy people.

Verse. Favourably with mercy hear our prayers.

Full. O Son of David, have mercy upon us.

Verse. Both now and ever vouchsafe to hear us, O Christ.

Full. Graciously hear us, O Christ; graciously hear us, O Lord Christ.

PRIEST. O Lord, let thy mercy be shewed upon us.

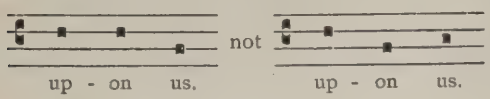
ANSWER. As we do put our trust in thee.

PRIEST. Let us pray. We humbly beseech thee, &c.

ANSWER. Amen.

* 'Processionale ad usum ecclesie Sar4' (= Sarum.) The edition here used is the Rouen edition of 1555, a copy of which is preserved in the British Museum.

When in 1549 the first English Prayer Book was published, the preparation of a corresponding musical edition was entrusted to John Merbecke, a lay-clerk of St. George's Chapel, Windsor, and his 'Boke of Common Praier noted' appeared in 1550. The inflexions of the versicles and responses at mattins and evensong follow the old Latin rules, of which the object was to make the notes reproduce the rise and fall of the natural voice. Merbecke has, however, made a couple of mistakes which must be noticed. The scansion of the final syllables 'upon us' is trochaic (— ∪), not iambic (∪ —), and their inflection should therefore be:



This mistake occurs three times, once in the priest's part, once in the Lesser Litany, and in the response 'And mercifully.' The first of these is easily corrected; the two others, being incorporated in Tallis's harmony, can scarcely now be rectified. A similar false inflection occurs at the words 'within us,' and can be corrected, but Merbecke was not the author of the mistake. He gives the inflection right; the mistake has arisen since his time.* For the Lord's Prayer in the Communion service an adaptation was made of the traditional tone, having regard to the condition insisted upon by the ecclesiastical authorities that not more than one note should be assigned to each syllable. But the tones of the Sursum Corda apparently refused to comply with this condition, so that for these two responses Merbecke was obliged to content himself with monotone, leaving to modern times the adaptation of the Sursum Corda plainsong to the English text. Musicians of the 16th century had only an imperfect understanding of plainsong, and the rule assigning one note to each syllable had some justification in the inartistic and ponderous performances of the more ornate plainsong melodies which the long-suffering public of the day no doubt had to endure. Those whose lot obliges them nowadays to listen to dull and elaborate Church music will be able to sympathise with Archbishops Cranmer and Holgate. But the rule was a disastrous one for the composers, who after a few experiments seem for the most part to have forsaken Anglican Church music in despair. It is this rule which is responsible for the dulness, as compared with their Latin Church music, of the services of Tallis and Byrd, and for the dreary wastes of so many settings of the 18th century.

Before the Reformation, as upon the Continent at the present day, the Preces and Responses† appear to have been sung in simple unison; at least no pre-Reformation harmonized version of them has come down to us. And on week-days, when no great number of singers was accustomed to be present in the choir, this unison treatment continued until the early years of the 19th century. Dr. Jebb,‡ who about the year 1840 investigated the matter thoroughly and made inquiries of old Cathedral organists and singers whose recollections dated back sixty years before, relates that several of them—for example, Dr. Chard of Winchester, Dr. Corfe of Salisbury, and Dr. Camidge of York—remembered the unison responses well; that Dr. Camidge remembered having harmonized them for the York Minster choir about the year 1815, and that at Winchester and Salisbury the harmonized versions were still more recent. Probably they were at first extemporised by the singers, and then committed to writing for uniformity's sake; in fact, Dr. Jebb states that in his time the Gloucester choir still sang the responses from oral tradition. In this connection mention must be made of the curious use of Wells Cathedral, a combination of Tallis and the Westminster use. It was arranged by C. W. Lavington, organist from 1842 till 1895. When the choral service was revived there in the middle of the 19th century, Lavington used to travel to London and attend service at Westminster Abbey to hear how it was done, and on returning home wrote out the music as he recollected hearing it. Another curiosity is the inflected and harmonized General Confession sung at Ely, which was composed by Robert Janes, organist from 1831 to 1866. It is the use of the three London choirs* which in the middle of the 19th century was published as the Ferial Responses, and has been almost universally adopted throughout the country, the various local uses now only surviving in a few instances. As might be expected from the circumstances of their origin, the Ferial Responses exhibit few signs of inspiration, and could without much difficulty be improved upon.†

But while unison responses continued to satisfy the Elizabethans on week-days, their interest in polyphony, then at the height of its enterprise, created a desire for something richer to be sung on Sundays and Holy-days. Fragments of a harmonized Litany believed to date from the years 1547-48 are preserved in the British Museum,‡ and within a year of Queen Elizabeth's accession and of the restoration of the new English services after their suppression in Queen Mary's reign, John Day the printer issued a collection of English services and anthems which included a harmonized Litany.§ It is to be observed that though Tallis contributed anthems to this collection, the Litany is not his work, but is one in a style already old-fashioned, from which it may be conjectured that Tallis's Litany was not yet ready when Day went to press. But it must have been written not long afterwards. We have indeed no copy surviving that is contemporary, or even nearly so. But according to Prof. Wooldridge,‖ the somewhat archaic style of the counterpoint—he instances the descending figure in the counter-tenor at the end of each opening invocation—indicates that the music belongs to the period before the polyphonic method in England reached its maturity, and can scarcely have been composed later than 1560. The Preces and Responses were no doubt written at the same date.

(To be continued.)

* It dates back at least to the Restoration; see Lowe's *Direction* described later in the article.

† In this article the term 'Preces' denotes the versicles and responses at the beginning of the service, and 'Responses' those which follow the Creed.

‡ See the prefaces to his book 'The Choral Responses and Litanies of the United Church of England and Ireland.' 2 vols., 1843-57.

* In those days there were only three fully-equipped choirs in London, namely, the choirs of the Chapel Royal, St. Paul's, and Westminster Abbey. As several of the adult singers served simultaneously in all three, the use of each would tend to be similar.

† As, for example, in J. W. Elliott's 'Choral Service Book' (Seeley, 1892).

‡ MSS. Royal Appendix, 74-76. The harmonized Litany cited by Rockstro in Grove's Dictionary, art. Litany, as printed in 1544, seems to be a mistake. No such publication took place.

§ Apparently composed by Robert Stones, Gentleman of the Chapel Royal in Edward VI.'s time.

‖ 'Musica Antiquata,' Part 3 (Oxford University Press).

THE RHYTHM OF THE CHANT

By Sydney Grew

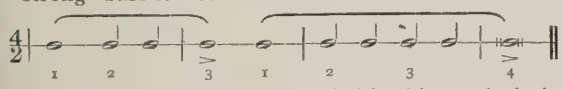
The serious intellectual and artistic defects of the singing of the psalms to the Anglican chant, come about because the rhythm of the chant-form is misunderstood. The analysis that is accepted, and that naturally has governed pointing, is wrong not only as regards abstract musical form but also as regards prose-rhythm. Each section of the double error would be enough to make chanting difficult and in result unsatisfactory; combined, the error makes good work impossible.

There is nothing defective in the Anglican chant as a form of music. It is intrinsically fluid, and—when analysed as below—quite as adaptable as the Gregorian. It is far more practicable than its elder companion, and is not likely ever to be put aside. But as at present analysed, the Anglican chant is neither fluid nor adaptable.

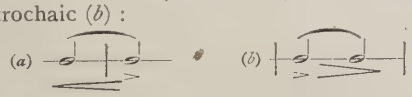
I offer a new explanation of the form, and suggest how the psalms should be pointed to make words and music congruent. I make the offer with considerable nervousness, because my idea, if adopted, means the scrapping of every pointed psalter in existence.

The chant has been variously explained as an eight-bar sentence with one bar missing, also as an 'irregular' form. Such explanations lead nowhere. A thing exists by virtue of what it is, not by virtue of what it would be were it something else; and there are no irregularities in art—the leaning tower of Pisa obeys mathematically exact laws. The chant truly is a seven-bar sentence, containing two clauses, the first three bars long, the last four. Such forms are not rare: they abound in Bach; Beethoven and Schubert use them freely, and Brahms uses them fairly readily. From Weber to Wagner they were rather infrequent.

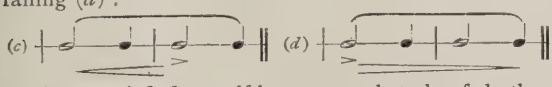
The chief error in the accepted analysis of the chant, however, is in respect of its rhythm, *i.e.*, its cadential character, or accentuations. It is explained as ending with a strong bar in each of the two clauses, which means that if barred to show the 'strong' bars it would stand thus:



The theory of rhythm applied in this analysis is that which was finally formulated by Riemann and adopted in England by Prout. It is that all rhythm is a progression forward, and that the last bar (or pulse) in a phrase is the point of strongest cadential power—in other words, that all rhythm is iambic (*a*), never trochaic (*b*):



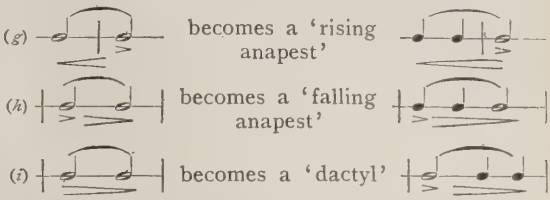
or, in other words again, that all cadential progressions (and each complete rhythmical unit of a piece is a 'cadence') are rising movements (*c*), never falling (*d*):



I have satisfied myself by a general study of rhythm that this theory is erroneous, and that falling rhythm is as natural and as largely used as rising. The chant contains both rising and falling motives.

A measure of rhythm is made up of either two or three pulses (or bars) of equal length. These particles are cadentially related according to the rising or the falling power. The two-pulse measure may be either iambic (*a*) or trochaic (*b*); the three-pulse must resolve itself into either an iambus or a trochee, naturally with one of its particles twice as long as the other:

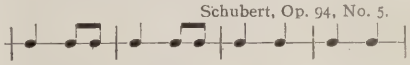
In the case of the two-pulse measure, either of the pulses may be broken into half-beat notes:



The falling anapest is the foundation of most modern rhythmical measures, and the rising anapest is the foundation of most four-pulse phrases or clauses:

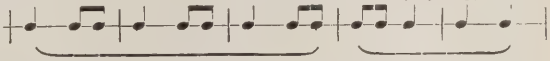
The dactyl is not often used as an independent movement in the measure or in the phrase. It is unstable and impulsive, requiring to steady itself with whole-pulse measures (*i.e.*, spondees):

Schubert, Op. 94, No. 5.

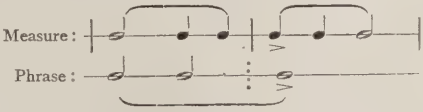


or with anapests and spondees:

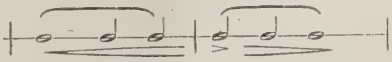
Brahms, Op. 119, No. 4.



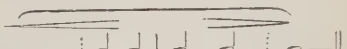
One of the more frequent rhythmical patterns for the four-pulse clause is the alternation of dactyl and anapest, with the point of cadential stress striking on the beginning of the anapest:



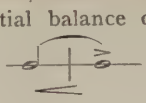
Now this is the rhythmic pattern of the latter half of the chant; and so the chant, barred to show its rhythm, stands thus in its second half:

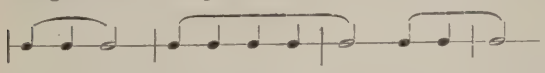


The pointing or scanning of the psalms should be so devised as to throw on the strong cadential point of the phrase the last strong syllable of the verse, be that syllable the last, or the last but one, two, three, or even four:



for	he hath	done	marvel-lous	things.
build thou the	walls	of Je-	ru - sa -	lem.
the day of tempt-	ation	in the	wil - der -	ness.
and	cleanse	me from	my . .	sin.
rejoice in the	strength of	our sal-	va - -	tion.
visited and re-	deemed	his . .	peo - -	ple.
we will go into the	house	of the	Lord. . .	. .
	O . . .	. . .	Christ.	. . .

In general, the cadential balance of the three-pulse measure is iambic:  not trochaic: The long particle is generally made anapestic: This three-pulse measure comes regularly in Beethoven as an expansion of the movement of the music at the moment when a new section is entered upon (especially at the point of recapitulation). It appears regularly in all composers when the rhythm is to be changed from falling to rising:

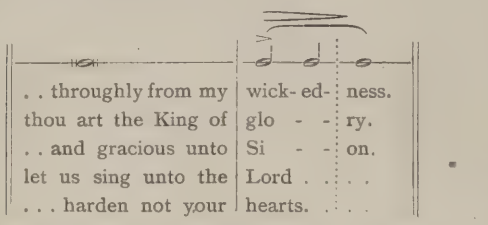


In nearly all such cases the cadential stress agrees with the long particle of the so-formed iambus, *i.e.*, with the first half-beat note of the resultant anapest:

thereby converting that anapest into itself a falling rhythm, exactly as in the case of the regular *dactyl-anapest* phrase given above.

The fore-phrase of the chant is thus rhythmically iambic, with its 'long' rendered anapestic:

The text of the psalms should therefore be so scanned as to bring the last important syllable upon the beginning of the anapest:



If the organist will take a psalm and read it in flowing monotone, first fixing in mind the rhythm of the chant as thus accentuated and stressed:

he will find that with a little thought the ends of the half-verses fit into the rhythm as beautifully as in grave emotional reading the verses cadence themselves according to the natural rhythm of the speaking voice. He will find that new meanings and fresh poetic beauties and significances enter into the text, and also that the words move with a curious combination of rapiditv and leisure. Particularly will he find that the innumerable false antitheses and illogical suggestions made by the present system of scanning and prolongation of syllable, are all abolished.

Mr. Harry Alexander Matthews, of Cheltenham, who has long been a prominent musician at Philadelphia, has received the honorary degree of Doctor of Music from the Lutheran University College of Muhlenburg, Allentown.

ELECTRIC ORGAN AT THE LETTISH CHURCH, LIBAU, RUSSIA

In our January issue we published a short note, with photograph, of the very large, old-fashioned organ in the Lutheran Church at Libau. We now give the specification and a short description of the wonderful electric organ built in 1913 in the Lettish Church in that town.

The specification is as follows:

Echo Organ (In box)	Ft.
Super-Octave	
Octave	
Super-Pedal	
Bourdon	8
Echo Gamba	8
Vox Angelica	8
Spitzflöte	4
Campanella	4
Vox Humana	8
Tremolo	

Pedal	
Principal Bass	16
Violone	16
Sub-Bass	16
Leiblich	16
'Cello	8
Octave	8
Quintaton	10⅔
Posaune	16
Super-Octave	

Great	
Principal	8
Gedakt	8
Gemshorn	8
Postunal Flöte	8
Flöte Harmonique ...	8
Principal	16
Quintaton	8
Bourdon	16
Hohlflöte	4
Octave	4
Octave	2
Rausel Quint	2⅔
Mixture	3rks.
Cornett	8
Trompette	8

Swell I. (In box)	
Doppel Flöte	8
Quintaton	8
Fugara	8

Swell I. (*continued*)	Ft.
Leiblich Gedakt	8
Harmonica...	8
Dolce	8
Voix Celeste	
Æoline	8
Flöte...	4
Piccolo	2
Planifeir	4/7
Oboe...	8
Trompette	8
Clarion	4
Bassoon	16
Sub-Octave	
Super-Octave	

Swell II. (In box)	
Principal	4
Principal I.	8
Fugara	4
Principal II.	8
Leiblich Gedakt	8
Salicional	8
Leiblich Gedakt	16
Flautina	2
Mixture	3 rks.
Horn	8
Clarinette	8
Super-Octave	
Sub-Octave	

Couplers
Great to Pedal
Swell I. to Pedal
Swell II. to Pedal
Echo to Pedal
Swell I. to Great
Swell II. to Great
Swell I. to Swell II.
Swell II. to Echo
Echo to Swell
Subs and Supers as above

26 Combination pistons
6 Composition pedals
120 Adjustable pistons

The Echo organ is played from the top manual and the Great organ from the lowest of the four manuals, there being no Choir organ. In place of the ordinary draw-stops we find the knobs common to most electric organs, these being arranged on either side of the keys and placed to correspond with the manuals they control. Above each 'stop' are two small ivory draw-stops. These are about ¼-in. diameter and draw to about ⅓-in., and control the stops over which they are placed. Their purpose is for preparing beforehand any special combination which may be desired, and which becomes operative as soon as a corresponding piston—placed underneath the keyboard—is pressed. The pistons and miniature draw-stops are coloured red, green, yellow, and white. The combination required is therefore brought into play by pressing the coloured piston underneath the keyboard which acts upon the stops already pre-arranged by the 'small' stops. The colour scheme is merely a means of selecting at a glance the combination which it is desired shall be used. There are in all a hundred and twenty of these small 'stops,' and at first the effect is distinctly bewildering: a mastery of their use however is essential to control the full resources of variety obtainable; infinite variety can be derived from them.

Immediately above and directly in the centre of the pedals is a revolving wheel about 16-in. wide,

with a diameter of about 6-in., covered with india-rubber. As this is moved backwards or forwards so the full power of the instrument is gradually brought into play from the softest stop to the full organ. A small dial is installed in front of the player, and shows the position of the wheel at any given moment. The player, commencing with the dial at zero (on the upper Swell), slowly moves the wheel round. When the full power of this manual is reached, the hands are then lowered to the Swell (II.) below. Similarly, when the full power of this Swell is reached the player continues on to the Great until the wheel finally brings on the full power of the organ. The graduation is arranged in such a way that the transition from manual to manual is made with no apparent break — gradual *crescendo* being unbroken throughout. The effect is very wonderful, and nothing approaching it is possible on any ordinary organ fitted only with composition pedals and pistons.

Absence of diapason work will be noticed. This does not, however, have so much effect as one would expect; still it must be admitted that the full organ certainly suffers from it—the pressure being enormous, and the volume of sound far greater than usual.

Each of the Swell organs is in its own box, the Echo organ also being enclosed.

Wind is supplied by a powerful electric motor, a separate motor being used for the Echo organ.

Finally, it may be stated that no department of the instrument is on orthodox lines, novelty being manifest in every detail throughout.

The builders are E. F. Walcker & Co., of Germany.

Owing to the internal state of the country Libau is at present almost inaccessible with any degree of comfort—the journey from Berlin taking about a couple of days to perform. An organ enthusiast, however, should he be at Berlin would be well repaid by a visit to Libau to see these two organs, and should pay a visit also to Riga, where there is a very fine organ by Messrs. Hill & Son, of London.

A. P.

The music at the Patronal Festival of Leeds Parish Church (St. Peter's Day) should be recorded. The service music was Stanford in B flat (Communion Service, Magnificat and Nunc Dimittis, and Te Deum), and the anthems were Nares's 'The Souls of the Righteous,' Ireland's 'Greater love hath no man,' Walmisley's 'If the Lord Himself,' and Parry's 'Blest Pair of Sirens.' Organ music played a prominent part, the voluntaries and a recital by Mr. Willoughby Williams including Wesley's Choral Song and Fugue, Bach's Passacaglia and Fugue, Franck's Choral in B minor, Reubke's Sonata, and the recitalist's own Sonata in C minor. Miss Lesbia Harrison played the *Andante* from Mendelssohn's Violin Concerto, and Mr. John Dunn contributed to the recital the Introduction and *Adagio* from Bach's Concerto in G, the second movement from Elgar's Concerto, and two short pieces by Mr. Willoughby Williams. Evidently the musical traditions of this famous Church are being worthily carried on.

The London Society of Organists held a combined picnic and conference at Erith on June 26, when a large gathering enjoyed papers by the Rev. M. Williams ('The Organist as Colleague'), the Rev. G. Hartley B. Coleridge ('The Claims of the Congregation'), and Mr. Herbert Westerby ('The Organist as Hymnologist'). A list of the proceedings of the Society since its inception (1913) shows that much excellent educational and social work has been done. London organists who are not yet members should write to the hon. secretary, Dr. J. Warriner, De Crespigny House, Denmark Hill.

The Choral Society organized by Dr. Harold Darke in connection with St. Michael's, Cornhill (known as the 'St. Michael's Singers'), gave three concerts in the Church on July 7 and 9 (mid-day) and July 12 at 6 p.m. Conducted by Dr. Darke, they were heard in excellent performances of his setting of 'England, Awake,' Bach's 'Jesu, joy of man's desiring' (the beautiful choral that made such an impression at the Bach Festival), Vaughan Williams's 'Towards the Unknown Region,' and Parry's 'Blest Pair of Sirens.' Mr. Thalben Ball accompanied, and played Dr. Darke's Prelude on a Theme of Tallis. There were good attendances, especially at the evening performance. This practical attempt to give City workers a chance of making music as well as of hearing it is deserving of every encouragement. At present the singers number about sixty. We hope that before long there will be many such Societies in the City.

At a recital given at All Saints', Southampton, on June 23, the Nocturne from Borodin's String Quartet in D, and the Lento from Dvorák's in F, were played by Mrs. Bernard Gotch, Messrs. F. W. Trott, F. Long, and L. A. Ladbrooke. Two anthems were sung by the choir, and in addition to playing 'cello solos and assisting in the quartets, Mr. L. A. Ladbrooke gave organ solos, including a Prelude and Fugue by Glazounov.

Mr. F. W. Sheffield has received a presentation on the completion of twenty-one years of service at Earls Barton Baptist Church. A few years ago each of the three places of worship at Earls Barton had a Sheffield as its organist—surely a record.

ORGAN RECITALS

Miss Florence Pope, Hednesford Wesleyan Church—Concert Overture in C, *Hollins;* Sonata No. 1, *Harwood;* Diatonic Study, *Cyril Scott;* Fugue, *Reubke.*

Mr. Harry Wall, St. Paul's, Covent Garden (four recitals)—Three Preludes on Welsh Hymn Tunes, *Vaughan Williams;* Chant de Mai, *Jongen;* Gaudete, *W. G. Ross;* Prelude on 'London New,' *Harvey Grace;* Berceuse and Cortège, *Vierne;* Choral in A, *Boëllmann;* Adagio in E, *Frank Bridge.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in B minor, *Bach;* Three Preludes on Welsh Hymn Tunes, *Vaughan Williams;* Pastorale Sorrentina, *Yon;* Scherzo-Caprice, *Alec Rowley.*

Mr. Frank H. Mather, First Presbyterian Church, Rutherford, New Jersey—Prelude and Fugue in G minor, *Bach;* 'Gethsemane,' 'Golgotha,' and 'Easter Morn,' *Malling;* Fountain Rêverie and Festival Toccata, *Percy E. Fletcher.*

Mr. Bertram Hollins, Beckenham Congregational Church—Overture to 'Samson'; Air with Variations and Final Fugato, *Smart;* Sonata in E flat, *Bach;* Marche Heroïque, *Saint-Saëns.* St. Laurence Jewry—Concert Overture in C minor, *A. Hollins;* Toccata and Fugue in C, *Bach;* Meditation, *Bonnet.*

Mr. Fred. Gostelow, Ilford Baptist Church—Overture in E flat, *Faulkes;* Toccata and Fugue in D minor, *Bach;* Barcarolle, *Wolstenholme;* 'Finlandia'; Overture in C, *Hollins;* Fugue in D, *Bach;* Gothic Suite, *Boëllmann;* Meditation, *Gostelow.*

Mr. A. G. Mathew, St. Paul's Cathedral, Calcutta—Fantasia and Toccata, *Stanford;* Air, *Bach;* Sonata No. 5, *Rheinberger;* Cathedral Prelude, *Harwood;* Allegro con Spirito, *Frank Bridge.*

Mr. H. C. L. Stocks, Manchester Cathedral—Toccata in C, *Bach;* Pastel in B, *Karg-Elert;* Maestoso and Fugue (Sonata No. 1), *Harwood.*

Mr. William Robson, Yarm Parish Church—Fugue in E flat, *Bach;* Toccata and 'In Paradisum,' *Dubois;* Recessional March, *R. Rogers.*

Mr. Paul Rochard, St. Stephen's, New Hutton—Gothic Suite, *Boëllmann;* Variations, *Bonnet;* Symphony No. 5 (first movement), *Widor.*

Mr. Julian Farmer, Andover Parish Church (two recitals)—Introduction and Pastorale, *Sterndale-Bennett;* Toccata in F, *Bach;* Fantasia in F, *Mozart;* Siegfried Idylle; Finale (Symphony in D), *Widor.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Prelude and Fugue on the name 'B A C H,' and Prelude and Fugue in A minor, *Bach;* Finale from Sonata in F sharp minor, *Rheinberger;* Sonata No. 4, *Mendelssohn;* Minuetto from the Oboe Concerto, *Handel;* Air with Variations and Finale Fugato, *Smart.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury (three recitals)—Pæan, *Pearce;* Serenade, *Purcell Mansfield;* Grand Chœur, *Wheeldon;* Moderato e Maestoso, *Henry Hiles;* Elegy, *Parry;* Gothic March, *Salome.*

Mr. C. Hugh Rowcliffe, St. Dunstan-in-the-East—Overture in C, *Boyce;* Fantasia in F, *Best;* March in D, *Lemmens.*

Dr. M. P. Conway, St. Dunstan-in-the-East—Sonata in G, *Rheinberger;* 'On a bass,' *Stainer;* Marche Solennelle, *Lemare;* Cantabile, *Bossi;* Intermezzo and Finale (Symphony No. 6), *Widor.*

Mr. Lewis M. Jones, St. Dunstan-in-the-East—Petite Litanie de Jesus, *Grovelez;* Sonatina, *Bach;* Sonata in F minor, *Rheinberger;* Two Choral Preludes, *Karg-Elert;* March in C, *Silas.*

Miss Tuck, St. Mark's, Highcliffe—Toccata in C, *Bach;* Fantaisie, *Guilmant;* Gothic Suite, *Boëllmann.*

Mr. C. E. Blyton Dobson, Central Mission, Nottingham (four recitals)—Sonata No. 1, *Harwood;* 'Le Cygne,' *Saint-Saëns;* 'The Curfew,' *Horsman;* Theme with Variations, *Faulkes;* Fantasia and Toccata, *Stanford;* Prelude and Fugue in D, *Bach.*

Dr. George Grace, Royal Albert Hall—Prelude in C minor, *Bach;* Pontifical March, *Widor;* Postlude on 'Old Hundredth,' *Harvey Grace;* Scherzetto, *Vierne;* Chorale Prelude on 'Martyrdom,' *Parry.*

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Introduction, Air, and Variations in G, *Guilmant;* Toccata in A, *Purcell;* Choral Prelude, 'Jerusalem on High,' *Karg-Elert;* Prelude in B minor, *Bach;* Rhapsody No. 3, *Howells;* March and Fugue (Sonata No. 6), *Rheinberger;* Lègende, *Vierne.*

Mr. Herbert E. Knott, St. Anne's, Moseley—Toccata and Fugue in D minor, *Bach;* Old French Carol and Madrigal, *Quef;* Minuet Nuptiale, *Lemare;* Sonata No. 1, *Guilmant.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Overture to 'Rienzi'; Selection from 'Acis and Galatea'; Schiller March, *Meyerbeer;* Prelude and Death Song ('Tristan and Isolda'); Prelude, Theme, Variations, and Finale, *Guilmant;* Coronation March from 'Le Prophète'; March for a Church Festival, *Best;* Toccata in F, *Bach;* Coronation March, *Frederic Cliffe.*

Mr. G. F. Robertson, Hinckley Parish Church—Prelude and Fugue in D, *Bach;* Marche Nuptiale, *Guilmant;* Chant Pastorale, *Dubois;* Finale Jubilante, *West.*

Mr. W. J. Lancaster, Bolton Parish Church—Sonata No. 2, *Mendelssohn;* Prelude on Hanover, *Parry;* Intermezzo Symphony No. 3), *Vierne;* Evening Song, *Bairstow;* Final, *Franck.*

Mr. Leitch Owen, St. Mary, Edge Hill—Suite in F minor, *Driffill;* Cloche du Soir, *Chauvet;* Coronation March, *Meyerbeer.*

Mr. Hugh Fowler, St. Peter's, Budleigh Salterton—Sonata in C minor, *Lyon;* Question and Answer, *Wolstenholme;* Andante, *Saint-Saëns.*

Mr. J. F. Shepherdson, King's College Chapel, Cambridge—Fantasia and Fugue in G minor, *Bach;* Study in B minor, *Schumann;* Pæan, *Harwood;* Pastorale, *Franck;* Elegiac Rhapsody on an old Church melody, *Rootham;* Choral Fantasia, 'O God, our help in ages past,' *Parry.*

Mr. Claude A. Forster, St. John's, Forfar—Concerto No. 2, *Handel;* Two Ballads, *Wolstenholme;* Choral Song and Fugue, *Wesley;* March in B minor, *Schubert.*

Mr. Alan Burr, Cromer Parish Church—Introit and Elevation, *Vierne;* Overture 'Jephtha'; Two Studies on old English Hymn Tunes, *Charlton Palmer;* Scherzo (Sonata No. 5), *Guilmant.*

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn (four recitals)—Toccata and Fugue in C, *Bach;* Pastorale (Symphony No. 1), *Widor;* Sonata No. 1, *Mendelssohn;* Funeral March, *Guilmant;* Fantasia and Fugue in G minor, *Bach.*

Mr. Allan Brown, Crystal Palace (six recitals)—Sonata Britannica, *Stanford;* Toccata in C, *d'Evry;* Concert Rondo, *Hollins;* Romance in D flat, *Lemare;* Sonata in F minor, *Rheinberger;* Fugue in G minor (the 'Great'), *Bach;* Finale in B flat, *Wolstenholme;* Symphony in D minor, *Guilmant;* Triumph Song, *Baynon;* Schiller March, *Meyerbeer.*

APPOINTMENTS

Mr. W. S. Hall, organist and choirmaster, Braceweell, Skipton.

Mr. Richard H. Kay, organist and choirmaster, Church of the Annunciation, Chislehurst.

Mr. Percy Moore, organist and choirmaster, Wimbledon Parish Church.

Mr. R. Birkett Musgrove, Lecturer and Professor of Music, Macdonald College, near Montreal, Canada.

Mr. Edward Watson, organist and choirmaster, Holy Trinity, Tulse Hill.

Mr. Warner Yeomans, organist and choirmaster, Christ Church, Harrogate.

New Music

By William Child

Pianoforte sonatas by modern British composers are so few that we may count them on our fingers and still have a few digits to spare. The latest, by John Ireland (Augener), had the advantage of being published a few days before its first public performance—a happy arrangement that ought to be common, but which is so rare as to excite comment. Thanks to Mr. Lamond's sponsorship, the work has had so much notice in the daily and weekly press that a monthly reviewer can afford to be brief. The music, as a whole, is of the tough and manly fibre we expect from the composer. Perhaps Mr. Lamond laid undue accent on the toughness. I had an impression that there was rather more feeling in the Sonata than he allowed to come out. No doubt Ireland does not wear his heart on his sleeve, but I do not think he keeps it buttoned up so tightly as Mr. Lamond's performance implied. The Sonata is very difficult, and neither my acquaintance with the printed page nor my hearing of the music convinces me that the difficulties are all worth while. Much of the writing for the left hand is very ungrateful—*e.g.*, bars 2 and 3 on page 21, where the awkward clumps of notes yield an inadequate return for the work involved. Will none of our composers write a sonata modern in spirit, and yet no more difficult than the early and middle ones of Beethoven? Why produce works that only first-rank recitalists can handle? However, as most of us can never hope to play this fine Sonata, we must pray that the few who can will give us frequent opportunities for hearing it.

We shall ask for no such opportunities in the case of Stravinsky's 'Ragtime,' a pianoforte version of which is now available. (Chester.) It was bad enough in its orchestral form, though there some of the more acute dissonances were tempered by the variety of instrumental colour. On the pianoforte it is far worse. Fortunately there is another and better Stravinsky than the one who speaks—or creaks—in 'Ragtime.' Josef Holbrooke's 'Barrage' (Chester) has the initial merit of being pianistic, though the pianism is of the kind with which only the lions can grapple. On paper the work appears to live up to its fearsome title. But do we want any more barrages, even on the keyboard? I have enjoyed some orchestral works by Malipiero so much that I opened his 'Maschero che passano' (Chester) with interest. I closed it with disappointment. It consists of five short pieces and all are hideously discordant. Music need not be an affair of sugar and spice, but neither should it be a progress over tin-tacks and broken bottles.

VIOLIN AND PIANOFORTE

It is a pleasure to turn from these unwholesome eccentricities to such a work as Ernest Farrar's Celtic Suite. (Novello.) Farrar was one of our most promising young composers, and the works now appearing posthumously remind us of the loss our native music suffered when he fell in the war. The Suite is in three well-contrasted movements, each dealing with a subject from Celtic mythology. But the poetic basis really matters little. The music is so

expressive and attractive that one can enjoy it apart from its title. It is moderately difficult, the call being for imagination rather than technique. The Suite shows the graceful talent of Farrar at its best.

SONGS

John Gerrard Williams calls his 'Love outwitted' (Novello) a 'Fantasy duet for voice and pianoforte,' and so prepares us for a liberal measure of independence between the vocal part and the accompaniment. The fanciful words (from E. Wyville Home's 'Songs of a Wayfarer') are set to music that is vivid and descriptive without being eccentric or forbiddingly difficult. A point worthy of note is the composer's care in the matter of verbal accentuation. The result is a flexibility usually attained only in recitation. Whereas the discords of Mr. Williams are justified by the text, those in which Rebecca Clarke indulges appear to be dragged in for their own sake. In the second bar of her 'Shy one' we have a grinding dissonance on the word 'shy,' used later for 'dishes,' 'candles,' and 'rabbit.' This is only one of the features that make the song seem far-fetched. Again in 'The Cloths of Heaven' the complexity and pungency of the accompaniment seems out of keeping with the tender simplicity of the words. Both songs are published by Winthrop Rogers.

Lord Berners's Lieder Album consists of three songs in the German manner. (Chester.) We have his word for it, otherwise we should have described them as being in the Berners manner. True, they are a good deal less cacophonous than his other recent works, but the hand is unmistakable. They are parodies, and the humour of the first two is chiefly of a rather elementary type, the grunt of a pig and the moo of a cow being prominent features. The third song is a Christmas carol, and is in bad taste if intended to be burlesque. If it is serious it will pass muster as a good specimen of modern treatment of a *quasi* folk-song.

Not often do we come across such a beautiful sacred song as the 'Ave Maria' of Fred Barlow. (Chester.) It is a setting for high voice, of the Latin text, and both in its freely-waving vocal line and in its simple but subtle pianoforte part is of rare beauty. The song is published also with organ accompaniment.

ORGAN MUSIC

When Elgar's String Quartet was produced, the beauty of the slow movement—*Piacevole*—was at once realised. It should make many new friends now that it has been arranged for organ. (Novello.) John E. West is responsible for the transcription, so its practicability is assured. The movement has been shortened with the approval of the composer, about eighty bars of the recapitulation having been omitted. Mr. West has done well to add a foot-note reminding players that although the original dynamic marks are used, the *mf*, *f*, and *ff* marks applied to the Great organ should be regarded as calling for less power than usual. Transcribers and players too often forget that the *fortissimo* of a string quartet and that of an organ are very different things. The work is laid out for three manuals, but it can be played effectively on two. It is to be hoped that this transcription will be followed by an organ version of the even more beautiful slow movement from the Quintet.

Boëly was an excellent French composer who died about sixty years ago. He is little known in England, and was neglected in France until Guilmant and Saint-Saëns recently revived interest in his organ works. Among the best of these is a Toccata in B minor, a new edition of which has just been published by Novello. Here is a sterling piece of music that will serve well either as voluntary or recital item. It is a striking example of the possibilities of the simplest of themes when taken in hand by a composer who has something to say. The Toccata is fairly difficult, and though it was composed for pedal-pianoforte, and so may be played on a small organ, it is best suited by an instrument of ample resource, not for registration purposes, but because the music is of a type that calls for great sonority. It has been edited by John E. West. There are already many organ works founded on 'O Filii et Filiæ,' but there is always room for one more when it is so good as Charles W. Pearce's Phantasy. (Winthrop Rogers.) Dr. Pearce is an excellent hand at treating Church themes, and this free and attractive example is in his best vein. Alan Gray is another composer whose organ music maintains a high level. His six short pieces—published by Augener in two sets of three—are simpler than most of his previous works, but not less admirable. Particularly good are No. 2 (a charming Allegretto in F), No. 4 (a prelude on 'Abridge'), and No. 6 (a brief fugue 'on an old subject'), a model in its easy fluency.

Letters to the Editor

IS MUSIC AN EXPRESSION OF ITS COMPOSER?

SIR,—Mr. Sydney Grew, in his letter in the July *Musical Times*, on the above-named subject, opens out a wide and interesting subject for discussion; one that is best served, it seems to me, by applying to it some of the thoughts of those poets and philosophers who have made the most important contributions to the vexed theory of æsthetics.

Benedetto Croce, in his volume entitled 'Æsthetic as Science of Expression and General Linguistic' (English translation by Douglas Ainslie), thus describes artistic production:

> 'The complete process of æsthetic production can be symbolised in four steps, which are: (*a*) impressions, (*b*) expression or spiritual æsthetic synthesis, (*c*) hedonistic accompaniment, or pleasure of the beautiful (æsthetic pleasure), (*d*) translation of the æsthetic fact into physical phenomena (sounds, tones, movements, combinations of tones and colours, &c.).'

In his 'Biographia Litteraria,' by some considered the greatest book of criticism in the English language, Coleridge, writing of Shakespeare's poetic power remarks:

> 'It has been before observed that images, however beautiful, though faithfully copied from nature, and as accurately represented in words, do not of themselves characterise the poet. They became proofs of original genius only as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion, or when they have the effect of reducing multitude to unity, or succession to an instant; or lastly, when a human and intellectual life is transferred to them from the poet's own spirit, which shoots its being through earth, sea, and air.'

Again, speaking of Shakespeare and Milton, he says:

> 'While the former darts himself forth, and passes into all the forms of human character and passion, the one Proteus of the fire and the flood; the other attracts all forms and things to himself, into the unity of his own ideal. All things and modes of action shape themselves anew in the being of Milton; while Shakespeare becomes all things, yet for ever remaining himself.'

Thus in truth it was with Palestrina, Bach, Handel, and Beethoven. Their utterance was more expansive than that of Chopin, Tchaikovsky, and Schumann. These last three failed, perhaps, to comply with Coleridge's 'second promise of genius' which, he says, 'is the choice of subjects very remote from the private interests and circumstances of the writer himself.' Mr. Grew feels that their music is more immediately derived from their own personal sensations and experiences.

Nevertheless their romantic music, as well as the wider utterance of the great classicists, that of Shakespeare as well as that of any minor poet, is equally the expression of the impressions made on their several individual minds.

But can one forget Chopin's tone-poems illustrative of his beloved Poland? *Le moi est haïssable*, said Pascal; but Chopin dropped *le moi* when portraying the characteristics of his nation and gave proof of dramatic and descriptive qualities. In his Polonaises, his Mazurkas, his Etude in C minor Op. 10, the past glory, the drama, the sufferings, the heroism of the Poles and Poland predominate. To these several examples of his music I would apply Wordsworth's

words on 'the Poet' in his preface to his 'Lyrical Ballads.' They apply equally to Chopin as tone-poet, for in the above-mentioned works he had 'a disposition to be affected more than other men by absent things as if they were present . . . . to bring his feelings near to those of the persons whose feelings he describes, nay, for short spaces of time, perhaps, to let himself slip into an entire delusion and even confound and identify his own feelings with theirs. . .'

Mr. Grew says he cannot find Shakespeare in his plays (except of course in the way you find all humanity in them). But all humanity is in Shakespeare, therefore Shakespeare is in each and all of his characters. He is like the single note which contains all harmony being indivisible from its overtones and undertones.

There certainly are examples at hand of music that is not the expression of an individual. Rather are they expressions of the impressions of the expressions of other individuals. Their existence is usually a short one. This needs no elucidation from the writings of any Wordsworth, Coleridge, or Croce!

I will conclude with one more quotation from an article in the April *Quest* which made a great impression on me. Mr. Gustav Holst, writing on 'The Mystic, the Philistine, and the Artist,' describes his recent impressions of the Parthenon at Athens:

> 'The first sight of it [he says] was a direct and intimate realisation: it seemed to sing to me in the sunlight. That was the only way in which I was able to express its effect on myself. I certainly did not try to express the effect to anyone else until long after.'

To my mind this is surely a good exemplification of Croce's four steps in æsthetic production. Mr. Holst's impression of the Parthenon expressed itself at once lyrically. This expression evidently gave him æsthetic pleasure, for he kept the impression and the expression until 'long after' in his mind. And may we not presume that when he expressed the effect of his impression to someone else he translated the æsthetic fact into sound? And may we venture to express to Mr. Holst the hope that he will permit us all soon to share in the exquisite impression given to him by the beautiful Greek temple by hearing his expression of that impression?

If Mr. Holst does elaborate the singing or lyrical quality of the Parthenon, will Mr. Grew eliminate Mr. Holst from his work, or will he sense it as an expression of its composer?—Yours, &c.,

Kensington, July 4, 1920. L. Shirley Liebich.

Dr. R. R. Terry and the Cryes of London

Sir,—The reply to your four points is delightfully simple: (1.) You say (*a*) that the omission of 'a few bars' in the Dering work was due to the indecency of the words. Well, Sir, the actual omitted words are these: 'And there your snowte,' innocuous enough in themselves surely? But their context (*i.e.*, the previous phrase) is indecent *in itself*, and it thereby makes the subsequent phrase an added indecency. (*b*) You suggest that 'Sir Frederick would have done better to have retained the music (*i.e.*, to the words 'and there your snowte') and modified the text. Well, Sir, that is exactly what he has done *with the preceding indelicate phrase.* Your readers will naturally inquire why a whole 'chunk' of the composer's music set to an innocuous phrase has been scrapped, while the really indecent part of the sentence is retained with a 'modified text'? (*c*) You say also that 'nothing of musical importance has been lost.' I reply that the omitted bars are the only ones in the whole composition where all the voices are singing together. I leave it to your readers whether the omission of the only chorus in the whole work is or is not a 'loss' of considerable 'musical importance.'

(2.) Your analogy in the case of Beale's 'Come, let us join the Roundelay' is hardly applicable, since Beale was a modern composer, and it is ancient music that we are discussing. Beale starts by using the modern *tempo* of one crotchet to the beat. In the 16th century the beat was *never a crotchet.* I therefore agree with you that Beale's employment of minims—when he intended them to go as fast as the previous crotchets—is a meaningless anachronism, and that crotchets would have given the requisite 'appeal to the eye' which you advocate. But the case of Dering is quite different. Here (in the triple-time movement) the editor does not wish the beat to go faster, but slower (for he marks the music 'rather slow'). Why then does he change the beat to a note which is twice as fast? Truth to tell, Sir, you destroy your own argument in the next paragraph.

(3.) You say 'Sir Frederick was guided in his choice of minims for the second movement of the Weelkes Cryes by the fact that the music appeared to call for a slower pace, and that minims conveyed this idea more readily than crotchets.' Your readers will therefore naturally ask; Why could they not have 'conveyed this idea' in the Dering movement also?

But all this argument as to editorial inconsistency is rendered futile and irrelevant by the fact that although the editor (whom you support) directs these two movements to be sung slowly, the composers whom he is editing have directed unmistakably in the MSS. that they shall be sung three times as fast. If (as you say) it is a point 'of no practical importance' that an editor should mark movements 'slow' when the composer had already marked them 'fast,' one may reasonably ask why the process should stop short at 16th century composers? Why should not any other editor be at liberty to mark the *Scherzo* of the 'Eroica' 'rather slow,' and be done with it? To ask the question is to answer it.

(4.) Here I must thank you for the frank way in which you now accept the evidence that a certain movement in the Novello edition is an adaptation, and is therefore not 'Weelkes's own harmony written for the viols,' as stated in the preface. This generous admission alone is sufficient to dispose of the charge of trivial and captious criticism on my part, which was, I fear, implied in your article of June.

In conclusion, I feel sure that few of your readers will agree that it is necessary to hack a composer's music about in order to make it practical for 'average choral societies,' or that a performing edition should be less accurate than one prepared 'for the student or the librarian.' Most people, I think, would say that tinkering with a composer's text is not so much an exhibition of practical choirmastership as of vandalism.—Yours, &c.,

R. R. Terry.

[(1.) The main point is that some modification of a passage which we described as 'over-frank' was necessary. Sir Frederick Bridge followed the course which seemed best to him. Dr. Terry would no doubt have adopted a different one, and probably half-a-dozen other editors would have arrived at *their* solutions. Dr. Terry is entitled to his opinion, so is Sir Frederick. The fact that the few omitted bars happened to be in four-part harmony does not make them important. If the worth of a passage is to be estimated by the number of voices, Tallis's forty-part Motet is of more value than the finest melody ever written. Moreover, who is Dering, that every bar of his music must be held inviolable, while the great composers, from Bach to Wagner, are freely 'cut'? We repeat that 'nothing of musical importance has been lost.'

(2.) We are aware that Beale was not an ancient composer, though we should hardly call him a modern one. We quoted his well-known work as an easily accessible example of a case sufficiently analogous to use as an illustration.

We did not say that an editor's changing the original direction 'fast' to 'slow' was a 'point of no practical importance.' We used the expression in regard to the choice of notation. The pace of the 'Eroica' *Scherzo* is settled by a metronome mark attributed to Beethoven himself, so no editor is likely to make any great change. But even Beethoven's indications do not bar conductors from adopting widely different *tempi* for the Symphonies. In old music, even such terms as 'fast' and 'slow' were a good deal less definite than they are to-day, because as a rule their 'fast' and 'slow' were respectively slower and faster than ours.

Dr. Terry finds his reply to our note in the July *Musical Times* 'delightfully simple.' The article in the June number is apparently a less easy matter. In it, as our

readers will remember, we did more than 'imply' that Dr. Terry had indulged in captious criticism. We made a definite accusation. We stated that he had compiled a formidable list of thirty-two charges of incorrectness, and we described the bulk of these thirty-two charges as 'puerile complaints,' supporting our assertion by half-a-dozen of the most easily quotable examples. This was the point of the article, and in neither of Dr. Terry's subsequent letters has it been answered. Two opportunities should have been sufficient, so we must now close the discussion—ED., *M. T.*]

'LOVE IN A VILLAGE'

SIR,—Miss Muriel Silburn's interesting article in the July issue of the *Musical Times* on this old English ballad-opera needs some modifications. Evidently the article is based on the ordinary sources of information, but there are a few inaccuracies that it may be well to point out. I shall take these seriatim:

(1.) Although the names of sixteen composers appear on Walshe's edition, yet in another contemporary vocal score the number is quoted as eighteen—that is, with the addition of Oswald and Larry Grogan.

(2.) The 'Frenchman, Agus, born in 1749,' had nothing to do with the tune in the ballad-opera, and of course would have been 'very young when "Love in a Village" was produced.' The composer was another individual of the same name, *i.e.*, Joseph Agus (the Frenchman's Christian name was Henri).

(3.) Doubt is expressed as to whether the opera was printed in 1762, and the suggestion is made that Agus's song 'may have been introduced later.' The libretto and the vocal score were both issued late in December, 1762, or early in 1763; in fact, a second edition was issued in 1763.

(4.) It is scarcely accurate to say that 'of the plot nothing is known.' The text was based on 'The Village Opera' and other old plays by Wycherley and Marivaux.

(5.) Chappell's opinion is quoted to the effect that 'There was a Jolly Miller' appeared for the first time in print in this work. The fact is that this air—which is probably Irish—was printed in the 'Quaker's Opera' (1728), 'The Fashionable Lady' (1730), the 'Devil to Pay' (1731), &c.

(6.) As to the tune of 'Larry Grogan,' it was printed several times before the production of 'Love in a Village,' and the composer was a gentleman piper of Johnstown Castle, Co. Wexford, who flourished in the second quarter of the 18th century. The tune was called after the composer, and it was published in 1730.

(7.) 'When I followed a lass' is considerably older than Bickerstaffe's time: it is the Irish tune of 'Joan's placket is torn,' and was printed by Playford in 1686. Both the words and the music were lifted by the author from Colley Cibber's 'Love in a Riddle' (1729); but in 1758 it appeared as 'Jumping Joan.' Its antiquity may be gauged from the fact that it is alluded to by Pepys under date of June 22, 1667.—Yours, &c.,

W. H. GRATTAN FLOOD.

Rosemount, Enniscorthy,
July 6, 1920.

GRAMOPHONE 'WHY-NOTS?'

SIR,—I have read Mr. Daubeny's article on 'Gramophone "Why-Nots?"' in the July *Musical Times* with great interest. My opinion of the gramophone is almost identical with his.

I am a poor bank clerk (and music-lover), buried at present in a very sleepy provincial town, and find that my gramophone supplies me with a good selection of music and unlimited encores whenever I wish to turn it on—and particularly during those all too-frequent days when Erin's 'tear' has superseded her 'smile.'

I do not, however, agree with Mr. Daubeny that vocal records compare favourably with orchestral records, or with those of instrumental solos. A bass, tenor, or even a contralto, is fairly satisfactory; but I generally find even the best soprano harsh, and frequently cracked on the higher notes.

Personally, I have strong preference for good music, and I find, as a rule, that the chum who shares rooms with me shows a liking for it which surprises him more than it does me! Still, I must confess to some 'Parsifal' excerpts which I play only when alone (or when I wish to be alone).—Yours, &c.,

M.

Queen's County, Ireland.

PACHMANN

SIR,—Your correspondent 'Pachmannite' will find a short biographical sketch of Pachmann in a book entitled 'Modern Pianists and Composers,' or words to that effect, published by Augener. This book contains also a photograph of the pianist in his younger days, without long hair and bearing a somewhat striking resemblance to George Robey.—Yours, &c.,

C. V. CASSAL.

8, Stanley Mansions, Balham, S.W.17.

Sixty Years Ago

From the *Musical Times* of August, 1860:

COGENHOE (Northamptonshire).—On Sunday, the 15th ult., being the annual village feast, a number of professional singers from the surrounding villages attended, and joined the Cogenhoe Choir, and in the evening met in the School-room, where several pieces of sacred music were performed. Mr. James Shermen conducted.

HOXTON HOUSE ASYLUM.—A musical entertainment was given on the 13th of July to the inmates of this asylum, by Mr. Coventry's Singing Class. Several choruses, quartetts, and solos were sung during the evening very creditably. Mr. Coventry conducted, and Miss Potter accompanied throughout the evening. The patients, who appeared to enjoy the evening very much, were subsequently regaled with refreshments.

LEEDS.—Mr. W. Spark has been elected organist for the Town Hall of this place. There were 22 candidates, and the judges upon the occasion were Mr. J. Goss, Mr. G. Cooper, and Mr. W. T. Best. Two other players, Messrs. Parratt and Taylor, were returned by the judges, from whom the election of Mr. Spark was ultimately made. The salary is £200 per annum.

WASH-LEATHERS of superior quality, for Underclothing, Jewellery, the Pantry and Stables, at 6s., 8s., 10s., and 12s. per dozen, and upwards, can be purchased at W. A. Taylor's Leather Warehouse, 70, Dean Street, Soho, next door to Novello's Cheap Music Warehouse.

NEW BALLAD, sung by Miss Poole—"Charley, tap gently when mother's asleep." 2s.; free for stamps. Charming melody. H. Schroeder, James's Grove, Peckham.

NEW NATIONAL SONG; compass, D to F♯—'Come, then, join the Soldier Band,' by the Author and Composer of 'Wellington and Victory'; sung by Mr. Weiss. Price 2s. 6d.; half-price of W. T. Belcher, Birmingham.

I GUESS YOU'LL BE THERE.—Song. Price 2s.

HOPE.—Andante for Pianoforte, by SMALLWOOD. Of moderate difficulty. Price 1s.

MOUNTAIN SPRAY, by S. GLOVER.—Mazurka brillante for the Pianoforte; being a very elegant piece, with but slight difficulty; the title splendidly illustrated in colors. The great success of 'The Echos of the Lake,' and 'The Moonlight Serenade,' Pianoforte pieces by the same Author, has induced B. Williams to publish the present piece.

TWO NEW HYMNALS*

As a rule, the compilers of a new hymn-book may confidently anticipate an abundance of criticism from two opposing camps. There are those who ask that our hymnals shall contain nothing that is unworthy, whether in the matter of words or music. They would ruthlessly exclude the weak, the sentimental, and the slipshod. All tunes should be *real* tunes, interesting and effective as such, and not requiring the addition of harmonies—especially luscious ones—to render them palatable.

Any attempt at reform in this direction is, however, invariably met with an outcry from those who fiercely resent any interference with long-cherished associations. The work of compilers, therefore, however lofty their aims, has to be more or less in the nature of a compromise.

In the case of the 'Public School Hymn-Book,' however, the position was somewhat different, the compilers being a representative body of schoolmasters, and the book intended primarily for use in their own schools. They were therefore able to set about their work unhampered by the vexatious restrictions which are ordinarily the lot of less fortunate compilers.

A careful examination of the book makes it clear that the committee fully realised the importance of providing young people with good, wholesome fare. There is an unfortunate idea, only too widely prevalent in our Churches, that in collections of hymns for the young, examples of the so-called 'popular' type must predominate, along with a quite unjustified feeling that really good music would not be appreciated and would be voted dull. The result is that even 'Hymns A. & M.' is considered by many to be too severe, and specially attractive fare has to be provided by means of sundry fearful and wonderful MS. tunes—usually the work of misguided amateurs.

One may safely say that if only the 'Public School Hymn-Book' were in general use amongst the boys and girls of to-day, the standard of taste in our Church congregations a few years hence would be immeasurably higher than it is at present.

The compilers have taken a strong line, and tunes of the 'part-song' type are conspicuous by their absence. As in the 'English Hymnal,' English traditional music has been freely drawn upon, and the collection includes also several of the tuneful old French Church melodies, some Welsh and Irish melodies, and examples from the Genevan and Scottish Psalters. Some admirable new tunes by living composers appear, many of these being written for unison-singing, with free accompaniment for organ. A welcome feature is the freshness of rhythm frequently to be met with. A number of tunes contain alternative settings for occasional faux-bourdon use by Ravenscroft, Dowland, and some modern composers.

Though compiled primarily for school use, we feel that this fine collection might be used with advantage by churches in conjunction with their own particular hymnal. The only drawback to its general use as a Church hymnal is its non-liturgical arrangement. Though the hymns are obviously grouped, the various seasons of the Church are not indicated.

On turning to the 'Irish Hymnal,' the spirit of compromise quickly becomes evident. This was of course to a certain extent inevitable. In the present case, also, it has to be admitted that the circumstances were somewhat exceptional. The compilers were faced with the task of revising and enlarging a book which was the only hymnal in use in the Irish Church, and one, moreover, with which the people had been long familiar. The result is that of the six hundred and forty-two hymns in the old edition, five hundred have been retained. Many will feel that the book would have been the better for a more drastic weeding-out. The committee, however, appears to have endeavoured to satisfy both the older generation and the new by retaining many tunes that are obviously weak, while at the same time admitting much new matter of a type to satisfy more critical tastes. The book is therefore of necessity rather a bulky affair, containing over seven hundred hymns.

Very few new tunes have been introduced, but many fine melodies nevertheless make their appearance for the first time in this edition. These include traditional English, Irish, and Welsh airs, a distinctive feature being a number of old Irish melodies for the most part very little known. A welcome addition, also, are numerous examples of the more severe type of tune from the old English, Scottish, and Genevan Psalters, whose intrinsic beauty does not always lie on the surface, but which only require to be well known for their solemn impressiveness to be appreciated. New also to the hymnal are several of the Church 'Songs' of Orlando Gibbons, and some German Chorales harmonized by Bach.

An interesting recommendation put forward in the book is that the congregation should sing the melody only. To enable them to do this comfortably, many of the tunes have been transposed to a lower key.

The musical editorship has been in the safe hands of the late Dr. C. J. Marchant and Dr. C. H. Kitson, two Dublin Cathedral organists—the latter now resident in London—to whom high praise is due for the measure of success they have achieved in an undoubtedly difficult task. G. G.

* 'The Public School Hymn-Book' (with Tunes). Novello. 'The Irish Hymnal' (with accompanying Tunes). Dublin: The Association for Promoting Christian Knowledge.

IRISH PRESBYTERIAN PSALMODY A HUNDRED AND FIFTY YEARS AGO

By W. H. Grattan Flood

Although organs were rigidly excluded from the Irish Presbyterian Churches till about the year 1878, psalm singing—with occasional hymns—found an honoured place in the various 'meeting houses.' From 1645 the 'Psalms in Metre,' by William Barton, gradually became popular, and the Dublin musical editions of 1698 and 1706 developed psalmody. But it is a well-known fact that no printed books specially for Irish Presbyterian use were published prior to 1787 and 1788, when collections without music appeared for the use of the congregations in Lisburn and Londonderry. I may add that no musical edition appeared till the year 1834. However, it is equally well-known that the precentors of the several Presbyterian Conventicles in Ireland had manuscript copies of the metrical psalms which, either handed down or re-written, were based on the Scotch 'Psalms of David in Metre' (1615).

Of the manuscript tune-books of the 17th and 18th centuries not many copies have survived. These, as a rule, were small oblong books containing not more than a dozen tunes, and of course when printed books came into use the little manuscript copies tended more and more to disappear. In some cases the choir-leader or precentor made a special copy of the tune-book for a favoured lady friend, and it is doubtless owing to this custom that a few manuscript tune-books of the mid-18th century have survived the hurly-burly of a hundred and fifty years.

One of these Irish Presbyterian tune-books, written in 1774, is preserved in an Ulster family, and is well worth describing. It is a tiny book laboriously and neatly copied, the initial letters of the titles of the tunes being in exquisite penmanship with ingenious interlacements. It has been suggested that the scribe was evidently an ardent admirer of the young lady for whom the work was penned and whose name it bears. The inscription on the title-page runs as follows:

MARGARET McELHENNY

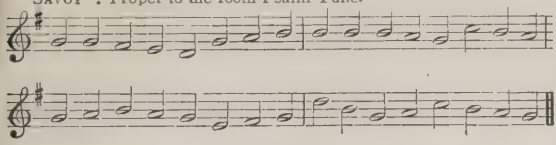
Her Musick Book

1774. Made by Jno. Mar.

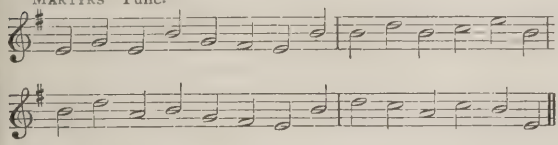
The notation of the tunes is somewhat remarkable, but doubtless the user of the book knew the correct rendering, and merely regarded the cabalistic signs—all minims—as an

aid to memory. By way of illustration I give herewith the notation of the tunes 'Savoy' and 'Martyrs':

'SAVOY': Proper to the 100th Psalm Tune.



'MARTYRS' Tune.



But the great feature of this interesting manuscript tune-book is the Supplement, which gives secular words to be sung at rehearsal of the services, and for use at choir practices. The reason of this is that the Presbyterians would not tolerate the sacred words of the Psalms being sung otherwise than in Church or for God's worship, and hence secular—very often doggerel—verses were invented by the precentors or the leaders of psalmody for use at choir practices, until the tune was well memorised. Six specimens of these quaint verses for use at choir practices will no doubt be of interest:

Tune: 'SAVOY'

'Beneath the Alps Savoy doth stand,
And Piedmont valley doth command;
There the Waldenses felt the stroke
Of Papal power and Papal yoke.'

Tune: 'MARTYRS'

'This is the tune the Martyrs sang,
When they were going to die,
When they were to the scaffold brought
The truth to testify.'

Tune: 'YORK'

'The reason that this tune 's call'd York
I never yet could know;
They might as well have called it Cork,
Carnmoney or Raphoe.'

Tune: 'BRUNSWICK'

'O! Brunswick, but I love thee well,
Thy harmony is sweet,
Thou'rt set upon the treble clef
In common time complete.'

Tune: 'FRENCH'

'The first of all begins with French;
The second measure low;
The third extendeth very high;
The fourth doth downward go.'

Tune: 'LONDON'

'O! London, thou art threatened sore
By France, to pull thee down,
But Providence is thy defence,
Thou city of renown.'

VIENNA, 1920

A FEW NOTES BY A MUSICAL VISITOR

'Musical Vienna,' but what a change from pre-war days! True the Opera, the Volksopern, and the concert-halls are still open, but the change is remarkable.

No longer at the Opera do we see the long line of carriages of the great personages of Vienna, and the boxes filled row upon row with Grand Dukes. To-day in the place sit crowds upon crowds of war and after-war millionaires.

The Opera now begins at from five to six—in fact, during the winter months this hour was put forward to from three to four—and ends at nine.

E

These hours are necessary, as all the trams stop running between 9.30 and 10, and after that hour the only means of conveyance are taxis and horse cabs, the charges for which have been raised to such a price that no one but a war millionaire uses them save under exceptional circumstances.

Inside the Opera the change is no less marked. The gorgeous carpets on the main staircase have been removed and just the 'dust carpet' laid in their place. The Imperial State Box in the centre of the first circle is now described as the Mitteloge and sold as separate seats, the charge for which is eighty to a hundred and twenty kroner, varying according to the work that is mounted.

With regard to the productions, these have certainly not lost any of their pre-war brilliance. Of those attended by the present writer, the mounting, lighting, dressing, and performance generally have all been up to pre-war Viennese standards.

One of the most annoying things to an ardent opera-lover is the recently inaugurated scheme of 'workers' performances.' At these operas—which, by the way, are generally those that an English visitor wishes to see—the whole house is allotted to the 'workers' and ordinary visitors are unable to attend. Recently performances of 'Die Meistersinger' and 'Rozenkavalier' have been given in this way.

At the time of writing the Volksoperm is holding an Italian season—sung, of course, in German—and owing to the large number of Italians now in Vienna these performances are full every evening.

The concert-halls are as full as ever, but the prices are much higher than in pre-war days. Owing, however, to the rate of exchange, these music-makings are really exceptionally cheap to visitors.

The orchestras here, after an absence of seven years, would seem to be very 'ragged.' Even the Opera orchestra was inclined to lag behind the conductor, and this in well-known works, while at symphony concerts the fault has been very marked. When commenting upon this I was informed that it is mostly due to war losses, but also in a lesser degree to the lack of enthusiasm now shown by all classes in Vienna. In fact the state of Austria can be generally summed up in the words of one of the English colony there, 'They are too exhausted to work and too exhausted to revolt.'

S. W.

KIDNAPPED CHORISTERS, OR SORROWS OF OLD-TIME CHOIR-BOYS

BY MURIEL SILBURN

Some years ago a correspondence took place in the *Notts and Derbyshire Notes and Queries* on the subject of Dr. John Blow. This celebrated musician had been traditionally claimed as a native of the village of North Collingham in Nottinghamshire, but a modern Dictionary of Musical Biography disputed this, asserting that John Blow was born at Westminster, where he died. Search in the registers of North and South Collingham failed to find Blow's name, but parish registers were so notoriously badly kept until modern times, that that fact alone proved nothing. It is possible that John Blow was born at North Collingham, kidnapped in his childhood, and removed thence to London. This theory is not so far-fetched as might at first appear, when one reads the rhymed autobiography of Tusser, the author of 'Five Hundred Good Points of Husbandrie.' His sad experiences are thus set forth:

'I yet but young, no speech of tong . . .
Could pitty make good father take,
But out I must to song be thrust . . .
Thence for my voice, I must (no choice)
Away of force, like posting horse,
For sundry men had placards then
Such child to take.'

The 'placards' referred to the writs issued for the purpose of pressing men and boys with good voices into the services of the Cathedrals or Royal choirs. This musical 'press-gang' existed in the time of Richard III., a warrant being issued by him to John Melyonek, a Gentleman of the Chapel Royal, entitling him to 'take and sease for us and in our name all such singing men and children being expert in

the said science of musique, as he can finde.' This system prevailed under 'Good Queen Bess,' and commands were issued by her 'to the bearer of this to take any singing men or boys from any chapel, our own Household and S. Paul's only excepted.'

In 1585 Elizabeth granted to the Master of the Children of St. Paul's a roving commission to kidnap: 'Whereas we have authorised our servante Thomas Gyles . . . . to take up suche apte and meete children as are most fit to be instructed and framed in the arte and science of Musicke and singing, as may be had and founde out within any place of this our realm of England or Wales.' The duties of the choristers so pressed into service were not confined to the Church alone—they were in frequent requisition for the stage also. The advent of women on the boards belongs to post-Restoration days, as readers of Pepys' Diary will remember. In 1378 the choristers of St. Paul's presented a petition to Richard II., beseeching his Majesty to prohibit 'ignorant and inexperienced persons from acting the *History of the Old Testament* to the great prejudice of the Clergy . . . . who had expended considerable sums for preparing a public presentation of that play at the ensuing Christmas.' In 1554 Queen Mary visited Princess Elizabeth at Hatfield House, and amongst other entertainments was a play presented by the Children of Paul's. The Children of the Chapel Royal were very famous actors, all Lilly's plays, and many of Shakespeare's and Jonson's being originally performed by these boys. Evidently the kidnapping system was prevalent also amongst the rival theatrical masters: in 1575 the Privy Council wrote to the Master of the Rolls: 'Whereas one of Sebastian's boys, being one of his principall players, is lately stolen, and conveyed from him; they be required to examine such persons as Sebastian holdeth suspected, and to proceed with such as be found faulty according to law and the order of the realm.'

Theatrical performances by the Children of Paul's were suppressed at some period prior to 1591, judging from the printer's address prefixed to Lyly's 'Endymion' in that year, which states: 'Since the plays in Paul's were dissolved, there are certain Comedies come to my hands.' This interdict was removed, at any rate temporarily, in 1600, for 'The Maid's Metamorphosis' was 'acted by the children of Powle's' at that date. But in 1626 it was evidently again deemed unsuitable for Church choristers to perform secular works, for in this year a Commission for taking up 'well-singing' boys for the Royal Chapels enjoins: 'that none of the said choristers . . . so to be taken by force of this Commission, shall be used or employed as Comedians or Stage Players . . . for that it is not fit or desent that such as should sing the praises of God Almighty should be trained or employed in such lascivious and profane exercises.' The coarseness both in plot and language of many early plays makes the objection readily comprehensible.

All this being taken into consideration, it is extremely probable that John Blow suffered from the practice of kidnapping. A local authority declares most conclusively that Blow was born at North Collingham, and we know that he was a Child of the Chapel Royal at the age of twelve, on its re-establishment in 1660. Hence we may presume that Tusser's sorrowful lot was shared by Blow:

> 'Thence for my voice, I must (no choice)
> Away by force.'

The conviction strikes us forcibly that the possession of a 'well-singing' voice in those times must have been an extremely doubtful advantage.

A number of successful competitors of the recent Birmingham Festival took part in a concert at the Central Hall on July 1, given under the auspices of the Winwood-Russell School of Singing.

Madame Agnes Larkcom left England on July 10 for a tour of the world viâ California, Japan, Hong-Kong, and Australia.

The honorary degree of Master of Arts was recently conferred on Dr. Henry Coward by the University of Sheffield.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

The Birmingham City Police Band is certainly entitled to keenest encouragement from our citizens when such remarkable programmes as the following—that were heard recently at Cannon Hill Park—are brought forward. Such an attempt to present representative répertoires of Tchaikovsky and Wagner has never before been possible, but Mr. Appleby Matthews as director and conductor has shown us what can be done when zeal and ability supply the motive power. The afternoon concert was entirely devoted to Tchaikovsky, when the following excerpts were given:

1. 'March Slave.'
2. (*a*) 'Chanson Triste' and (*b*) 'Chant sans paroles.'
3. Suite, 'Casse Noisette.'
4. 'Caprice Italien.'
5. Suite, 'The Swan Lake.'
6. Excerpts from the Opera, 'Pique Dame.'
7. Overture, '1812.'

The Wagner concert in the evening comprised:

1. Overture, 'Meistersinger.'
2. Overture, 'O Star of Eve' ('Tannhäuser').
3. 'The Rheingold.'
4. Overture to 'Tannhäuser.'
5. Good Friday Music from 'Parsifal.'
6. Bridal Chorus from 'Lohengrin.'
7. Prelude and Liebestod ('Tristan').
8. Prelude, Act 3, 'Lohengrin.'
9. March, 'Tannhäuser.'

Madame Clara Winwood and Mr. George Russell—the principals of the Winwood-Russell School of Singing—held their annual students' concert at Central Hall on July 1, when an attractive programme of music was submitted to a large and appreciative audience. The scholars achieved quite an artistic success, and justly so. The principals are to be congratulated on their efficient work. The vocalists were Mesdames Ethel Heaton, Miriam James, Finch, Mills, Stella Franks, Nancie Collier, Nellie Barber, Muriel Brown, Irene Cumberland, Marjorie Brittain, J. M. Beddoes, Claire Davis, Clutterbuck, Helena Millington, and Ethel Hutchinson, Messrs. Ernest Clark, George Teece, and R. A. Pritchard. A pleasing item was the performance of movements of Grieg's Sonata in C minor, for violin and pianoforte, by Mrs. C. Zimmer and Miss Nancie Bashford.

Madame Minadieu gave two interesting and instructive lectures at the Society of Artists Exhibition Rooms on July 7 and 14 on 'Vocal Culture and Training,' with vocal interludes by Miss Dorothy Silk and others. Madame Minadieu has also made arrangements for her coming series of Matinées Musicales, and among the artists already engaged are Madame Donalda, Mr. Lionel Tertis, the Philharmonic String Quartet, Miss Sybil Eaton, and Mr. Harold Samuel, who will be heard in some Sonatas for violin and pianoforte. Miss Rosemary Savage, Miss Eveline Stevenson, and Mr. Michael Mullinar will also appear. Other engagements are pending with eminent artists, and it is hoped that the coming season will be even more successful than those of previous years.

The local musical season will start in September, and promises to be the busiest on record. All our principal artists are now *en vacance*, but many have accepted engagements at prominent seaside resorts. The writer of this column was agreeably surprised recently at hearing so excellent an orchestra at Llandudno Pier, conducted by Mr. Walter Haigh. He is a capable *chef d'orchestre*, a sound musician, and a man of tact. Mr. Payne is the conductor in chief for July, August, and September, and has now for many years been associated with music at Llandudno. Mr. Darnley, principal double-bass, is an artist of great experience and a thorough master of his instrument.

COVENTRY AND DISTRICT

Under the leadership of Mr. Alfred Petty, the Centaur Orchestra, an organization 'manned entirely by boys,' gave an interesting concert at the Coventry Hippodrome on July 3. This Orchestra of youthful players is now an established feature in the musical life of the city, and acquitted itself well on the occasion in question. The programme included Haydn's 'The Clock' Symphony.

After two postponements, owing to inclement weather, Coventry Philharmonic Society gave an open-air fête in the grounds of the ancient Charter House, Coventry, on July 15, when Sterndale Bennett's 'May Queen' was performed in character.

At the annual meeting of the Coventry Amateur Operatic Society it was announced that 'Merrie England' would be the next production staged. The work will be put into rehearsal in due course. Hitherto the Society has always elected to be heard in the popular Gilbert and Sullivan series.

Kenilworth Choral Society selected 'Hiawatha's Wedding-Feast' for its summer concert in the Parish Hall, Kenilworth. Part-songs were also a feature in the programme, and Mr. Walter White (a vicar-choral of Coventry Cathedral) and Miss Vera Hathaway (violin) contributed solos.

DEVON

The most important event of the month has been the revival of Church Choral Union Festivals. North Devon led the way with a highly successful Festival at Barnstaple on June 16, when a choir of over three hundred voices represented fifteen parishes. A number of surpliced choristers walked in procession to the Church singing the processional, 'Blessed City, heavenly Salem,' to a plain-song melody. Mr. T. Roylands-Smith, diocesan choirmaster, conducted the whole of the singing, and Dr. H. J. Edwards was at the organ, his masterly playing (chiefly his improvisation before the anthem) being an outstanding feature of the occasion. The book used was the diocesan Choral Festival Book compiled but not used in 1914. The service was Rogers in D, and the anthem Elvey's 'I was glad.' Considering that no combined rehearsal had been held the singing was remarkably good and at some points deeply impressive.

The Festival of Exeter Diocesan Choral Union took place in the Cathedral on July 6, when the parishes in the Archdeaconry of Exeter participated. Mr. T. Roylands-Smith conducted. This was the first such Festival in which Dr. Ernest Bullock, organist of the Cathedral, had assisted since his appointment, and few will ever forget the beauty of his accompaniments and the artistry of his improvisations. The book was that compiled in 1914, and used at the North Devon Festival already referred to. The procession numbered five hundred surpliced choristers and clergy, and, with the unsurpliced singers, represented the Cathedral choir and those of about twenty parish churches.

In spite of the seven years' interval since the last Festival the singing on this occasion touched a high-water mark in the history of the Union. The choristers, well-controlled by the conductor-in-chief, sang with understanding and very good observance of light and shade.

The music study circle formed at Honiton by Mr. Lancelot Holden now numbers twenty-five members. He has inaugurated a series of lectures on great composers, an address on 'Music before the time of Palestrina' being announced for June 28. Mr. Holden will shortly vacate the organistship of the Mint Church, Exeter, to take up a similar post at St. Andrew's, Exmouth.

As part of a war memorial the organ in Ebenezer Wesleyan Church, Plymouth (organist and choirmaster, Mr. David Parkes) has been reconstructed and enlarged.

DUBLIN

On June 17 an interesting presentation was made to Mr. W. E. Hopkins, sub-organist of St. Patrick's Cathedral, by the vicars-choral, in recognition of his valuable services during two years owing to the prolonged illness of the late Dr. Charles Marchant.

The famous Handel organ, one of two which the composer brought over to Dublin in 1741, was sold at the auction of Lieut.-Col. Johnston of Kilmore House, Richill, Co. Armagh, on June 18, for the sum of two hundred and thirty guineas. This organ, made by Snetzler, was offered for sale by Handel before he left Dublin, in August, 1742, and was purchased for the first Earl of Ely, whose son acquired Rathfarnham Castle in 1767. There it remained till 1811, when it came into the possession of Francis Johnston, and it was subsequently removed to Kilmore House. On this instrument Handel had performed many of his Concertos at Dublin, including some choice selections at the first performance of his immortal 'Messiah,' on April 13, 1742. Considering its age it is in wonderful preservation, and bears ample testimony to the workmanship of Snetzler, who is described by Burney as 'that truly eminent builder.' The business that he founded is carried on to-day by Messrs. W. Hill & Son.

Notwithstanding the exceptionally fine weather during the second half of June and the first week of July, the O'Mara Opera Company had a most successful after-season at the Gaiety Theatre. Four weeks' performances were given to packed houses, the audiences fully enjoying the old 'Rose of Castile' and 'Figaro,' as well as 'Lohengrin' and 'Tannhäuser,' and 'Madama Butterfly.' There was also a revival of Balfe's 'The Puritan's Daughter.'

Dr. J. E. Larchet, music-director at St. Francis Xavier's, has been appointed senior professor of harmony at the Royal Irish Academy of Music in succession to Dr. C. H. Kitson, resigned.

At a recent meeting of the Feis Ceoil Association, the prize for the best composition for voice and pianoforte was awarded to 'Nemo.' Mr. Hamilton Harty was the adjudicator. The piece was entitled 'An Irish Elegy,' and the composer turned out to be the Rev. W. H. C. Walford Turl, of Kilglass, Co. Sligo.

The forty-second East Meath Choral Festival took place at Trim on June 29, when a good display of choral training was evidenced. Dr. Gater, of Dublin, was the organist. On the same day the Ferns Diocesan Choral Festival, which had been suspended during the war, was held at Enniscorthy, the united choirs being under the capable direction of Mr. P. Aloys Kimber.

At the conferring of degrees in Dublin University on June 30, that of Mus. Bac., *nondum graduatus in artibus*, was bestowed upon Mr. John Thomas Horne.

Mr. Henry Harden, principal alto of Christ Church Cathedral, and who came here from Durham Cathedral seven years ago, has been appointed alto lay-clerk of Westminster Abbey. Mr. Harden is an accomplished musician as well as an alto of singular sweetness, and will be missed in Dublin social circles.

As hinted in last month's notes, the formal sale of the stock of Messrs. Cramer & Co., Westmoreland Street, to Messrs. Pigott & Co., has taken place. The house was founded by William Power in 1803, and is inseparably associated with the original publication of Moore's 'Irish Melodies,' 1808-30. In 1833 it was acquired by Marcus Moses, who was succeeded by Michael Gunn, after whom came Cramer, Beale & Co., and finally the late Mr. J. Clementi Collard (1883-1920).

MANCHESTER AND DISTRICT

Unless many acute observers are entirely at fault in their judgment as to the effects of economic pressure in the coming winter there cannot be much doubt that the next eight or ten months will furnish a searching test of the measure of loyal support upon which our established musical associations can depend. There is in the North no longer the absurdly free expenditure which prevailed at this time last year; and undoubtedly some shrinkage has overtaken many incomes which this winter will have to meet still higher costs in vital necessities. The transport charges that are announced will make extended orchestral tours almost prohibitive in cost, coming as they do on the top of increased remuneration recently granted to players. Much as we would like to see the return to numerically larger orchestras, the practical financial obstacles would seem to be all against such a consummation; similarly it would be imagined that the outlook for the tall-priced international 'celebrity stars' would not be too rosy, because Societies engaging artists

will be compelled to pursue a policy of 'better safe than sorry.' Their oratorio performances must be orchestrally accompanied, and the alternatives presented will be either restriction in size or an amateur admixture of varying proportions. Altogether the problems confronting our provincial Societies are little if any less perplexing than those of the early war years. Small wonder, then, if men's minds are revolving around the possibilities of municipalization of music in such centres as Manchester. The well-known critic of the *Manchester Guardian*, Mr. Samuel Langford, wrote recently: 'Music at Manchester has arrived at a difficult pass when some really pivotal action by the municipality seems demanded.'

If through some unhappy mischance our Free Trade Hall, now understood to be on offer, should fail to pass into the hands of the City Council, then matters would indeed look black. But leaving this aside, can it be contended that the Hallé Orchestra, with all its fine traditions, is really fulfilling its destiny, is really answering the call of to-day's imperious demands, when it is playing here only once or even twice a week during the winter? Why, after Easter, should it be dispersed to seaside and spa? Our Parks sub-committee of the City Council includes musically enlightened persons. Wherein, then, lie the obstacles to the erection in our parks of platforms of the alcove variety (no other form is any good in our climate) which would accommodate the Hallé band? There are natural amphitheatres that seem providentially made for such purposes. Unless I am greatly mistaken current conditions are, in various ways, all leading in one direction, and before long there will have to be an all-the-year-round orchestra employed by the municipality, playing at larger or lesser strength in the suburbs no less than the centre, according to the needs—indoors during autumn, winter, and spring, and out-of-doors at midsummer. One is convinced that the truest economic solution will be found along these lines, but the rub will come when artistic control has to meet the demands for what may be called 'popularization.'

The Parks committee has got to work on the suitability of our open spaces as venues for the instruction of children in dancing. A teacher of dancing is to attend one night a week at each of the ten parks, and it is interesting to note that a trial is to be made of the gramophone to supply the necessary music. In the May number of the *Musical Times* I suggested that a gramophone with high magnification would furnish a wider selection of appropriate dance tunes than the street piano-organ. The experiment should yield some informing results.

Recent noon-tide concerts have brought into prominence a new Manchester Ladies' Trio—Misses Jo Lamb (violin), Kathleen Moorhouse (violoncello), and Dorothy Crewe (pianoforte), all young players. They have invariably given the impression of a natural sense of balance and animation, conspicuously present in Brahms's C minor (Op. 101).

The Manchester Diocesan Church Music Society held its first post-war Festival on July 3, when Manchester, Blackburn, and Oldham choirs were heard in music drawn from the 1914 Festival Book.

From time to time comments in this column have indicated that in the writer's view the most considerable contribution of the Royal Manchester College of Music to the musical life of S.E. Lancashire has lain in the exceptional number of really competent chamber musicians who have emerged. The three ladies mentioned above are all past-students, and Mr. Arthur Catterall's recent offer from the Boston Symphony Orchestra is one more addition to the many world-wide tributes to Dr. Brodsky's violin teaching. The summer College examinations (July 7-9) again emphasised the strength of the instrumental side. One has often wondered whether competence of a decently high level is sooner attained by instrumental students than a similarly high degree by vocal students, and if there is any well-found reason for such—always excluding from both classes the pure prodigy.

The death of Edmondstoune Duncan at the end of June removed Manchester's chief creative musician, whose recent issue of songs deserves the widest recognition by those who would get away from the commonplaces of lyric art. I shall not soon forget the sheer joy of finding President Wilson's war-speech (Congress, April, 1917)—the 'God helping her she can do no other'—handled with such convincing freedom and dignity as in Mr. Duncan's setting. How comes it that such stuff is apparently so little esteemed by our men-singers. Aird & Coghill publish them in five books—this is No. 10 in vol. i.

PORTSMOUTH

The suggested municipal concerts for Portsmouth seem now to promise a definite scheme, the Town Hall committee, after taking counsel with local musicians, having at length published a report recommending a season of twenty-four Saturday evening concerts for the coming winter, with Mr. Hugh A. Burry as musical director.

In outlining the character of the concerts the committee has had in mind the necessity for both orchestral and choral programmes, and puts forth the suggestion that extracts from oratorios and cantatas should be given from time to time, with, at Christmastide, selections from 'Messiah,' along with carols. A first-rate London singer is to be engaged at each concert, and the orchestra will be partly professional and partly amateur.

It has been realised that these concerts might come to be regarded as being of educational value if 'short talks' descriptive of the music to be performed were made an attractive item in the programmes, and if 'community singing' were encouraged. With this idea in view, the committee's report suggests that a feature might be made of teaching the audience to join in the singing of unison songs of a good and robust character, such as folk-songs and sea chanties, and further advocates that many orchestral pieces could be preceded by a brief survey of the composer and the character of the piece to be performed. When possible, a singer would be asked to proffer brief elucidatory remarks upon the songs to be sung.

The financial side of the undertaking has also been satisfactorily investigated, there being good ground for believing that it will pay its way. The largest possible deficit on the season is worked out at £250, but under the new Corporation Bill power is taken to levy a halfpenny rate for the purposes of a municipal orchestra and concerts, which is estimated to produce £2,350.

The committee's report will have come up for discussion by the Town Council at the moment the *Musical Times* is proceeding to press, but although there may be criticism of details and probably a surfeit of new suggestions, there is every possibility that the recommendations will be confirmed.

Last season the Portsmouth and Southsea Amateur Operatic and Dramatic Society produced 'Rip Van Winkle' at the Theatre Royal, and the accounts just issued show that the Society's share of the receipts amounted to £308, and that its balance in hand has increased from £24 to £50.

SOUTH WALES

The visit of their Majesties to Swansea, July 17-19, to lay the foundation-stone of the new Swansea University College at Singleton, afforded an opportunity for discoursing Welsh music. Saturday evening's programme on board the Royal yacht, consisting mainly of Welsh airs, was undertaken by the Swansea and District Male-Voice Choir, under the leadership of Mr. L. R. Bowen, and the Swansea Cymric Operatic Society, with Mr. Ivor Bowen as conductor. On Sunday evening Welsh hymn-tunes were sung by the Swansea United Choir of mixed voices under the conductorship of Mr. T. D. Jones. On Monday, at the Singleton ceremony, a massed choir of six hundred voices (conductor, Mr. Harry Williams) were heard in a programme comprising the National Anthem, the Welsh National Anthem, 'God bless the Prince of Wales,' various hymn-tunes, and the 'Hallelujah Chorus.'

At the annual break-up of the Summerfield High Schools for Girls, Maesycwmmer, near Newport, Mr. E. Howard-Jones gave a pianoforte recital. The programme consisted of the 'Appassionata' Sonata, Chopin's Polonaise in A flat, and various works of Bach, Handel, Mozart, and Brahms. He also gave the students some valuable and inspiring advice on the prosecution of their musical studies.

On July 1, Harlech Musical Festival was revived after suspension during the war, the proceedings being held in a tent in the courtyard of the Castle. The amenities of the occasion were greatly marred by the inclemency of the weather, the programme having in consequence to be curtailed. Nevertheless, the Festival is stated to have been a financial success.

One of the most stirring scenes in the music life of Wales was enacted at Aberdare, when, on July 10, before a large and distinguished assembly, Lord Aberdare unveiled the statue erected by public subscription (at a cost of £1,600) to the memory of Griffith R. Jones. Better known as 'Caradog,' he was the most celebrated choir conductor Wales has produced, and Welshmen from all parts of the world, even from far-off China, were there to do honour to his memory. The statue, in bronze, on a Derbyshire granite pedestal, is the work of the eminent Welsh sculptor, Mr. Goscombe John, and is a life-like representation of the great leader in his prime.

Caradog was elected conductor of the South Wales Choral Union (Y Cor Mawr) of five hundred voices specially selected from South Wales, which succeeded in winning the chief prize in each of two successive years (1872-73) for choral singing at the Crystal Palace and thereby annexing outright the thousand guinea challenge cup open to the world. No less than £3,000 was raised by public subscription to defray the expenses of the choir. Caradog flourished in the classic period (1860-73) of choral singing in the Principality, and his statue should be an inspiration to the rising generation, which is served with educational facilities that surely were beyond the ken of the blacksmith and his working-men choir of half-a-century ago. *Vivat Memoria!*

At Newport (Mon.) the borough organist, Mr. J. A. Gaccon, is to give organ recitals and lectures at the Town Hall to classes from the elementary and secondary schools of the town. This is decidedly progressive.

At the neighbouring village of Rhiwderin it has also been decided to erect an organ at the Tabernacle Church as a memorial to the local men who served with the forces in the war.

On June 20, at the Grand Theatre, Swansea, an orchestral concert was held for the benefit of the family of the deceased cornetist, Charles Hughes, by which £90 was secured for the purpose in view. The performers were local musicians, under the direction of Dr. Vaughan Thomas, and it is suggested that the orchestra should become a permanent establishment.

On the same date, but further west, at Gorseinon, an evening concert was held at Brighton Hall in aid of Swansea General Hospital. The programme was furnished by the Gorseinon and District Choral Society (conductor, Mr. E. Maddock), assisted by the Gorseinon Orchestra with Mr. Oliver Watkins as leader.

On July 7 a representative meeting of musicians at Morriston (Swansea), with the view of fostering music in that town decided to form an Operatic Society. Mr. D. J. Rees was appointed conductor.

Musical Notes from Abroad

ROME

The regular season of concerts at the Augusteo closed with two programmes directed by Toscanini, in which were played the Symphony from Rossini's 'Cenerentola,' Beethoven's No. 1, two selections from the 'Valkyrie,' D'Indy's 'Istar,' and two extracts from Franck's 'Psyche.'

These concerts were immediately followed by the visit of the New York Symphony Orchestra, under the direction of Mr. Walter Damrosch, and the Roman public was invited to give its judgment on the ensemble of this famous band, which was heard in two performances. Mr. Damrosch gained a fair success, but it cannot be said that the public was impressed either by the animation or by the expression produced by the visitors. The second concert, in which Mr. Albert Spalding was the solo violinist, was the more successful of the two. Doubtless the extreme heat at Rome at this period helped to explain the impression of listlessness made by the players—who probably also reacted to the strenuous itinerary to which they had subjected themselves.

MASCAGNI'S NEW OPERA

'Piccolo Marat' ('The Little Marat') should have been presented at the Costanzi last winter. Instead, it is still undecided where the first presentation will take place, and Mascagni, in an interesting interview with Signor Belli, the critic of the *Corriere d'Italia*, gives some curious sidelights on the ways of managers in Italy. 'Piccolo Marat' was announced on the Costanzi playbill in November last as one of seven new pieces to be presented in that theatre during the season 1919-20. In fact, on November 20 the head of the publishing house of Sonzogno signed the contract with the Costanzi, in which was included 'Marat,' when the firm's own contract with Mascagni had yet to be drafted. As the contract between Sonzognos and Mascagni has never been made, the management of the Costanzi has been 'let down.' It is probable that the opera will be presented at the San Marco Theatre at Leghorn, but this is still uncertain.

One of the interesting features of the score is that it demands a new instrument in the orchestra, *i.e.*, the 'Mustel,' which Mascagni thus describes:

> 'It is an instrument between pianoforte and harmonium, with three keyboards, eleven "giuochi," five hundred and eighty-six "voices," and twenty-five stops. The principal inventions, besides the *Double espressione* and the *Forte-espressivo*, are the *Prolungazione* and the *Percussione*. With the *Prolungazione* one or more notes can be sustained at pleasure, and with the *Percussione* splendid effects are obtainable.'

Asked as to the utility of the new instrument, the Maestro replied:

> 'The orchestra of to-day has grave defects of equilibrity, and there are enormous differences between the timbres of different families of instruments. Another defect is the absence of instruments *a percussione*, and we have to rely on the *pizzicato* of the strings and of the harp, with doubtful results. The "Mustel" supplies these deficiencies in a wonderful way. Reproducing exactly the sounds of the orchestra, it entirely eliminates the differences of timbre, and with the percussion arrangement one can obtain at will all the effects of oboe, clarinet, &c.'

In reply to a demand as to who would play the instrument, Mascagni replied, 'The only person in Italy capable of playing it with authoritative art is Maestro Ghedini, of Turin.'

LEONARD PEYTON.

MODERN BRITISH COMPOSERS

TO THE EDITOR OF 'THE MUSICAL TIMES'

SIR,—May I say Mr. E. Evans's articles on our young composers have been most interesting to your readers. There is, however, one statement he makes which is difficult to digest. In explaining his omission of the works of Josef Holbrooke and Cyril Scott, he says of the former that 'he does not fill the position in the musical world to-day that was promised him when he first enlivened the Promenade concerts with "Three Blind Mice"'; and that 'he is not at present of those who take a significant part in forming the répertoire of this generation,' &c. May I ask Mr. Evans what he knows of the later works by Mr. Holbrooke? So far as I can ascertain, no new works by this composer have been performed for many years. If a composer keeps his works, and they are not performed, should a critic make such statements? Neither can I understand the statements made on Mr. Scott's work. As I am sure Mr. Evans does not wish to be unfair, he ought to give us more solid reasons for his obvious preference for the ultra-modern output. Some of us decidedly obtain more nutriment from the splendid melody found in works like 'Ulalume' or the 'Raven,' or Scott's 'Aubade,' but if Mr. Evans really prefers the Stravinsky 'copy' found in the effusions of Lord Berners and Mr. Goossens, I have nothing more to say.—Yours, &c.,

G. H. SAUNDERS.

23, Oakley Crescent, S.W.3.

[The above letter was received too late for insertion in our correspondence columns.—ED., *M.T.*]

Miscellaneous

The report of the first season of the Manchester and Salford branch of the National Sunday League proved to be a successful one from a financial point of view, the forty Sunday evening concerts organized by the League having been attended by upwards of 61,000 persons, and there was a surplus of nearly £200 to be handed to the local Hospital Sunday fund. The band concerts however were the only functions that paid, there being a deficit on the ballad and orchestral nights—facts which prove how difficult it is to maintain concerts at a high standard and yet make them pay. The secretary stated at the meeting that they had been accused of pandering to the public taste—that was true, but it had to be true. His committee would not have been willing to bear the cost of educating the public of Manchester, with which it had to deal, until the public was instructed up to, say, the standard of music at the Hallé Concerts. The first object had been for entertainment instead of ennui. Little by little more classical performances might be introduced, and so gradually the very best might be achieved.

CONTENTS

	Page
Musical Notation. By Edward Elgar	513
The Organ Works of Bach.—II. The Weimar Period (*continued*). By Harvey Grace	516
The Artistic Values of Opera. By Arthur L. Salmon	519
Interludes. By 'Feste'	520
New Light on Early Tudor Composers. XI.—John Browne. By W. H. Grattan Flood	522
The Ideas of M. Vincent D'Indy (*concluded*). By C. Saint-Saëns	523
Robert Fayrfax. By S. Royle Shore...	526
Purcell in Hyde Park	529
Cant in Music. By Claude Trevor	530
Occasional Notes	532
The Music and Musicians of Dickens.—I. By C. Edgar Thomas	532
The Handel Festival	535
Grétry. By Denis Turner	536
London Concerts. By Alfred Kalisch	545
Opera in London. By Francis E. Barrett	547
Choral Notes and News. By W. McNaught... ...	548
Choral Orchestration	549
Chamber Music for Amateurs	550
Church and Organ Music	551
The Preces, Responses, and Litany of the English Church: A By-way of Liturgical History. By J. M. Duncan...	551
The Rhythm of the Chant. By Sydney Grew ...	553
Electric Organ at the Lettish Church, Libau, Russia	554
New Music. By William Child	556
Letters to the Editor	557
Sixty Years Ago	559
Two New Hymnals	560
Irish Presbyterian Psalmody a Hundred and Fifty Years Ago. By W. H. Grattan Flood	560
Vienna, 1920: A few Notes by a Musical Visitor ...	561
Kidnapped Choristers, or Sorrows of Old-time Choir-boys. By Muriel Silburn	561
Music in the Provinces	562
Musical Notes from Abroad	565
Miscellaneous	566

Music:

"Our Master hath a garden." Hymn-Anthem for General use. By Herbert E. Crimp 537

TWO EXTRA SUPPLEMENTS are given with this number:—

1. *"O pray for the peace of Jerusalem." Anthem. By Reginald Hunt.*
2. *Competition Festival Record.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

BURNHAM, R.—"Music when soft voices die." Song. English and French words. 2s.

CHAMBERS, H. A.—"Bread of the world in mercy broken." Anthem. (No. 1082, Novello's Octavo Anthems.) 3d.

COLERIDGE-TAYLOR, S.—Suite, "Nero." Wind Parts, &c. 24s. 6d.

CRIMP, H. E.—"Our Master hath a garden." Anthem. (No. 930, *The Musical Times.*) 1½d.

FARRAR, ERNEST. — Celtic Suite for Violin and Pianoforte (Op. 11). 3s.

HUNT, R.—"O pray for the peace of Jerusalem." Anthem. (No. 1081, Novello's Octavo Anthems.) 3d.

MACLEAN, MALCOLM.—"From the lone Shieling." (Canadian Boat Song.) Four-part Song. (No. 1377, Novello's Part-Song Book.) 3d.

ST. AUDRIES' CHANT BOOK.—Paper, 2s. 6d. net.; Cloth, 3s. 6d. net.

SCHOOL MUSIC REVIEW (No. 338) contains the following music in both notations:—"I attempt from love's sickness to fly." Unison Song. PURCELL. 1½d.

SWEETING, E. T.—"Tewkesbury Road." Four-part Song. (No. 1378, Novello's Part-Song Book.) 3d.

TOOTELL, G.—"The Evening Star." Four-part Song. (No. 1376, Novello's Part-Song Book.) 3d.

VAN DYCK, C., Junr.—"All hail the power of Jesus' Name." Tune, "Ebenezer." 1d.

—— The Church Service (Part I.). Six Chants. 2d.

—— "When our heads are bowed with woe." Tune, "Etsiapa." 1d.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

CANDLYN, I. F. H.—"God that madest earth and heaven." Sacred Song. 60 cents (2s. 6d.).

ERSKINE, J.—"Weep ye no more." Part-song for T.T.B.B. 10 cents (4d.).

SAAR, L. V.—Morning and Evening Service, together with the Office for the Holy Communion, in A. $1 (4s.).

SOWERBY, L. — Madrigal. For Organ. 50 cents (2s.).

THE MUSICAL TIMES

Charges for Advertisements:—

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

THE THREE T's

Technique—Touch—Tone in Modern Piano Playing

TO TEACHERS OF MUSIC

¶ During the holiday season you will have an opportunity to improve your playing and your methods of teaching.

¶ The Advanced Course of the Gillett School is just what you need to invigorate your playing after the strain of months of teaching.

¶ It will bring your methods up to date. It will help you to overcome your individual difficulties.

¶ One student writes: "I have found a vast improvement in tone and ease," while another says: "I can now play octaves for an hour on end without my arms aching."

¶ You cannot afford to let this opportunity of improvement go. A postcard will bring you booklets and full particulars of Mr. Gillett's tuition.

CHARLES A. GILLETT,

School of Piano Playing,

(ROOM 108) 11, SOUTH MOLTON STREET,
NEW BOND STREET, LONDON, W. 1.

JUST PUBLISHED.

THREE
CHORALE PRELUDES
FOR THE ORGAN.

1. ST. PETER.
2. DARWELL'S 148TH.
3. THEME BY TALLIS.

COMPOSED BY

HAROLD E. DARKE
(OP. 20).

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

UNIVERSITY OF MELBOURNE (AUSTRALIA.)
CONSERVATORIUM OF MUSIC.

WANTED, a male TEACHER OF SINGING. Must be a good Concert performer, and also qualified to act as examiner.

For remuneration and conditions of appointment apply to the Agent-General for Victoria, Victoria House, Melbourne Place, Strand, London, W.C. 2.

Applications, including medical certificate and copies of testimonials, should be made to Mr. J. P. Bainbridge, Registrar, University of Melbourne, Victoria, Australia.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W. 1, not later than

THURSDAY, AUGUST 19 (FIRST POST).

JUST PUBLISHED.

CYRIL SCOTT.

YOUNG HEARTS
(PIECES FOR CHILDREN).

Series I., 2s. 6d. net.

1. SEE-SAW.
2. LAMENT FOR A BROKEN DOLL.
3. MUSICAL BOX.
4. EVENING PRAYER.
5. QUICK MARCH.

Series II., 2s. 6d. net.

1. MARCH OF A TIN SOLDIER.
2. SUNDAY MORN.
3. CONCERTINA.
4. LONELINESS.
5. THE BOY WITH THE PIPES.

These pieces are quite short and quite easy—easier even than the same composer's well-known "SUMMERLAND" Suite. Their aim is to familiarize young players with the modern idiom, so that they will be able to pass on to more complex works in due course.

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET,
LONDON, W. 1.

JUST PUBLISHED.

By the author of "Orchestration," "A History of Music" (with Charles Villiers Stanford), &c.

Choral Orchestration

BY

CECIL FORSYTH.

WITH MUSICAL ILLUSTRATIONS.

Cloth, Price, 7s. 6d. net.

A practical text-book on the grounding in scoring compositions, especially anthems; a complete composition analysed bar by bar; musical difficulties considered; orchestral possibilities of each passage balanced against the other; orchestral execution explained.

London: NOVELLO AND COMPANY, Limited.

New York: THE H. W. GRAY COMPANY.

HARVEST FESTIVAL MUSIC.

CANTATAS.

SONG OF THANKSGIVING
FOR SOPRANO, TENOR, AND BASS (OR CONTRALTO) SOLI AND CHORUS
WITH HYMNS TO BE SUNG BY THE CONGREGATION
THE WORDS WRITTEN AND ARRANGED BY
SHAPCOTT WENSLEY
THE MUSIC BY
J. H. MAUNDER.

Price One Shilling and Sixpence; Paper boards, Two Shillings and Sixpence. Tonic Sol-fa, 9d.; Words only, 10s. per 100; String Parts, price 9s.; Wind Parts, 14s. 6d.

A GOLDEN HARVEST
FOR TENOR AND BASS SOLI AND CHORUS
WITH HYMNS TO BE SUNG BY THE CONGREGATION
THE WORDS AND HYMNS SELECTED AND WRITTEN BY
HENRY KNIGHT
THE MUSIC COMPOSED BY
THOMAS ADAMS.

Price One Shilling.
Tonic Sol-fa, 8d.; Words only, 7s. 6d. per 100.

THE RAINBOW OF PEACE
FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN
BY
THOMAS ADAMS.

Price One Shilling.
Words only, 7s. 6d. per 100.

HARVEST-TIDE
FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN OR SMALL ORCHESTRA
BY
HUGH BLAIR.

Price One Shilling; Tonic Sol-fa, 9d.
Words only, 5s. per 100. Orchestral Parts can be hired.

HARVEST CANTATA
FOR CHORUS, SEMI-CHORUS, AND ORGAN
BY
GEORGE GARRETT.

Price One Shilling.
Tonic Sol-fa, 6d. Words only, 5s. per 100; or 2d. each with Music to the Hymns. Orchestral Parts can be hired.

RUTH
FOR SOPRANO, CONTRALTO, AND BASS SOLI, AND CHORUS.
THE WORDS BY
EDWARD OXENFORD
THE MUSIC BY
ALFRED R. GAUL.

Price Two Shillings; Paper Boards, Three Shillings.
Tonic Sol-fa, 9d. Choruses only, 1s. Book of Words, 5s. per 100.
Orchestral Parts can be hired.

HARVEST CANTATA
FOR SOPRANO (OR TENOR) AND CONTRALTO (OR BARITONE) SOLI AND CHORUS
THE WORDS BY
ROSE DAFFORNE BETJEMANN
THE MUSIC BY
JULIUS HARRISON.

Price One Shilling.
Tonic Sol-fa, 8d.; Words only, 5s. per 100.

SEED-TIME AND HARVEST
FOR SOPRANO AND TENOR SOLI AND CHORUS
BY
JOHN E. WEST.

Price Two Shillings.
Words only, 5s. per 100; or 2d. each with Music to the Hymns.
Tonic Sol-fa, 1s. Orchestral Parts can be hired.

THE JUBILEE CANTATA
FOR SOLO VOICES, CHORUS, AND ORCHESTRA
BY
C. M. VON WEBER.

Price One Shilling.
Full Score, 21s.; String Parts, 8s.; Wind Parts, 7s.
Words only, 7s. 6d. per 100.

A HARVEST SONG
FOR SOPRANO SOLO AND CHORUS
BY
C. LEE WILLIAMS.

Price One Shilling and Sixpence.
Words only, 5s. per 100.
String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

HYMNS, ETC.

TWELVE HYMNS FOR HARVEST
Selected from THE HYMNARY.
Price One Penny.

LET ALL OUR BRETHREN JOIN IN ONE
HARVEST HYMN BY J. BARNBY.
Price One Penny.
Words only, 2s. 6d. per 100.

SOWING AND REAPING
HARVEST CAROL BY J. MAUDE CRAMENT.
Price Three-Halfpence. Words only, 1s. per 100.

THE JOY OF HARVEST
HYMN FOR HARVEST BY J. H. MAUNDER.
Price Twopence; Tonic Sol-fa, One Penny.
Words only, 2s. 6d. per 100.

A HARVEST HYMN OF PRAISE
BY J. H. MAUNDER.
Price Twopence; Tonic Sol-fa, One Penny.
Words only, 2s. 6d. per 100.

THE SOWER WENT FORTH SOWING
HYMN FOR HARVEST BY J. BARNBY.
Price Three-Halfpence; Tonic Sol-fa, One Penny.

MAKE MELODY WITHIN YOUR HEARTS
HARVEST CAROL BY F. A. J. HERVEY.
Price Three-Halfpence.

O LORD OF HEAVEN, AND EARTH AND SEA
BY J. BARNBY.
On Card, Price One Penny.

COME, YE THANKFUL PEOPLE, COME
BY WALTER B. GILBERT AND J. BARNBY.
Price One Penny each.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S HARVEST ANTHEMS.

JUST PUBLISHED.

LET US NOW FEAR THE LORD OUR GOD.

By A. M. GOODHART.

Price Threepence.

RECENTLY PUBLISHED.

FATHER OF MERCIES, GOD OF LOVE.
By JOHN E. WEST.
Arranged for Boys' or Female Voices.
Price Threepence; Tonic Sol-fa, Twopence.

THE LORD GOD PLANTED A GARDEN
BY
HERBERT W. WAREING.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

FEAR NOT, O LAND
COMPOSED BY
EDWARD ELGAR.
Price Threepence; Tonic Sol-fa, Twopence.

LORD OF THE HARVEST
COMPOSED BY
R. REDHEAD,
EDITED BY ALFRED REDHEAD.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

IF YE WALK IN MY STATUTES
COMPOSED BY
H. A. CHAMBERS.
Price Three-Halfpence: Tonic Sol-fa, Three-Halfpence.

THUS SAITH THE LORD GOD
COMPOSED BY
GEORGE C. MARTIN.
Price Threepence; Tonic Sol-fa, Twopence.

I WILL CAUSE THE SHOWER
COMPOSED BY
E. W. NAYLOR.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

AND GOD SAID
COMPOSED BY
CUTHBERT HARRIS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

ALL THY WORKS PRAISE THEE
COMPOSED BY
THOMAS ADAMS.
Price Threepence.

YE SHALL GO OUT WITH JOY
COMPOSED BY
OLIVER KING.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

I WILL GREATLY REJOICE
COMPOSED BY
E. C. BAIRSTOW.
Price Threepence.

THE ETERNAL GOD IS THY REFUGE
COMPOSED BY
JOHN E. WEST.
Price Threepence.

O BE JOYFUL IN THE LORD
(From the 100th Psalm.)
COMPOSED BY
EBENEZER PROUT.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

SING A SONG OF PRAISE
COMPOSED BY
CUTHBERT HARRIS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

THOU, O GOD, ART PRAISED IN SION
COMPOSED BY
CUTHBERT HARRIS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

O THAT MEN WOULD PRAISE THE LORD
COMPOSED BY
HUGH BLAIR.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

GOD THE ALL-FATHERLY
BY
ALFRED HOLLINS.
Price Threepence; Tonic Sol-fa, Twopence.

IT IS A GOOD THING TO GIVE THANKS
COMPOSED BY
THOMAS ADAMS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

GIVE EAR, O YE HEAVENS
COMPOSED BY
W. G. ALCOCK.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

THE VINEYARD OF THE LORD
COMPOSED BY
HERBERT W. WAREING.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

O BE JOYFUL IN GOD
(FROM "SEEDTIME AND HARVEST")
COMPOSED BY
JOHN E. WEST.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

I WILL MAGNIFY THEE
COMPOSED BY
ARTHUR W. MARCHANT.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

COME, YE THANKFUL PEOPLE, COME
COMPOSED BY
BRUCE STEANE.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

PRAISE WAITETH FOR THEE, O GOD
COMPOSED BY
MYLES B. FOSTER.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

O THAT MEN WOULD PRAISE THE LORD
COMPOSED BY
W. WOLSTENHOLME.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

THE JOY OF THE LORD IS YOUR STRENGTH
COMPOSED BY
HUGH BLAIR.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

BLESS THE LORD THY GOD
COMPOSED BY
J. VARLEY ROBERTS.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

O BE JOYFUL IN THE LORD
COMPOSED BY
ALFRED R. GAUL.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

PRAISE TO GOD, IMMORTAL PRAISE
COMPOSED BY
JOHN E. WEST.
Price Threepence; Tonic Sol-fa, Three-Halfpence.

O HOW GREAT IS THY GOODNESS
(FROM "THE RAINBOW OF PEACE")
COMPOSED BY
THOMAS ADAMS.
Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

"Such settings as these cannot do otherwise that tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
"Admirably adapted to meet the requirments of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.
Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER.

	Staff Notation.	Tonic Sol-fa.
HARVEST ANTHEMS.		
Sing to the Lord of Harvest	3d.	2d.
While the earth remaineth	3d.	2d
Blessed be the Name of the Lord	3d	2d.
SERVICES.		
SERVICE IN G	1/6	1s.
Or, separately:—		
Te Deum	3d.	2d.
Benedicite, omnia Opera	2d.	2d.
Benedictus	2d.	2d
Jubilate	3d.	2d.
Office for the Holy Communion	8d.	6d.
Pater Noster from the above	2d.	2d.
Amen ditto	1d	1d.
Magnificat and Nunc dimittis...	3d.	2d.
SERVICE IN CHANT FORM (No. 1)	1s.	8d.
Or, separately:—		
Te Deum, &c., with Kyrie	3d.	2d.
Office for the Holy Communion	6d.	4d.
Magnificat and Nunc dimittis	3d.	2d
Te Deum in B flat	3d.	2d.
Magnificat and Nunc dimittis in C (partly Unison)...	3d.	1½d.
Magnificat and Nunc dimittis in D	3d.	2d.
ORGAN.		
Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use) ...	1/6	1s.

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR HARVEST

AND OTHER SEASONS.

BY

EDWARD BUNNETT, MUS. D. CANTAB.

ANTHEMS.

BLESSED BE THOU—(HARVEST) ... ... 4d.
" " " TONIC SOL-FA ... ... 2d.
THINE, O LORD—(SHORT ANTHEM) ... ... 2d.
O CLAP YOUR HANDS ... ... 4d.
" " " TONIC SOL-FA... ... ... 2d.
I WAS GLAD—(FESTIVAL) ... ... 4d.
" " TONIC SOL-FA ... ... 2d.
HARVEST OR FESTIVAL HYMN: "SING TO THE LORD"—WITH WORDS ... ... 1d.

SERVICES.

TE DEUM IN E—FOUR VOICES ... ... 4d.
BENEDICTUS AND JUBILATE, IN E ... ... 4d.
MAGNIFICAT AND NUNC DIMITTIS, IN E ... ... 4d.
CANTATA AND DEUS, IN E ... ... 4d.

London: NOVELLO AND COMPANY, Limited.

PROGRESSIVE STUDIES

FOR THE VOICE.

WITH PIANOFORTE ACCOMPANIMENT.

BY

GEORGE HENSCHEL.

IN TWO PARTS

		s.	d.
PART 1.	High Voice	2	6
"	Medium Voice	2	6
"	Low Voice	2	6
PART 2.	High Voice	2	6
"	Medium Voice	2	6
"	Low Voice	2	6

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

ENGLAND

AN ODE

BY

ALGERNON CHARLES SWINBURNE.

SET TO MUSIC FOR

SOPRANO AND BARITONE SOLI, CHORUS AND ORCHESTRA

BY

ERNEST CAMPBELL MACMILLAN.

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

TWO PASTORALS

COME YOU, MARY.

WHO WOULD SHEPHERD PIPES FORSAKE?

THE WORDS BY

NORMAN GALE.

THE MUSIC BY

ERNEST BRISTOW FARRAR

(Op. 21, Nos. 2 and 3)

TWO KEYS.

PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S ELEMENTARY MUSIC MANUALS

No. 1.—PART-WRITING FOR BEGINNERS, by J. W. IVIMEY The Rules tabulated are for the guidance of beginners in the Art of Part-writing. Many of them change from rules to recommendations, when the student becomes more advanced. Bound in linen covers. *Price 6d.*

No. 2.—LESSONS IN HARMONIZING MELODIES, by CUTHBERT HARRIS. Many elementary students of harmony can satisfactorily add parts to figured basses, but are unable to harmonize even simple melodies. This book gives minute instruction which any student can understand Part I. *Price 1s. 6d.*

No. 6.—LESSONS IN HARMONIZING MELODIES, by CUTHBERT HARRIS. Part II. *Price 1s. 6d.*

No. 7.—ADDITIONAL EXERCISES IN HARMONIZING MELODIES, by CUTHBERT HARRIS. *Price 6d.*

No. 3.—AN ELEMENTARY MIXED-VOICE SIGHT-SINGING COURSE (Staff Notation through Tonic Sol-fa), by GEORGE LANE. The Exercises are written in the Treble and Bass Clefs, in order that the Book may be used by Male and Female voices in one class. Suitable for Evening Continuation Schools. Part I. *Price 6d.*

No. 4.—AN ELEMENTARY MIXED-VOICE SIGHT-SINGING COURSE (Staff Notation through Tonic Sol-fa), by GEORGE LANE. Part II. *Price 6d.*

No. 5.—HINTS TO YOUNG VIOLINISTS by C. EGERTON LOWE *Price 1s.*

No. 8.—HINTS ON PIANOFORTE TEACHING (chiefly to Boys), by E. D. RENDALL. *Price 1s. 6d.*

No. 9.—SCHOOL CHOIR TRAINING, by MARGARET NICHOLLS. A Practical Course of Lessons on Voice Production for the Guidance of Teachers of Class Singing. *Price 2s.* (The Appendix, published separately: Hints on Part-Singing and Exercises, *2d.*; Sol-fa, *2d.*)

No. 10.—THE COMPOSITION OF SIMPLE MELODIES by ROBERT T. WHITE. *Price 1s. 6d.*

No. 11.—PHYSICAL EXERCISES IN THE INFANT SCHOOL. by MARGARET A. HUGHES. *Price 4s.*

London: NOVELLO AND COMPANY, Limited.

CATHEDRAL STRINGS
. . SUMMIT STRINGS . .

THE NEW VIOLIN "G."

Every Violinist should try our new "Cathedral" and "Summit" Violin "G" Strings, covered by a new process on the finest, selected English gut. The wire is spun evenly and true, and the rare craftsmanship displayed is far ahead of the best Continental makes. *We* test every "Cathedral" and "Summit" String before it leaves the Factory. There are thirteen different kinds of "Cathedral" and "Summit" Violin "G" Strings, selling at *6d.* upwards for "Summit," and *9d.* upwards for "Cathedral." Any Music Dealer can get them for you. Don't be put off with substitutes. There are no other "G" Strings of the same high quality as "Cathedral" and "Summit." *We* also manufacture Steel and covered Strings for every description of Musical Instrument. Here are two unsolicited testimonials from experienced, accomplished Violinists :

14, Archer Street, Shaftesbury Avenue, W. 1., 21st November, 1919: "Gentlemen,—The sample 'G' String you forwarded me a few weeks ago has been subjected to a considerable amount of hard wear and is as good as ever. It is a very fine string, beautifully made, and the quality of the tone is excellent, and I shall most certainly use them for the future."—(Signed) OSCAR DUDLEY.

79, Scott Street, Garnethill, Glasgow, 30th May, 1920: "Dear Sirs,—Received sample all right yesterday, for which I thank you. I am very pleased with it, and think it one of the finest 'G' Strings I have used for sweetness of tone. I will certainly get more from your Agent in Douglas Street, and recommend them to all I know in the profession."—(Signed) JOHN MCGREGOR.

Of all Music Dealers.

Send for a Sample String.

This offer of a Sample String applies to Violin, Mandoline, and Banjo. State exact String required.

SOLE MANUFACTURERS:

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N. 4.

Telegrams: "CELLO, FINSPARK, LONDON." *Telephone: NORTH 2594.*

FOUR

ENGLISH DANCES

SET 1.

COMPOSED BY

FREDERIC H. COWEN.

	s.	d.
Full Score	10	6
String Parts	6	0
Wind Parts	12	0
Ditto (small orchestra)	9	0
Military Band	15	0
Pianoforte Solo	2	6
Violin and Pianoforte	3	0
Quintet (Pianoforte and Strings)	2	6

Extra Strings, 6d. each.

London: NOVELLO AND COMPANY, Limited.

OLD

ENGLISH VIOLIN MUSIC

EDITED BY

ALFRED MOFFAT.

PREFATORY NOTE.

Although considerable attention has been given to the resuscitation of Church Music, Glees, and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured base for the harpsichord or organ; another favourite form was the *Concerto grosso.*

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

No.			s.	d.
1.	SONATA in G major	JAMES LATES	2	0
2.	SONATA in D minor	HENRY ECCLES	2	0
3.	SONATA in B flat major	WILLIAM BABELL	2	0
4.	SONATA in G minor	JOHN STANLEY	2	0
5.	SONATA in A major	JOHN COLLETT	2	0
6.	TRIO-SONATA in E minor	THOMAS AUGUSTINE ARNE	3	0
7.	SONATA in D major	RICHARD JONES	2	0
8.	TRIO-SONATA in D minor	WILLIAM BOYCE	3	0
9.	THREE PIECES	WILLIAM BOYCE	2	0
10.	SONATA in E major	CHARLES MACKLEAN	2	0
11.	SONATA in G minor	WILLIAM CROFT	2	0
12.	SONATA in D minor	JOSEPH GIBBS	2	0
13.	SONATA in D minor	JOHN HUMPHRIES	2	0
14.	SONATA in A minor	THOMAS VINCENT	2	0

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

EDITED BY SIR FREDERICK BRIDGE, C.V.O.

THE CRYES OF LONDON

HUMOROUS FANCY

THREE SETTINGS FOR S.A.T.B. BY

(1) RICHARD DEERING, (2) ORLANDO GIBBONS,

AND

(3) THOMAS WEELKES.

NOS. 1 AND 2, PRICE 6d. EACH; NO. 3, PRICE 4d.

String Parts may be had on hire.

The Daily Telegraph says:

". . . . What Sir Frederick Bridge doesn't know about the great madrigal period in English music is surely not worth knowing. . . . Once more he puts us all in his debt by the publication of 'The Cryes of London.' . . . Perhaps the most attractive of the three is Richard Deering's: 'Have ye any wood to cleave?' Sung by a bass voice to a beautiful tune, it is one of the many delightful details that make up this patch-work composition. The variety of songs and cryes is bewildering."

LONDON: NOVELLO AND COMPANY, LIMITED.

A

WESTMINSTER PILGRIM

BY

SIR FREDERICK BRIDGE.

Three-hundred-and-sixty pages, Large Demy 8vo, with a Frontispiece in Colour by Sir LESLIE WARD, numerous Illustrations, and a special Portrait of the Author by Sir WILLIAM RICHMOND, K.C.B., R.A.

CLOTH, GILT, SIXTEEN SHILLINGS NET.

OPINIONS OF THE PRESS.

DAILY GRAPHIC.

Under the happy title of "A Westminster Pilgrim" Sir Frederick Bridge has narrated in a vivacious manner many of the most outstanding events of his distinguished career. The volume has qualities which make it an important contribution to the history of music in England.

EVENING STANDARD.

The book must be read to be appreciated. Stories wrenched from their context do less than justice to the personality which pervades the volume

WESTMINSTER GAZETTE.

Sir Frederick Bridge's retirement from the organ-loft at Westminster Abbey has enabled him to complete a delightful volume of reminiscences. Is a most readable book—a big one, too. Every page bristles with good things, and it would take much space to do justice to them even in a general survey.

EVENING NEWS.

Sir Frederick Bridge's own story of his long life in the service of the Church and its music is told at length; and a very beautiful spirit of devotion to his life's task runs through the pages.

ORGANIST AND CHOIRMASTER.

This is indeed a notable book, and one which stands—and probably will stand—somewhat by itself in the whole range of English autobiographical literature; . . . it is full of humour from cover to cover.

MUSICAL STANDARD.

Concerning the book itself, it ought in justice to be added that it is a very full record of an active musical life. It is admirably arranged, excellently printed, and copiously illustrated. The "get-up" generally is all that could be desired, and one handles it with infinite pleasure.

MUSIC TRADES REVIEW

From first to last the book is of intense interest. It is of great historical value . . . and makes exceedingly pleasant reading . . Music-lovers must not consider their libraries complete until this new volume has been added.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

REFLECTIONS

FOR

PIANOFORTE SOLO

(AFTER VERSES FROM LONGFELLOW)

BY

PERCY E. FLETCHER.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VALSE IMPROMPTU

FOR

PIANOFORTE SOLO

COMPOSED BY

ALFRED HOLLINS.

PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

THEME AND SIX DIVERSIONS

FOR FULL ORCHESTRA.

COMPOSED BY

EDWARD GERMAN.

Full Score, 21s.; String Parts, 9s.; Wind Parts, 23s.

JUST PUBLISHED.

Arrangement for Pianoforte Solo ... 3s. 6d.
,, ,, Pianoforte Duet ... 5s. 0d.

"A brilliant and genial new work—always very melodious, richly scored, and invariably distinguished by an atmosphere of romantic charm."—*Daily Chronicle.*

"The Diversions increase in interest. The Fourth and Sixth may be specially mentioned as being the perfection of musical light music."—*Morning Post.*

"Contrast is one of the leading features of the work, specially marked in the Third Diversion, which might illustrate a rural fête of bucolic frolic."—*Referee.*

"The delicate Second Diversion is a gem of joyous animation."—*Globe.*

"It is brilliant and cheerful, extremely clever, and has the spontaneity which can only be achieved by complete mastery of resource."—*Star*

"It was full of grace, melodious, and, above all, lucidly expressed. The Fifth Diversion is a fine exposition of a valse theme."—*Weekly Dispatch.*

"The composer has lost none of his virility and joyousness—it is fresh open-air music."—*Observer.*

"Edward German's Theme and Six Diversions provide us with a whiff of sweet English briar-rose—very refreshing."—*World.*

"It is a singularly smooth, and even delightful piece of work."—*Manchester Guardian.*

London: NOVELLO AND COMPANY, Limited.

JOSEF HOLBROOKE'S

WORKS.

JUST ISSUED.

VOCAL.

NOVELLO & CO.

	Price net £	s.	d.
THREE DRAMATIC SONGS (OP. 69), for Tenor Voice and Piano, with String Quartet Accompaniment	0	5	0
TALIESSIN'S SONG, Two Keys	0	2	6
"DYLAN" (Drama)—Vocal Score	1	1	0
,, ,, Full Score	5	5	0
"DON" (Drama)—Vocal Score	1	1	0
,, ,, Full Score	5	5	0
"PIERROT" (Operetta)	0	8	0
FIVE DRAMATIC SONGS (OP. 59) ... ... each, net	0	2	6

Part-Songs, &c., *see* List.

INSTRUMENTAL.

"DYLAN." Brass Band Selection (Arr. by J. Weston Nicholl) 1 12 0
Each part separately, 1*s.* 6*d.* Conductor's part, 4*s.* 6*d.*
(Test-piece at the B. B. Tournament, Newcastle, in June.)

REELS AND STRATHSPEYS, for Strings and Wind Each 0 1 0
(Played before The King and Queen at Buckingham Palace, 1919.)
(British Symphony Orchestra.)

"BRONWEN" (Overture)—Full Score (*in the Press*) ... 1 1 0
"WILD SEA FOWL" (Orchestral Fantasie), Score ... 0 15 0
In the Press.
"BYRON" (Orchestral and Choral Poem) 0 1 6
" " ,, Full Score ... 0 15 0

J. & W. CHESTER.

BRONWEN'S SONG, Soprano and Tenor 0 2 0
"THE PICKWICK CLUB" (Humoreske), String Quartet Score 0 6 6
PIANOFORTE CONCERTO (OP. 52) 0 8 0
" ,, Full Score 1 1 0
(London Symphony Orchestra, 1920.)
(BENNO MOISEIWITSCH. ALBERT COATES.)

POEMS.

"THE RAVEN"—Poem. Full Score 0 15 0
" " ,, Piano 0 5 0
(London Symphony Concert, 1919.)
"THE VIKING"—Poem. Full Score 0 15 0
" " ,, Piano 0 5 0
(British Symphony Orchestra, 1919.)
"LES HOMMAGES"—Suite. Full Score 2 0 0
" ,, ,, Piano 0 6 0
(Royal Philharmonic Society, 1919.)
DRAMATIC CHORAL SYMPHONY (OP. 48) 0 3 0
Full Score... 2 0 0
PIANO SUITE 0 2 6
"BARRAGE" } Piano Solos... ... ... 0 3 6
"TALSARNAU" }
CHAMBER WORKS (*see* full list).

RICORDI & CO.

VIOLIN CONCERTO 0 8 6
TEN PIANO ETUDES ... ... each 0 2 6
THREE VIOLIN AND PIANO, OR CLARINET "Mezzotints" ... ... each 0 2 0
STRING QUARTET (No. 4) on Folk-songs of Great Britain 0 6 0
PIANO SOLO (Arr.) 0 3 6
DANCES FOR PIANO AND STRINGS (OP. 20) ... 0 8 0
,, ARRANGED FOR PIANO DUET 0 6 6

CARY & CO.

"EILEAN SHONA"—Organ 0 1 6
FOUR MEZZOTINTS—Violin and Piano, or Clarinet and Piano 0 3 0
STRING QUARTET (No. 4), Songs and Dances ... Score 0 5 0
SUITE MODERNE—Piano (OP. 18) ... ... each 0 3 0
"ANNABEL LEE" (Ballad) 0 2 6

BOOSEY & CO.

SIX CHARACTER SONGS 0 6
FIVE BOHEMIAN SONGS, ETC. 0 2 6

ENOCH & SONS.

THREE SONGS (OP. 71), for Voice, String Quartet, and Piano, &c. 0 6 0
SIX ROMANTIC SONGS 0 2 6

JOHN COATES' RECITAL (QUEEN'S HALL), 1919.

"The Second Romantic Song of Holbrooke was repeated Three times—owing to prolonged encores"—*Liverpool Post.*

BREITKOPF & HAERTEL.

"ULALUME" 0 5 0
(Royal Philharmonic Society, 1919.—A. Coates, Conductor.)
"QUEEN MAB" 0 3 0
(London Symphony Orchestra, 1919.)
"THE BELLS" 0 3 0
(Birmingham Festival.)

London: NOVELLO AND COMPANY, Limited.

NEW CHAMBER MUSIC

BY

EDWARD ELGAR.

QUINTET

IN A MINOR

FOR PIANOFORTE AND STRINGS

(Op. 84).

PRICE SIXTEEN SHILLINGS.

QUARTET

FOR STRINGS

(Op. 83)

SCORE ... ... PRICE FIVE SHILLINGS.
PARTS ... ... " EIGHT SHILLINGS

SONATA

FOR VIOLIN AND PIANOFORTE

(Op. 82).

PRICE SIX SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

CONCERTO

IN E MINOR

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

PRICE SIX SHILLINGS.

Full Score and Orchestral Parts on hire only.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

POT-POURRI

A CYCLE OF FRAGMENTS

FOR

PIANOFORTE SOLO

ON VERSES BY

ISOBEL SCOTT BREMNER

COMPOSED BY

JOHN GERRARD WILLIAMS.

PRICE THREE SHILLINGS NET.

London: NOVELLO AND COMPANY, Limited.

NEW AND COMMENDED PIECES.

"RECOLLECTIONS." Song-Cycle:
1. The Afterglow. 2. Beyond. 3. A World of Grey.
Music by SYDNEY C. C. JONES. Ten pages and 4-page cover, 3s. net.
"SONS OF THE PEOPLE." W. H. WATTS.
A capital Song. Healthy and vigorous in tone. 2s. net.
"SONG TO ENGLAND." ALBERT UNSWORTH.
Patriotic, and well-written. 2s. net.
"THE SOLDIER'S RETURN." CHARLES MARKS.
A capital March for the Piano. 2s. net.
"THE DORAL VALSE." IRVIN COOPER.
A splendid Waltz. 2s. net.
MUSIC MSS. of all descriptions are desired by Mr. Stockwell.
No charge for advice.
LONDON: ARTHUR H. STOCKWELL, 29, LUDGATE HILL, E.C.4.
Above pieces may be ordered at any Music Store.

JUST PUBLISHED.

CELTIC SUITE

FOR

VIOLIN AND PIANOFORTE

BY

ERNEST FARRAR

(Op. 11.)

Price Three Shillings.

London: NOVELLO AND COMPANY, Limited.

S. COLERIDGE-TAYLOR'S

INCIDENTAL MUSIC

TO

STEPHEN PHILLIPS'S DRAMA

NERO.

	s.	d.
PRELUDE:		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
String Parts	3	0
Wind Parts MS.		
PROCESSIONAL MARCH:		
Pianoforte Solo	2	0
String Parts	2	6
FIRST ENTR'ACTE ("NERO"):		
Pianoforte Solo	2	6
Violin and Pianoforte	2	0
Pianoforte Conductor	1	6
String Parts	3	0
Wind Parts	9	9
SECOND ENTR'ACTE ("POPPÆA"):		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
Pianoforte Conductor	2	0
String Parts	2	6
Wind Parts	9	6
INTERMEZZO ("Singing Girls' Chorus"):		
Pianoforte Solo	1	6
Violin and Pianoforte	2	0
Pianoforte Conductor	0	6
String Parts	2	3
Wind Parts	3	3
EASTERN DANCE:		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
Pianoforte Conductor	1	0
String Parts	2	6
Wind Parts	6	3
SUITE OF FOUR PIECES:		
Pianoforte Solo	4	0
String Parts	8	0
Wind Parts (just published complete)	24	6

London: NOVELLO AND COMPANY, Limited.

PROGRESSIVE STUDIES

FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

1.	FIVE-FINGER STUDIES	Part 1
2.*	,, ,,	,, 2
3.	SCALES	Part 1
4.	,,	,, 2
5.	BROKEN CHORDS	Part 1
6.	,, ,,	,, 2
7.	,, ,,	,, 3
8.	,, ,,	,, 4
9.	,, ,,	,, 5
10.	LEFT HAND	Part 1
11.	,, ,,	,, 2
12.	,, ,,	,, 3
13.	,, ,,	,, 4
14.*	ARPEGGIO	Part 1
15.	,,	,, 2
16.	,,	,, 3
17.	VELOCITY	Part 1
18.	,,	,, 2
19.	,,	,, 3
20.	,,	,, 4
21.	,,	,, 5
22.	,,	,, 6
23.	,,	,, 7
24.	FIGURES IN SEQUENCE	Part 1
25.*	,, ,,	,, 2
26.	BROKEN THIRDS, SIXTHS, AND OCTAVES	Part 1
27.	BROKEN THIRDS, SIXTHS, AND OCTAVES	,, 2
28.	SHAKES	Part 1
29.	,,	,, 2
30.	,,	,, 3
31.	DOUBLE NOTES	Part 1
32.	,, ,,	,, 2
33.	,, ,,	,, 3
34.	,, ,,	,, 4
35.	OCTAVES	Part 1
36.*	,,	,, 2
37.	CHORDS	Part 1
38.	,,	,, 2
39.*	STACCATO	
40.	REPETITION	Part 1
41.*	REPETITION AND TREMOLO	,, 2
42.	,, ,,	,, 3
43.*	PART-PLAYING	Part 1
44.	,, ,,	,, 2
45.*	ORNAMENTS	Part 1
46.	,,	,, 2
47.	ACCOMPANIED MELODY	Part 1
48.	,, ,,	,, 2
49.	EXTENSIONS AND SKIPS	Part 1
50.*	,, ,,	,, 2
51.	RHYTHM	Part 1
52.*	,,	,, 2
53.	EXERCISES FOR THE WEAKER FINGERS. By J. A. O'NEILL.	
54.	WRIST STUDIES (Handgelenksübungen). By ARNOLD KRUG.	
55.	EXERCISES FOR FACILITATING INDEPENDENCE OF THE FINGERS (Übungen für die Selbständigkeit der Finger). By ARNOLD KRUG.	
56.	PRELIMINARY STUDIES IN PLAYING POLYPHONIC MUSIC (Vorübungen für das polyphone Spiel. By ARNOLD KRUG.	

* *These Books contain Studies composed by Mr. Franklin Taylor specially for this Series.*

FIFTY-SIX BOOKS, PRICE ONE SHILLING EACH.

FROM THE ABOVE:

SELECTED PIANOFORTE STUDIES

PROGRESSIVELY ARRANGED BY

FRANKLIN TAYLOR.

THE present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already further advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which are not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

IN TWO SETS (EIGHT BOOKS), PRICE ONE SHILLING AND SIXPENCE EACH BOOK.

LONDON: NOVELLO AND COMPANY, LIMITED.

CHAPPELL & CO.'S

LATEST SONG PUBLICATIONS.

GUY D'HARDELOT—
MIDSUMMER MADNESS.
IN ENGLAND NOW.
MINE, ALL MINE.

TERESA DEL RIEGO—
HOMING.
RECONCILIATION.
THE MERRY HEART.

MONTAGUE F. PHILLIPS—
SING, JOYOUS BIRD.
THE SILVER LAMPS.
SING, SING, BLACKBIRD.

EDRIC CUNDELL—
IN THE SILENCE OF THE NIGHT.
HOLD THOU THE MORN FOR ME.
SUMMER DAYS AND NIGHTS.

SAMUEL LIDDLE—
FULFILMENT.
A WOODLAND BOUQUET.

FRANK BRIDGE—
WHEN YOU ARE OLD.

R. CONINGSBY CLARKE—
GOLDEN DANCING DAYS.
REAPING.
YOU IN A GONDOLA.
A VENETIAN LULLABY.

HERMANN LÖHR—
THE ROAD OF LOOKING-FORWARD.
THREE LITTLE SPANISH SONGS.
THIS SONG OF OURS.
LITTLE HOUSE OF BLESSING.

HAYDN WOOD—
THERE'S A SONG DOWN EV'RY ROADWAY.
A LEAFLAND LULLABY.
FLEURETTE, I SHALL NEVER FORGET.
I LOVE YOUR EYES OF GREY.

ERIC COATES—
THROUGH ALL THE AGES.
AT SUNSET.
SINCE YESTERDAY.

GRAHAM PEEL—
THE CHALLENGE.

THURLOW LIEURANCE—
BY THE WATERS OF MINNETONKA.

GERALD CARNE—
PROVENCE.

H. LYALL PHILLIPS—
THE STRING OF PEARLS.
A DEVONSHIRE WEDDING.
WIMMEN ! OH, WIMMEN !

CHAPPELL & CO., LTD., 50, NEW BOND STREET, LONDON, W. 1.

And may be had of all Music Sellers. NEW YORK, MELBOURNE, AND SYDNEY.

AS PERFORMED BY THE RUSSIAN BALLET, COVENT GARDEN.

"PULCINELLA"

MUSIC BY IGOR STRAWINSKY, AFTER PERGOLESI.

Piano Score. Price, 10s. net cash.

BALLETS PREVIOUSLY PUBLISHED.

SCARLATTI-TOMMASINI. | ROSSINI-RESPIGHI.

THE GOOD-HUMOURED LADIES LA BOUTIQUE FANTASQUE

Price each, 10s. net cash.

IN THE PRESS.

MANUEL DE FALLA

THE THREE-CORNERED HAT"

(Advance orders may now be given.)

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W.1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Monday, August 2, 1920.

THE

ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE, MUS.D., LL.D., D.C.L., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly Lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors, Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M. The syllabus is issued annually at Easter.

A Special Teachers' Training Course, to meet the requirements of the Teachers' Registration Council, has been instituted, prospectus of which is now ready.

A JUNIOR DEPARTMENT is now open.

Prospectus, entry form, and all further information may be obtained on application.

J. A. CREIGHTON,
Secretary.

A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this section is intended to facilitate, and to insist on, a *thorough*, *steady*, and *continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

1A.	TECHNICAL PRACTICE	(1st Position)	2s. 0d.	1B.	STUDIES	(1st Position)	2s. 0d.
2A.	DITTO	(1st, 2nd, and 3rd Positions)	2s. 0d.	2B.	DITTO	(1st, 2nd, and 3rd Positions)	2s. 6d.
3A.	DITTO	(1st to 5th Position)	3s. 0d.	3B.	DITTO	(1st to 5th Position)	3s. 0d.
4A.	DITTO	(all Positions)	2s. 6d.	4B.	DITTO	(all Positions)	3s. 0d.
5A.	DITTO	Do.	2s. 6d.	5B.	DITTO	Do.	3s. 0d.
6A.	DITTO	Do.	3s. 0d.	6B.	DITTO	Do.	3s. 0d.

CLOTH BINDINGS.

Book 1.	(1A and 1B, bound together) in Cloth	5s. 0d.
,, 2.	(2A and 2B, bound together) Do.	5s. 6d.
,, 3.	(3A and 3B, bound together) Do.	7s. 0d.
,, 4.	(4A and 4B, bound together) Do.	6s. 6d.
,, 5.	(5A and 5B, bound together) Do.	6s. 6d.
,, 6.	(6A and 6B, bound together) Do.	7s. 0d.

PIECES.

In completion of the scheme of "A Modern School" a number of *Pieces* are published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part is furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

No. 13.	TWELVE FOLK DANCES FROM DENMARK	(1st Position)	2s. 0d.
No. 14.	SONATA IN G MINOR. G. TARTINI	(All Positions)	2s. 0d.
No. 15.	OVERTURE TO SAMSON. G. F. HANDEL	(1st, 2nd, and 3rd Positions)	2s. 0d.
No. 16.	SONATINA IN D. FRANZ SCHUBERT	(1st, 2nd, and 3rd Positions)	2s. 0d.
No. 17.	EIGHT HYMN TUNES. VARIOUS COMPOSERS	(1st Position)	1s. 6d.
No. 18.	STYRIAN DANCES (LANDLER) (Op. 165). JOSEF LANNER	(1st to 5th Position)	2s. 0d.
No. 19.	PRELUDE AND FUGUE IN G MINOR. J. S. BACH	(Advanced)	2s. 0d.
No. 20.	SONATA IN G (No. 8). JOSEPH HAYDN	(1st to 6th Position	2s. 0d.
No. 21.	CONCERTO IN A MINOR. J. S. BACH	(1st to 6th Position)	2s. 0d.
No. 22.	CONCERTO IN A MINOR. PIERRE RODE (Op. 9).	(All Positions)	2s. 6d.
No. 23.	TWELVE CAROLS	(1st Position)	2s. 0d.
No. 24.	SONATA IN A (KÖCHEL, No. 305). W. A. MOZART	(1st to 5th Position)	2s. 0d.
No. 25.	RÊVERIE. HENRI VIEUXTEMPS (Op. 22, No. 3).	(Advanced)	2s. 0d.
No. 26.	FOUR LITTLE PIECES. (From Op. 8) IGNAZ PLEYEL	(1st Position)	2s. 0d.
No. 27.	SARABANDE AND TAMBOURIN. JEAN-MARIE LECLAIR	(1st to 5th Position)	2s. 0d.
No. 28.	BOURRÉE AND GIGUE. J. S. BACH	(1st and 3rd Positions)	1s. 6d.
No. 29.	BALLADE AND POLONAISE. HENRI VIEUXTEMPS (Op. 38)	(Advanced)	2s. 0d.

LONDON: NOVELLO AND COMPANY, LIMITED.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.1. Monday, August 2, 1920.

MADE IN ENGLAND

THE POSTAGE OF THIS NUMBER IS TWOPENCE

No. 931

Price 6d.

THE MUSICAL TIMES

FOUNDED 1844

SEPTEMBER 1, 1920

SPENCER PIANOS

GRANDS · UPRIGHTS · PLAYERS

Sole Agents

MURDOCH·MURDOCH & CO

Piano & Player-Piano Experts

461 & 463 OXFORD STREET W

And at BRIGHTON · PORTSMOUTH · SOUTHAMPTON
FOLKESTONE · DOVER · CHATHAM
BIRMINGHAM · CAMBRIDGE

WIGMORE STREET,
LONDON.

"The World's Piano Centre."

ARCHIBALD RAMSDEN LTD.

CECILIAN HOUSE.

ALSO
12, Park Row,
LEEDS.

· 65 · Wigmore Street ·
· LONDON · W.1.

PIANOS

"NEW PATENT THREE COMPARTMENT TOP LID" FOR GRAND PIANOS.

We have already converted over 600 Grand Pianos with this New Device.

Kindly send for Booklet giving particulars.

FOUNDED 1837.

AGENTS THROUGHOUT THE WORLD.

GRANDS-UPRIGHTS.

AWARDS for Good Tone:

LONDON - - - 1851
PARIS - - - - 1867
LIMA - - - - 1872
CHRISTCHURCH, N.Z. 1882
LONDON - - - 1885

PLAYER-PIANOS.

SHOWROOMS:
ALLISON PIANO FACTORY, LEIGHTON ROAD, KENTISH TOWN, LONDON, N.W.5

ESTEY ORGANS
ESTEY PIANOS

ONLY ONE GRADE OF EACH.
THE HIGHEST POSSIBLE.

Largest Stock of Organs in the World.

DESCRIPTIVE CATALOGUE POST FREE. CORRESPONDENCE INVITED.

Telephone: Museum 1317. Telegrams: "ESTEY OX. LONDON."

Estey Organ Co.
- 12 -
RATHBONE PLACE,
OXFORD STREET,
LONDON, W. 1.

AN IMPORTANT NEW EDUCATIONAL WORK.

101
ORIGINAL STUDIES
FOR THE PIANOFORTE

COMPOSED BY

G. H. CLUTSAM

Book I. - Nos. 1 to 32
" II. - " 33 " 66
Book III. - Nos. 67 to 92
" IV. - " 93 " 101

PRICE 2/6 NET EACH BOOK.

ENGLISH OR CONTINENTAL FINGERING.

(ESTABLISHED 1788.)
METZLER & CO. (1909), LTD.,
42, GREAT MARLBOROUGH STREET, LONDON, W. 1.
Copyright 1920 by Metzler & Co. (1909), Ltd.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 931.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

SEPTEMBER 1 1920

Price 6*d.*; *Postage* 2*d.*
Annual Subscription, post-free, 7*s.* 6*d.*

ROYAL CHORAL SOCIETY.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O.

(Season 1920—1921.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES OF GOOD QUALITY, and should be prepared to pass an examination in SIGHT-READING Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.7.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

MICHAELMAS TERM begins Monday, September 20th. Entrance Examination on or about September 16th.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.7.

(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: SIR HUGH ALLEN, M.A., D.Mus.
Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

The CHRISTMAS TERM will commence on MONDAY, SEPTEMBER 20, 1920.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

THE ROYAL COLLEGE OF MUSIC.

PATRON'S FUND

Founded by Sir S. ERNEST PALMER, Bart.,
for the encouragement of British composers and executive artists.

NOTICE TO BRITISH COMPOSERS.

The next date for SENDING IN COMPOSITIONS will be OCTOBER 4th, 1920.

Full particulars may be had on application to the Registrar, Royal College of Music, Prince Consort Road, South Kensington, S.W 7.

GUILDHALL SCHOOL OF MUSIC

(CORPORATION OF LONDON).

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

AUTUMN TERM begins MONDAY, 20th SEPTEMBER.

Complete Musical Education at inclusive fees, £7 17*s.* 6*d.* and £10 10*s.* per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

Saturday Opera Class, "Veronique," in rehearsal. There are a few vacancies.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459

H. SAXE WYNDHAM, Secretary.

THE INCORPORATED SOCIETY OF MUSICIANS.

Founded 1882. Incorporated 1892.

OBJECTS OF THE SOCIETY.

The objects for which the Society is established are the promotion of whatever may tend to the elevation of the status, and the improvement of the qualifications, of all members of the Musical Profession, or may aid the musical education of the people

ADVANTAGE OF MEMBERSHIP.

A Benevolent Fund for Members, the Regulations for which have purposely been made as wide as possible in order to meet the many and very varying contingencies which arise from time to time.

An Orphan Fund for the children of musicians, which is open to the dependents of all musicians, whether their parents were members of the Society or not.

Legal advice on all professional matters; Income Tax Claims; Copyright; The Recovery of Fees, &c.

Registers open to members of "Vacant Appointments" and "Engagements," and for the transfer from member to member of pupils moving to new districts.

Full particulars may be obtained upon application to the GENERAL SECRETARY, 19, BERNERS STREET, W. 1.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £30, and for Wind Instrument Course, £18.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

ADVANCE IN PRICES.

The prices of certain of the Novello publications are again advanced as from June 30, 1920, but the charges are still unaltered in the advertisement columns.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

Twenty-eighth Year opened on October 6, 1919.
All Branches of Music taught. Day and Evening Private Lessons.
Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, and Art of Teaching, &c.
After the vacation Lessons resume on September 6th.
Single Subjects taught. Prospectus from 16, Albert Square.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W. 2.

Founder: Mr. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., ARTHUR G. BATES.

THE PHILHARMONIC CHOIR.

Hon. Conductor: CHARLES KENNEDY SCOTT.

Arrangements for next season include performances of "Christmas Oratorio" (Bach); "Christmas Carols" (Vaughan Williams); "Schicksalslied" (Brahms); "Prometheus" (Scriabin); &c., &c.

Rehearsals will be resumed on Wednesday, October 6th.

Applications for membership should be addressed to—
GRANVILLE HUMPHREYS, 145, Elms Road, Clapham, S.W. 4.

COLLEGE OF VIOLINISTS.

LTD.

91, ST. MARTIN'S LANE, LONDON, W.C. 2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC
held in JUNE and DECEMBER

Syllabus on application to E. E. JACKSON, Hon. Secretary.

BRITISH MUSIC SOCIETY.

(NATIONAL AND INTERNATIONAL.)

19, BERNERS STREET, LONDON, W. 1.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: DR. A. EAGLEFIELD HULL

£15,000 WANTED.

FOR THE FOSTERING AND ENCOURAGEMENT OF BRITISH MUSIC AT HOME AND ABROAD.

YOU CAN HELP

By sending a Donation to the Foundation Fund.
By becoming a Member.
(Membership is open to Professionals *and* Amateurs.)
By forming New Branches.
By assisting Centres and Branches already formed.

Full particulars from
THE GENERAL SECRETARY,
19, BERNERS STREET, LONDON, W. 1.

Y.M.C.A. MUSIC SECTION.

Chairman: SIR JOHN D. MCCLURE, LL.D., D.Mus.
Committee: Prof. Percy C. Buck, M.A., D. Mus.; Prof. H. Walford Davies, LL.D., D.Mus.; A. A. Fitzsimmons; Harvey Grace, F.R.C.O.; J. T. Lightwood; Sydney H. Nicholson, M.A., B.Mus.; Percy A. Scholes, B.Mus., A.R.C.M.; Miss Phœbe M. Walters, A.R.C.M.; Mrs. Z. F. Willis. *Secretary:* Major J. T. Bavin.
All information regarding its aims and plans for the introduction and maintenance of good music in the Y.M.C.A. as an educational and recreational feature, may be obtained from The Secretary, Y.M.C.A. Music Section, Shakespeare Hut, Malet Street, W.C.1.

MR. TRAVERS ADAMS returns thanks for letters. Vocal Classes shortly resumed. Intending pupils will receive copy, gratis, of latest work, "Physical Development in Relation to Perfect Voice-Production." Apply, 158, Holland Park Avenue, W.11

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION:
DR. HORTON ALLISON Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
(Staff of Fifty-five Examiners. For full list *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres in the United Kingdom in DECEMBER. Last day of entry, November 8th.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date.

For full information apply,
A. GAMBIER HOLMES, Secretary.
Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

VICTORIA COLLEGE OF MUSIC.

LONDON.

Governors: Directors of the Victoria College Corporation, Ltd.
INCORPORATED 1891.

158, HOLLAND PARK AVENUE, KENSINGTON, W. 11.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:
Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O., A.R.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.
Gold, Silver, and Bronze Medals are offered for Competition.
Local Secretaries required for towns not represented.
Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.
SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.
ORCHESTRAL CLASS for Ensemble Playing, Thursdays, at 12 (noon). Terms, £1 11s. 6d. per course.
All communications to be addressed to The Secretary.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D.
DEAN OF DURHAM.
Vice-Presidents:
THE VENERABLE ARCHDEACON OF MIDDLESEX
THE REV. CANON W. DOUGLAS SPRINGETT, D.D. Oxon.
THE REV. SIR GEORGE RALPH FETHERSTON, BART., J.P.
Warden:
DR. J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman (Board of Examination):
DR. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.

October 21st, 1920, 3.30 p.m.—Lecture, "Registration Enigma," by Dr. J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O., L.R.A.M., A.R.C.M.
Chairman: DR. J. H. LEWIS.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.

BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

NATIONAL UNION OF ORGANISTS' ASSOCIATIONS.

President: S. W. PILLING, ESQ.

FIRST CONGRESS,

SOUTHPORT, SEPTEMBER 7, 8, and 9, 1920.

Tickets and programmes will be sent to members who signify their intention of attending the Congress.

Full particulars, *Organists' Quarterly Record* for July.

Hon. Sec.: COUNCILLOR BROOK, Southport.

BATTERSEA POLYTECHNIC

LONDON, S.W. 11.

COURSES FOR DEGREES AND HIGHER EXAMINATIONS IN MUSIC.

H. DAVAN WETTON, MUS. DOC., F.R.C.O.

SPECIAL CLASSES FOR SCHOOL TEACHERS,

A.I.S.C. and F.I.S.C. DIPLOMAS.

E. E. DOUGLAS SMITH, F.R.C.O.

LESSONS IN

SOLO SINGING, PIANO, AND VIOLIN.

Next Term begins on Monday, September 27th

Particulars on application to the Secretary.

A. E. MILGROM

CONCERT DIRECTION.

RECITALS, CONCERTS, "AT HOMES" ARRANGED AND PERSONALLY SUPERVISED.

Concert Givers, Theatre and Opera Managers, please note above Agency have over 400 artists on their books containing Operatic and Concert Vocalists, Instrumentalists, Accompanists, Entertainers at the Piano, and Concert Parties in costume.

For terms, please apply to—

A. E. MILGROM, Concert Agency,

324, REGENT STREET (near Queen's Hall).

'Phone: Mayfair 4123.

Practice rooms can be rented by the hour, day, or week.

THE INCORPORATED

LONDON ACADEMY OF MUSIC,

22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3, and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.).

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ORCHESTRAL AND CHAMBER MUSIC CLASSES WEEKLY.

Frequent Students' Concerts. Examination in Music and Elocution, July and December. Spong Rhythmic Dancing. For Prospectus and Examination Syllabus apply to the

CENTRAL ACADEMY, 22, PRINCES STREET, CAVENDISH SQUARE, W 1.

MUSICAL COMPOSITIONS REVISED.

LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND, ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS.

For terms, write, A. CARRINGTON BRIGGS, Glennholme, The Common, Hessle, E. Yorks.

THE ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

Conductor: ALLEN GILL.

CONCERTS

TO BE GIVEN AT THE

NORTHERN POLYTECHNIC, HOLLOWAY ROAD, N.

Each Concert to commence at 7 p.m.

1920.		
October 23	"Hiawatha"	*Coleridge-Taylor*
November 27	Mass in B minor	*Bach*
1921		
January 1	"Faust"	*Gounod*
February 5	"Israel in Egypt"	*Handel*
March 5	"Merrie England"	*Edward German*
	"Wedding of Shon Maclean"	*Hubert Bath*
March 25 (Good Friday)	"The Messiah"	*Handel*
May 7	"The Apostles"	*Elgar*

The following artists have been engaged:

Mesdames Helen Anderton, Elsie Chambers, Ida Cooper, Ethel Fenton, Mary Fielding, Phyllis Lett, Florence Mellors, Gladys Moger, Norah Scott, Dorothy Silk, Eva Sparkes, Laura Evans Williams.

Messrs. John Adams, John Booth, David Brazell, John Collett, Seymour Dosser, Kenneth Ellis, Stewart Gardner, Alfred Heather, Herbert Heyner, Charles Knowles, Leonard Lovesey, Samuel Mann, Robert Radford.

Full Particulars may be had from

MR. C. J. DUNN, *Hon. Secretary*,

Telephone: Dalston 812. 33, Thornby Road, Clapton, E. 5.

THE HAMPSTEAD CHORAL SOCIETY.

SECOND SESSION.

President:

LORD LEVERHULME.

Conductor:

MR. RICHARD J. C. CHANTER, Mus. Bac.,

Music Master, University College School, N.W. 3.

AND

Conductor G.W.R. Old Oak Choral Society.

New members are required, and are invited to apply to The Secretary,

31, CHURCH ROAD, CRAVEN PARK, N.W.

MR. CHARLES TREE.

RECITAL-LECTURES ON VOCAL EASE.

Mr. Tree is now booking "fit-in" dates for the coming season.

Felixstowe	Sep. 3	Markinch	Jan. 14
Maidstone	,, 21 (?)	Greenock	,, 17
Pontefract Festival	,, 30	Kirkintilloch	,, 18
Farnborough	Oct. 7	Glasgow	,, 24
Newport Salop	,, 12	Edinburgh	,, 25
Halstead	,, 27	Grimsby	,, 31
W. Bromwich	Nov. 2	Leicester	Feb. 1
Ashton-under-Lyne	,, 22	Mansfield	,, 2
Cockermouth	,, 24	Nottingham	,, 3
London	,, 27 (?)	Grantham	,, 4
Felstead	,, 30	Todmorden	,, 8
Horwich (Lancs.)	Jan. 5	London	,, 10
Bolton	,, 8	Croydon	Mar. 3

Mr. James Moodie (an Edinburgh professor), who wishes his name mentioned, writes, August 9, 1920.—"I feel the greatest difference in my voice after the study I did with you. I have had lessons untold from distinguished teachers, but I shall always regard the lessons I had from you as, in some respects, the most valuable of them all. I wish your little book a continuance of its wonderful success. I have read scores of books on singing, but only three of them benefited me in the least, and yours was one of them."

How to acquire ease of voice" by Charles Tree (5s.).

(If difficult to obtain, write direct to author.)

Mr. Tree begs to state that his chief interest in singing tuition lies with the vocal trainers who come to him for personal instruction in the two or three most vital points of the art. The matter of vocal placement alone is of the utmost importance to enunciation, colour, and the long life of the voice: and this point is perhaps the simplest yet most difficult of them all.

Concerts, &c.: Address, 14, Courtfield Gardens, Kensington, S.W. 5.

NOW IS THE TIME
to become a Good Pianist.

Begin now to become a Good Pianist. All drudgery is abolished when my System is used, and progress becomes rapid and certain. Advanced players improve without touching a piano, "average" become advanced in a few months, and the beginner soon "plays at sight" with pleasure. Equal success with all grades, for whom there are distinct Courses.

The System is a complete one of Touch and Technique, not one of finger gymnastics only. Command is given over trills, repeated chords, skips, and every technical difficulty, also Sight reading. Harmony is not taught. Pupils constantly express delight at the perfect control of the keyboard they now possess.

Sir FREDERICK BRIDGE, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"
Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C. 1.

THE IDEAL METHOD
OF
MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,

SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

THE TECHNIQUER

For all Instrumentalists.

Invented and Patented by MR. R. J. PITCHER, Mus. Bac.

Copy of letter received from R. WALKER ROBSON, Esq., Mus.Doc., L.R.A.M., F.T.C.L., A.R.C.M.

Crouch Hill, N

"I have been using the 'Techniquer' for about three months, and I have found it a great time-saving device. To those who, like myself, have to give regular recitals and have little or no time for technical practice, it is indeed a boon."—R. WALKER ROBSON.

Send for full particulars and list of testimonials.

No earnest student should be without a Techniquer.

"Hand Development," post free, 7d. Set of 15 photos, 4s.

The Secretary, 33, Orchard Street, W. 1.

DR. NORMAN SPRANKLING

Mus. Doc. (Lond.); L.R.A.M.

CORRESPONDENCE COURSES:

(1) A.R.C.M. Paper Work
(2) L.R.A.M. Paper Work.
(3) A.R.C.O. and F.R.C.O. Paper Work.
(4) Mus. Bac. and Mus. Doc. Degrees.
(5) Musical Appreciation.

For terms, lists of successes, &c., address—

48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

MUS. BAC. DEGREE

COMPLETE POSTAL PREPARATION.

Latest Successes: 4 FIRST MUS. BAC
4 FINAL MUS. BAC.
2 FINAL MUS. DOC.

THESE STUDENTS PASSED AT FIRST ATTEMPT.

DR. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

MUSICAL APPRECIATION.

A CORRESPONDENCE COURSE FOR TEACHERS

SPECIALLY ARRANGED BY

DR. NORMAN SPRANKLING.

This Course is intended to serve as a guide to Teachers, either in their Class-Work, or in their private teaching.

48, Linden Road, Redland, Bristol.

A.R.C.M. AND L.R.A.M.

CORRESPONDENCE COURSES.

LATEST SUCCESSES:

A.R.C.M., APRIL, 1920.

Paper Work	SEVEN.
Practical	FOUR.

DR. NORMAN SPRANKLING, Mus. Doc. (Lond.); L.R.A.M.,
48, Linden Road, Redland, Bristol.

MODERN CORR. COLLEGE

Principal: MR. A. MCALISTER, B.A. (Cantab.)

SUCCESSES - - 48.

Mus. Bac.	GUARANTEE COURSE—ONE FEE. Matric. 1st M.B. Ex. Final.
A.R.C.O. F.R.C.O.	ONE FEE—BOTH DIPLOMAS. Special Papers on Modal Counterpoint.
L.R.A.M. A.R.C.M.	RUDIMENTS—HARMONY. ORNAMENTS. ART OF TEACHING.

201, ILKESTON ROAD, NOTTINGHAM.

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—*Musical Courier, N.Y.*

"Is a reliable expert in all branches."—*Gentlewoman.*

"A magnificent guide to both teachers and students."—*Eastern Morning News.*

"Do not hesitate to commend."—*Glasgow Herald.*

"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*

"Common-sense in all he utters."—*Leeds Mercury.*

"Is an acknowledged authority. . . ."—*Western Morning News.*

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

PROFESSIONAL NOTICES.

MOUNTFORD SCOTT (TENOR).
Assistant Vicar-Choral, St. Paul's Cathedral.
44, Cranbrook Park, Wood Green, N. 22.

OSWALD PEPPERCORN (VOICE SPECIALIST).
Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W.1.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

MISS LYDIA JOHN
A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. HARRY EDMONDS
TENOR.
Oratorios, Concerts, &c.
70, Brentham Way, Ealing. 'Phone: Ealing 103.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

JOSEPH McLEAN
BARITONE.
Queen's Hall (Royal Philharmonic Society); Crystal Palace; Alhambra; National Sunday League; and Principal Halls.
Oratorios, Concerts, Lessons.
22, Leathwaite Road, Clapham Common, S.W. 11.

WILLIAM BARRAND
BASS (ETON COLLEGE).
Now Booking for 1920-21 Season.
For Terms, &c., apply—
35, Ragstone Road, Slough;
or usual Agents.

WILLIAM COLEMAN
BASS (MANCHESTER).
Oratorio. Ballads. Lessons.
18, Plymouth Avenue, Manchester, S.E.

VOICE CULTURE.

MR. WILLIAM WOLLER'S
SYSTEM OF BREATH CONTROL AND FUNDAMENTAL TONE PRODUCTION
ensures fullest Vocal development. Complete readjustment of misused voices. Coaching in oratorio and opera.
Address, 75, Gunterstone Road, West Kensington, W. 14.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.
COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.
*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

MR. EDWARD OXENFORD
(Author, "I FEAR NO FOE," &c.)
Submits popular and attractive LYRICS.
Haddenham, Bucks.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five.* Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 39 " " "
MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M., c/o FORSYTH BROS., Deansgate, Manchester.

In response to many requests, MR. BIBBY begs to announce that he has prepared the following *additional* CORRESPONDENCE COURSES:
(1.) The "Mus. Bac." Degree.
(2.) A.R.C.O. and F.R.C.O. Paper Work
(3.) A.T.C.L. and L.T.C.L. Paper Work.
(4.) The Associated Board Examinations in Rudiments, Harmony, and Counterpoint.
(Address as above.)

DR. CROSSLEY.—Singing, Piano, Composition. Special Coach for Degrees, &c. Lessons by Corresp. And at FORSYTH BROS., Manchester. Terms, &c., Radcliffe, Manchester.

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 380 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.
DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

L.R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.
RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.
3 F.R.C.O., July, 1920.	6 A.R.C.O., July, 1920.

"Tralee," Warwick Road, Cliftonville, Margate.

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher), Correspondence Lessons, Theory, Harmony, Form, Art of Teaching. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler. Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

UNIVERSITY OF MELBOURNE (AUSTRALIA.)
CONSERVATORIUM OF MUSIC.

WANTED, a male TEACHER OF SINGING. Must be a good Concert performer, and also qualified to act as examiner.

For remuneration and conditions of appointment apply to the Agent-General for Victoria, Victoria House, Melbourne Place, Strand, London, W.C. 2.

Applications, including medical certificate and copies of testimonials, should be made to Mr. J. P. Bainbridge, Registrar, University of Melbourne, Victoria, Australia.

MEMORY.—MISS LILIAS MACKINNON, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row S.W.3.

DANCING.—GENTLEMAN, with highest qualifications and many years' successful teaching experience, in all branches, is now concluding arrangements for conducting, Day or Evening, LONDON and SUBURBAN CLASSES, commencing Autumn, and wishes to hear from Principals of MUSICAL COLLEGES, &c., including, or contemplating the inclusion of this subject in their Syllabuses. "Alpha," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

PIANIST, skilled Musician and Sight-reader, accompanies singers in practice. Hints on French, German, and Italian diction, and interpretation of modern songs. Terms, 7s. 6d. an hour. "X.," c/o Novello & Co., Ltd., 160, Wardour St., W.1.

YOUNG LADY PIANIST, late Student Royal Academy of Music, REQUIRES POSITION practising or concert accompanist to lady or gentleman singer. Write, Shirley Field, 49, Broomfield Avenue, Palmer's Green, N. 13.

LADY, Good Pianist, quick Sight-Reader, SEEKS POST. Music Stores, or Music Academy. A. Bastoul, 71, Barnwell Road, Brixton, S.W. 2.

EXPERIENCED TEACHER (Singing and Piano) seeks TEACHING CONNECTION in or near London or South Coast; or Partnership in School of Music. Good organizer, and able to introduce good pupils for concerts. Address, "Progress," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

MANCHESTER CATHEDRAL.

Vacant, through preferment, the office of Minor Canon. WANTED, Graduate preferably Oxford or Cambridge. Salary £335. Duties: besides intoning Services, certain Pastoral duties are expected. Apply immediately to The Dean through the Chapter Registrar.

BASSES and TENORS WANTED, St. Mary's Church, West Kensington. Apply, Choirmaster, Fridays, 8 p.m., at the Church.

ST. LUKE'S, Sydney Street, Chelsea. MALE VOICES REQUIRED for Choir. Alto, Tenor, Bass. Salaries, £16 to £20. Apply, Choirmaster, c/o Vestry Clerk.

WANTED, First and Second TENOR, and First BASS, for Quartet R.C. Church, West. One Mass, one practice. Apply, "F. R.," c/o Novello & Co., Limited, 160, Wardour Street, W. 1.

ORGANIST and CHOIRMASTER REQUIRED for Willesden Presbyterian Church, London, N.W. Apply, giving full particulars, to David Davidson, 62, Craven Park, Willesden, N.W.

ORGANIST WANTED soon, for Christ Church, Brussels. Offered 2,000 frs. yearly. Other work in bank or school available. Apply, "S.," 52, Warwick Park, Tunbridge Wells.

ORGANIST AND CHOIRMASTER WANTED, for Eastbourne Catholic Church. Salary £120. Apply, Rector, 2, Grange Road, Eastbourne.

ORGANIST AND CHOIRMASTER WANTED for Union Street United Free Church, Greenock. Salary £75. Binns Two-Manual Organ. Applications, with testimonials, to Andrew Rae, 40, Finnart Street, Greenock, Renfrewshire.

ORGANIST and CHOIRMASTER WANTED for Penninghame Parish Church, Newton Stewart. Salary, £50 per annum. Applications, with testimonials before September 15th, to Rev. James M Inglis, The Manse, Newton Stewart, Scotland, or Mr. R. Mirrey, Session Clerk.

ORGANIST and CHOIRMASTER WANTED, for St. James's Presbyterian Church, Wood Green, N. Two Sunday Services and weekly choir practice. Apply, giving particulars as to experience, with copies of testimonials, and also stating salary required, to Mr. George Lloyd, 48, Vallance Road, Alexandra Park, N.

FOR SALE.—PIPE ORGAN, by Bevington & Sons. 4½-octaves. Twelve Stops: Great, two 8-ft., one 4-ft.; Swell, three 8-ft., one 4-ft., one 2-ft. Pedals (2½-octaves), one 16-ft., three couplers. £200. Apply, "Shaw," 2, Buckland Crescent, London, N.W. 3.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

ORGAN WANTED.—Modern action. Good condition. French makes also considered. Price and particulars to "H. A.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

FOR SALE.—ORGAN PEDALS, Norman & Beard's. Piano attachment, platform, bench. £5. 168, South Road, Erdington, Birmingham.

TO AMATEURS AND COLLECTORS.

FOR SALE.—VIOLIN, by Gagliano, 1730. Very valuable instrument. Offers to M. Henri Wiltberger, Notaire, Lauterbourg, Alsace.

FOR SALE.—AMERICAN ORGAN, by Mason & Hamlin. Two Manuals and Pedals, 24 Stops, including 4 couplers. Swell pedal: blown by foot or hand. Handsome walnut case. Fine instrument in perfect order. £95 Suit small Church. Apply, "Shaw," 2, Buckland Crescent, London, N.W. 3.

PLEYEL DIGITORIUM: superbly made; solid mahogany; ivory and ebony keys. Additional finger exerciser, 2½-octaves, in well-made travelling case, lined baize. 10 guineas. 175, Clarence Gate Gardens, N.W. 1.

FOR SALE.—VIRGIL Practice CLAVIER, in excellent condition. Cost 16 guineas. £10, or near offer. Also Maelzel METRONOME. Apply, Miss Hutchinson, Tisbury Vicarage, Wilts.

VIRGIL practice CLAVIER for SALE. New condition. £10 10s. With two books of Foundation Exercises. "A. G.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

FOR SALE.—GRAND PIANO, by Broadwood. First supplied to Queen Victoria on her Marriage. Rosewood case, inlaid with 12 panels, painted by Italian artist. Write, Colonel Sir J. Gildea, 11, Hogarth Road, S.W. 5.

WANTED.—Good Boehm Concert PICCOLO, open G sharp key. Mr. Copley, Queen Street, Retford.

FOR SALE.—A Large Library of Male-Voice Music. For particulars apply, A. Thompson, 18, Eaton Rise, Ealing, W.5.

FOR SALE.—"The Art of Organ Building," by Audsley. Arthur Spencer, Chippenham.

HYMNS, Chants, and Anthems neatly and legibly Duplicated in black ink, from 4s. 6d. per 100, post paid. Samples 2d. stamp. W. H. Ridd, 211, Station Rd., King's Heath, Birmingham.

BASS and BARITONE VOCALISTS should buy Song, "THE SILENT LAND" (Oakley). Compass A to D. Price 2s. Weekes & Co., 14, Hanover Street, W. 1.

THE SINGER'S ART (just Published). By Agnes J. Larkcom. Price 1s.
London: Novello & Company, Limited.

YOUR MELODIES or LYRICS may be transformed into works of beauty by the addition of musicianly accompaniments or settings. Only really good music will do—not the cheap, flowery type, full of worn-out harmonic "tags."

Send short MS. to me, together with stamped addressed envelope, for FREE specimen accompaniment, arrangement, or setting.

HUGH P. LAMBERT, 77, Valley Drive, Harrogate.

MSS. Copied and Transposed. Compositions revised—Constructive criticism given.

Choral and Instrumental Arrangements. (Terms moderate.)

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.

DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.

ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: 17 guineas net cash, or monthly payments arranged.

Write for Lists, Prices, and Clients' Opinions, and References to

THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.

London Address: 11, Ashlake Road, Streatham, S.W. 16.

JUST PUBLISHED.

No. 91.—NOVELLO'S MUSIC PRIMERS.

SYSTEM

IN

MUSICAL NOTATION

BY

H. ELLIOT BUTTON

WITH PREFACE BY

SIR EDWARD ELGAR.

EXTRACT FROM INTRODUCTION.

As musical compositions get more complicated, elaborate, and difficult of execution, it is increasingly incumbent upon the composer to present his meaning in a manner that will help the performer to grasp that meaning with as little trouble as possible.

The object of this book is to point out to composers, arrangers, and editors, the difficulties they often unwittingly place in the path of executants, and to suggest various means of obviating those difficulties.

Price - - One Shilling and Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

A VALUABLE BOOK FOR TEACHERS AND STUDENTS.

TECHNIQUE

AND

EXPRESSION

IN

PIANOFORTE PLAYING

BY

FRANKLIN TAYLOR.

EXTRACT FROM PREFACE.

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety, and gradation of tone, the use of pedals, *et cætera*.

WITH NUMEROUS MUSICAL EXAMPLES FROM THE WORKS OF THE GREAT MASTERS.

PRICE, CLOTH, GILT, FIVE SHILLINGS NET.

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S ELEMENTARY MUSIC MANUALS

No. 1.—PART-WRITING FOR BEGINNERS, by J. W. IVIMEY The Rules tabulated are for the guidance of beginners in the Art of Part-writing. Many of them change from rules to recommendations, when the student becomes more advanced. Bound in linen covers. *Price 6d.*

No. 2.—LESSONS IN HARMONIZING MELODIES, by CUTHBERT HARRIS. Many elementary students of harmony can satisfactorily add parts to figured basses, but are unable to harmonize even simple melodies. This book gives minute instruction which any student can understand Part I. *Price 1s. 6d.*

No. 6.—LESSONS IN HARMONIZING MELODIES, by CUTHBERT HARRIS. Part II. *Price 1s. 6d.*

No. 7.—ADDITIONAL EXERCISES IN HARMONIZING MELODIES, by CUTHBERT HARRIS. *Price 6d.*

No. 3.—AN ELEMENTARY MIXED-VOICE SIGHT-SINGING COURSE (Staff Notation through Tonic Sol-fa), by GEORGE LANE. The Exercises are written in the Treble and Bass Clefs, in order that the Book may be used by Male and Female voices in one class. Suitable for Evening Continuation Schools. Part I. *Price 6d.*

No. 4.—AN ELEMENTARY MIXED-VOICE SIGHT-SINGING COURSE (Staff Notation through Tonic Sol-fa), by GEORGE LANE. Part II. *Price 6d.*

No. 5.—HINTS TO YOUNG VIOLINISTS by C. EGERTON LOWE *Price 1s.*

No. 8.—HINTS ON PIANOFORTE TEACHING (chiefly to Boys), by E. D. RENDALL. *Price 1s. 6d.*

No. 9.—SCHOOL CHOIR TRAINING, by MARGARET NICHOLLS. A Practical Course of Lessons on Voice Production for the Guidance of Teachers of Class Singing. *Price 2s.* (The Appendix, published separately: Hints on Part-Singing and Exercises, *2d.*; Sol-fa, *2d.*)

No. 10.—THE COMPOSITION OF SIMPLE MELODIES by ROBERT T. WHITE. *Price 1s. 6d.*

No. 11.—PHYSICAL EXERCISES IN THE INFANT SCHOOL. by MARGARET A. HUGHES. *Price 4s.*

London: NOVELLO AND COMPANY, Limited.

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

The following CANDIDATES were SUCCESSFUL at the HIGHER EXAMINATIONS held at the College in July last:

LICENTIATES (L. Mus. T.C.L.).

THEORY and PRACTICE of COMPOSITION.—Randolph G. Ball, F.R.C.O., William J. Hill, Ernest J. Stone, Wilkinson Townsend.

LICENTIATES (L.T.C.L.).

PIANOFORTE.—Doris L. Abrahams, Ethel Barnett, Phyllis Birchall, Lucy T. Bussey, Laura I. Davies, Ella Fairall, Jessie J. Fiedler, Winifred Fitchett, Winifred M. Gardner, Jack Green, Violet E. Hosking, Bathin Howard, Ethel F. Hunt, Madeline E. Lack, Nora Langham, Barbara F. M. McMillan, Laurie W. Mitchell, Hilda G. Payne, Ethel M. Pearce, Alan M. Rhodes, Doris M. Riminton, Lilian V. Rogers, Martha Thornton, Clifford H. Trotman, Primrose Wood.

SINGING.—Elsa F. Gow.

ELOCUTION.—Emma Cleator.

ASSOCIATES (A. Mus. T.C.L.).

THEORY and PRACTICE of COMPOSITION.—Elsie Farnworth, William S. A. Johnson, William L. Smoldon, Ethel M Winfield.

ASSOCIATES (A.T.C.L.).

PIANOFORTE.—Nellie Allen, Margaret E. Bagguley, Amy E. Bowen, Gertrude S P. Burrows, Pollie Cooke, Beatrice M. Eve, Mary Easter, Alice Eddison, Gladys D. Everitt, Irene P. Godbert, Rebecca Gouldman, Douglas C. Hart, Eva D. Hoare, Marjorie J. Hopkins, Elizabeth C. Hughes, George A. James, Constance J. Jarrold, Dorothy C. Kenyon, Samuel Kerry, Hilda E. Kine, Harry Kram, Harold P. Lewis, Mabel Mellor, Emilie Menut, Hilda M. Parker, Kathleen V. B. Pratt, Olive Procter, Elsie L. Ridgwell, Eva Robinson, Lilian V. D. Salmon, Doris M. Silvester, Winifred R. E. Sitton, William H. Slater, Jessie M. Smith, John M. Smith, Muriel W. Stopes, Harvey A. W. Strange, Ivy M. Stribling, Linda M. Tyrrell, Winifred H. White, Muriel G. Wileman, Ethel G. Worrall.

SINGING.—Percival G. Adams, Irene G. Mills, Wilkinson Townsend.

ORGAN.—William R. Davey, Cyril A. Marks.

CERTIFICATES.

PIANOFORTE.—Mrs. E. Booth, Gladys A. Brown, Violet R. Cleverley (Honours), Dorothy Hill (Honours), Ida Johnson, Mildred A. Jones, Emily F. E. H. Lewis, Nellie Portas.

ORGAN.—Reginald B. Bright.

EXAMINERS.—Sir Frederick Bridge, C.V.O., Dr. J C. Bridge, M A., F.S.A., Dr. Percy C. Buck, M.A., Sir Frederic Cowen, Mus. D., E. d'Evry, F.R.C.O., Dawson Freer, Fred Gostelow, Morden Grey, Dr. H. A. Harding Charlton Keith, L. Lebell, S. Myerscough, Mus.B., Dr. C. W. Pearce, L. Pecskai, E. Stanley Roper, B.A., Mus.B., Alec Rowley, F.R.C.O., Mrs. Helen Trust, Dr. C. Vincent, and Dr. J. Warriner.

The next Diploma Examinations will take place in January, 1921, at the College in London, and at certain Local Centres. Last day of entry, December 6.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

FOLK-SONGS

OF

ENGLISH ORIGIN

COLLECTED IN

THE APPALACHIAN MOUNTAINS

BY

CECIL J. SHARP

WITH PIANOFORTE ACCOMPANIMENT.

FIRST SERIES.

Price Three Shillings and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

BROADWOOD PIANOS

BOSWORTH & Co., LIMITED.

ALBERT KÜSSNER

AMERICAN TONE-POET

Messrs. BOSWORTH & Co., Ltd., London, have acquired the publishing rights of the music of Albert Küssner, and the following works for pianoforte solo by this delightful composer, have been sent out by them: "Moon Moths," 3*s.*; "In Forest Nook," 2*s.*; "In the Arbor" (Romance), 2*s.*; "Woodland Flowers," 1*s.* 6*d.*; "By Candle-Light" (a melody for little fingers), 1*s.* 3*d.*; "Dawn," 2*s.*; "The Evening Hour" (Revery), 2*s.*; "Memories" (also a Revery), 2*s.*; "At Parting," 2*s.*; and "Autumn Revery," 2*s.* Mr. Küssner is a composer of the Romantic School, as may have been surmised by his titles, and he possesses a rare gift of melody. But the works are essentially, and above all atmospheric, and while they are only moderately difficult, when estimated from the technical point of view, they nevertheless demand the exercise of sound musicianly qualities on the part of their interpreter. As teaching studies, and factors in the imparting of genuine culture, they have probably never been excelled.—From *The Scottish Musical Magazine.*

BOSWORTH & Co., LTD.,

8, HEDDON STREET, REGENT STREET, LONDON, W. 1.

Publishers of the Five Great Piano Methods: 'BERINGER'S TUTOR,' 'WARD'S PROGRESSIVE TUTOR,' 'HEMY'S TUTOR,' 'WICKINS' RAPID TUTOR,' 'GRAHAM P. MOORE'S FIRST PRINCIPLES.'

Publishers of 'SEVCIK'S VIOLIN METHOD,' 'BERINGER'S DAILY TECHNICAL STUDIES,' 'MACFARREN'S THE CHILD'S FIRST MUSIC LESSONS,' 'SEPPING'S TINY TUNES METHOD,' ETC.

This adaptation has been made by Sir Edward Elgar, O.M., at the request of the LEAGUE OF ARTS, to whom it is dedicated. It is specially intended for the performance at the Dedication of the Cenotaph and similar ceremonies throughout the country.

WITH PROUD THANKSGIVING

CHORUS

BY

LAURENCE BINYON

AND

EDWARD ELGAR

Arranged from "For the Fallen" for S.A.T.B., with accompanimen for Military or Brass Band, or Organ or Pianoforte.

PRICE SIXPENCE.

Tonic Sol-fa, 4*d.*

London: NOVELLO AND COMPANY, LIMITED.

The Musical Times

AND SINGING-CLASS CIRCULAR

SEPTEMBER 1 1920

PRIZE COMPETITIONS

The Proprietors of THE MUSICAL TIMES and THE SCHOOL MUSIC REVIEW offer Two Prizes, of the value of Twelve Guineas each, for:

(1.) The best Unison School Song, with pianoforte accompaniment;

(2.) The best Two-Part School Song, with pianoforte accompaniment.

The words chosen for setting must either be non-copyright, or the option of using them must have been secured by the composer.

The copyright of the prize compositions will become the property of the prize-givers. The right to withhold the prizes is reserved if none of the compositions submitted attains a good standard. The proprietors may negotiate for the purchase of the copyright of any unsuccessful work.

The authorship of each composition must be indicated only by a motto or *nom-de-plume* written at the top of the manuscript; such motto or *nom-de-plume* must also be written outside a sealed envelope accompanying the composition and containing the name and address of the composer.

The awards will be made known in the January issues of both journals.

Compositions, which must be received not later than December 1, should be addressed to:

THE EDITOR OF THE SCHOOL MUSIC REVIEW,
160, Wardour Street, Soho,
London, W.1,

and endorsed 'S.M.R. COMPETITION.'

WILLIAM EDMONDSTOUNE DUNCAN

BY SAMUEL LANGFORD

William Edmondstoune Duncan died at his native home and almost life-long residence at Sale, Cheshire, an outlying suburb of Manchester, on June 28, aged fifty-four years. Fame had seemed to smile on his early career as a composer. Yet though he had not only genius, a great love of poetry, and in a rare degree the rectitude of the musical art itself, which is so often wanting in our English musicians, he failed (perhaps for personal reasons, and perhaps more truly from the chaotic conditions of our English musical life) to 'make good' in his prime all the bright promise of his earlier life. In his later years not only had the world begun more or less to neglect him, but also he had in a measure turned his face from it, and in this aloofness he achieved the work which it is the object of the present article to bring more fully to the consideration of its readers. It is thought proper nowadays to congratulate our English public on the possession of many fine song-writers, though the grounds are slight enough, and the debasement of English song, both by our composers and our singers, is still one of the crying evils of our musical life. If we are to take the patronage of our singers in their public work as any criterion of judgment, then William Edmondstoune Duncan is almost wholly negligible as a composer of songs. Few, certainly, would regard the neglect of singers as any testimony of demerit in an English song-writer. Criticism also has shown itself negligent, rather than appreciative, of Duncan's recent rather ambitious and extensive efforts in song. I am not prepared to say that these efforts merit an unmixed adulation, for they contain too many signs of a mind no longer very careful even of its own approval, and disposed almost to thwart the close communion of others. But I hold they are in the mass an achievement for which it is hard to find a comparison in English song, except it be that of Parry, since the days of Purcell, and that whatever their defects there is in them something of permanent value, which to the matured rather than to the youthful experience will bring the true solace of art.

The songs I propose to consider are the six volumes last published, beginning with that issued by the firm of Thomas J. Doulan, of Boston, in 1910, followed by the 'Six Declamatory Songs' (The Walter Scott Publishing Company), and ending with the four volumes published by Aird & Coghill, of Glasgow, and completed shortly before his death. Let us admit, first of all, the grave general fault that the songs appear far too much in the loose state of quasi-improvisation, and, with all their merits, are far too much alike in their general temper to represent adequately the variety of poetry to which they are set. That they are born of a sincere love for the poets they illustrate is nevertheless apparent everywhere. And what other composer comes before us with such a garland of poets in his hair? True, many will think the composer has tried not only his own powers, but the powers of music too far, in essaying on the one hand such a dramatic monody as 'To be or not to be,' or 'Angels and ministers of grace,' and, on the other, to enliven by music the prosaic artlessness of a fable by Bewick in the manner of Æsop, or the political rhetoric of President Wilson's speech on the entry of America into the war. But I think a close examination of these opposite experiments will reveal the fact that they one and all represent a triumph which, if not complete, has many points of admirable fidelity and truth which must win our esteem for the composer. But if such things are undertaken to flout ordinary notions, or for the composer's delight in his own dexterity, they do not represent the whole of his art—or exhaust it. The book of songs published in America are pure lyricism. The keen yearning, without which songs cannot reach a very high standard, is by no means absent here. Duncan was not a modern harmonist in the sense that his music contains any questionable element of dissonance. He was a modern only in his harmonic progressions, which have a boldness and resource that strengthen both

his argumentative and emotional expression. The lyrical and reasoning qualities are most happily blended in Sir Philip Sidney's song, 'My true love hath my heart,' where the music not only matches the ingenuity of the poem, but breathes a soul and fulness into its passion without injury to its artifice. 'I arise from dreams of thee' is neither so sentimental as the music of Salomon nor so violent as the fine setting by Delius; but it has a warmth and closeness, a more personal feeling than either—beautiful, though not to our conviction strictly derivable from the poem. 'My silks and fine array,' by Blake, is set with a more true poise, and here the distraught manner of the composer suits well a song which is probably intended to recall the madness of Ophelia, and to gain part of its force from this Shakespearian allusion. A second ingeniously passionate poet is called into service in Campion's 'Give beauty all her right,' but here I think the composer's habit of restricting his songs to the medium voice tells against him, and the setting is too low for complete emphasis. We feel less in this book than in the later songs the limitation that the composer identifies every song with himself—his own personal manner, which is a sign perhaps that the songs are, after all, not very obviously meant for the public, but are more in the nature of a personal indulgence. This limitation detracts greatly from the range of the 'Six Declamatory Songs,' and not only gives a commonalty of mood to such diverse things as Browning's 'Prospice,' Shakespeare's 'To be or not to be,' and Byron's 'Maid of Athens,' but makes the composer lose all sense of the worlds which divide these dark musings from the brightness of 'Hark, hark! the lark.' Surely it is a fatal error to put the last in a book of declamatory songs, and the error is unfortunately confirmed by the nature of the music. The marybuds wink in deadly earnest here, and the poor syllables are stretched cruelly to make them do it. It is not credible that such a lapse is made purely from a lack of critical power. Now that 'the strong man' that Duncan looked has gone from us, the choice of Browning's 'Prospice' and the dramatic excerpts seems so thoroughly in the character of the composer as to be almost a dramatic act. We can no longer smile at this music, so forcible and in many of its details so true, and failing only as we believe every composer would fail who set music so flatly against the animation and sustained power of speech. Let the best who would scorn this music try to surpass it, and his scorn will cease. Having ventured on the impossible, Duncan, in his last books of songs, knows no let or hindrance to his attempts. He felt the war savagely, and his choice of Rupert Brooke's sonnet 'If I should die' and of President Wilson's speech should surprise no one at all acquainted with his attitude towards it. The first hardly rises above a fine, march dignity, but time will do much to remove what may now seem presumptuous or banal in the last, which has an admirable prosaic nobility. The doubt that Duncan cannot by any means free his fancy from heaviness is shown to be mistaken, by the two charming songs from Swinburne's 'Golden Bells' and 'Fly, white butterflies.' These are trifles in which the greatness of the poet is as surely preserved as in the words themselves, and for once the music walks on air. A touch as light, and a breath as soft, are felt in Byron's song 'So we'll go no more a-roving'; and who would not be moved by the reconciled sense of regret that breathes through this lovely music? This short song illustrates perhaps better than any other the ripened sense of humanity that we find in all Duncan's music. The poetry of middle age is a less tangible thing than the poetry of youth, or at the other extreme, of death. It has to be earned by years of constant reflection, and whatever Duncan lacked, he had, in a rich measure, this habit of humane reflection. He was the familiar of none, yet none could doubt his complete urbanity and sympathy. In curious ways his music kept the pleasantness and grace of the 18th century manner. His predilection for the pleasaunces rather than the enigmas of poetry may be seen in his choice of songs from Blake—'When early morn walks forth,' 'Memory, hither come,' where matter and manner are as happily suited as could well be by a composer of our day. These songs are no artificial effort at an historical aptitude of style, but the natural expression of a man who has the 18th century suavity in his blood. We find the style as aptly used, and with more lightness, in the songs from Herrick, 'I dare not ask a kiss' and 'Charm me asleep.' The composer's fondness for this vein goes so far even as to make him redeem Goldsmith's song, 'Child of summer, lovely rose,' from the urn into which it had fallen. When Duncan sets the verse of Byron, or even Tennyson, we find he convicts them of a like partiality. The 'Jacqueline' of Rogers, bound up with 'Lara,' is not more damning evidence of Byron's connection with the past than is Duncan's music to 'She walks in beauty'; nor is the music to 'Come into the garden, Maud' and 'The splendour falls on castle walls' any less effective in bringing down the poet's fine sentiments to recognisable levels. That Duncan's music is a solvent in which we may recognise such distant relations and derivations of literature is not merely due to the persistence of his personal manner, but as much to his ripened knowledge and love of literature. He is as far as can be from the eclectic composer who can imitate the style of any period. But he has made every period of our literature his own, and a song of Dekker or Campion strikes as sure a response in him as the poetry of Rupert Brooke or the prose of Wilson.

If only for this cultured fidelity of his art to literature in its broadest sense, his example is worthy to be remembered and even revered by our younger writers. The earlier exploits of Duncan are told with sufficient detail to convince musicians of his musical merits and scholarship

in Grove's 'Dictionary of Music.' That the opus numbers of his works run up to well over a hundred will show that he was as industrious a composer as England in our times can supply. Throughout his life, too, he was also an assiduous compiler of popular and traditional music, and his two volumes of English songs compiled and arranged for Messrs. Augener are likely to remain now for some time the most generally useful and comprehensive of English collections. Also he had been continually engaged as a writer on music and musical subjects, and as became one who was himself a composer, was always a most generous and appreciative musical critic. As is told in Grove, he was one of the earliest to gain a scholarship at the Royal College of Music, on its foundation, and studied there under both Parry and Stanford. He was also greatly attached to the late Marshall Hall, and constructed his manuscript opera 'Perseus' upon a libretto by that writer.

SHALL WE RETAIN THE BAR?

By Arthur L. Salmon

As in the writing of verse there has been a tendency to discard metre and formal rhythm—a tendency that has been carried into actual application by the abandonment even of *vers libre* for that which is not verse at all—so we are meeting a tendency in music to discard the bar. The definite abandonment has not yet been fully brought into practice, yet the bar as a controller of measure is being more and more slighted. The old accentual teaching is largely discounted—that teaching which impressed on a beginner the necessity for emphasising every first and third beat in common time, for instance. We fully realise to-day that the bar must not be allowed to tyrannise over us, and that it has no uniform right to control the accent; all music must not be a marching-tune, an occasion for beating time or walking in step. There is much that is clear gain in this development; a greater gain still might be achieved if it was recognised that every piece of music should be performed *ad libitum*—that is to say, entirely under the control of its own emotion and that of its performer. But this in itself does not justify the abandonment of the bar as a structural measure-mark, and such abandonment can only lead to a formlessness which must ultimately mean disaster.

Yet frankly we must recognise that the bar is only there for our weakness. It is there because music is partly rhythm. But rhythm is not the whole of music, nor should it ever, unless in the actual march, be permitted to assume a mechanical despotism. Accent or stress is a different matter, and can never adequately be indicated by the bar-measure; it obeys the necessities of emotion, the rightful and varying claims of emphasis. Poets have repudiated the rigid sing-song of unchanging longs and shorts, incessantly regular strongs and weaks. Our present Laureate has said much to justify and done much to illustrate this rebellion; and we all realise how completely the rhythm of verse is moulded and influenced by its burden, the thought or emotion that it articulates. In music the burden is inarticulate, but the shaping and controlling feeling should be there just the same, and monotony of utterance must mean a dead emotion. Our feelings are not to be ruled by the metronome; even the conductor's baton is a danger unless wisely wielded. We can imagine a performer so filled with the genius of interpretation, so swayed and impelled by the emotion with which, in a sense, he composes anew that which he is interpreting, that the bar becomes meaningless, or at least entirely unnecessary to him; he discards it as a man discards his crutches when he can walk without them, or casts away the supporting bladders when he can swim. That this is possible to some does not mean that it is possible to all, nor can we expect a time when it will ever become general. Besides which, music, though it be the most formless of the arts, has still to retain some form for its perfection, some structural basis. Irregular rhapsodies, the so-called fantasias of a past fashion, do not permanently satisfy us. As in the greater complexities of construction, so in this simple feature of the bar-measure, some adherence to form is a necessity. The bar must be retained as an indication, not a command.

The desire to discard the bar does not come from the greater men. There are natures of loose artistic impulse who desire to follow that impulse wherever it may lead them, and who would make all art an improvisation. They reject all supports, all limitations. We will go with them so far as to admit that the bar is a convenience only, and that a piece of finely written music would lose nothing of its true significance if every bar-indication was removed. In itself the piece would remain the same, all its possibilities undiminished; the right performer would render it as before. But the right performer in such an instance would be rare; the average interpreter would stumble and blunder hopelessly. Not every eye would detect the invisible measure-rulings, the rhythmical complexities or simplicities which the bar can unobtrusively indicate. If a lyric of Shelley were printed as prose, could the average ear be trusted to detect its melody? It may be urged that in music the actual note-values give all necessary guidance, and that accent may rightly be left to the control of the feeling; but note-values in themselves are not enough to convey the perfections of rhythm, nor is every performer's feeling sufficiently constant, sufficiently correct, to determine the desirable stress. If we left everybody to spell the words they use according to the sound those words convey to their own ears, an extraordinary jumble would result, an absolute chaos of orthography. Neither can we be trusted to spell out our music without the use of the visible barring. The bar must remain—as our servant, not our master. Formlessness has gone far enough; carried further it would mean disintegration.

THREE UNPUBLISHED PORTRAITS OF HENRY PURCELL

By WILLIAM A. SHAW, D. Litt.

The portraits here reproduced are as follows:

(1.) *Anno* 1685, aged twenty-six; size, 29-in. by 23-in., on canvas. Inscription 'Henry Purcell, 1685.'

(2.) *Anno* 1689, aged thirty-one; size, 9-in. by 6-in., on panel. Inscription 'Henry Purcell, ætat 31, *An.* 1689.'

(3.) *Anno* 1695, aged thirty-seven; size, 12-in. by 10-in., on panel.

Nos. 1 and 2 are of native English workmanship, but being unsigned, as such native work invariably was, the question of attribution is insoluble. No. 3 is the original of the well-known Closterman portrait.

No. 1

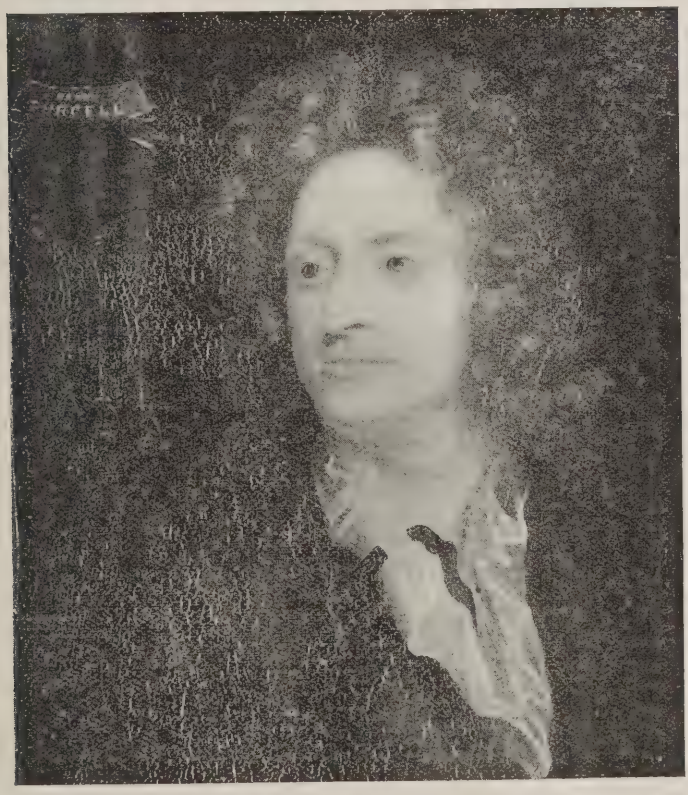
These three pictures are remarkably congruous and consistent with each other. The physical development between No. 2 and No. 3—that is between Purcell's thirty-first and thirty-seventh year—is doubtless accentuated by the fact that No. 2 shows him in his own hair, whilst No. 3 shows him wearing a wig. Apart, however, from this single item of the wig the development of feature as between No. 2 and No. 3 is demonstrably harmonious. Indeed No. 2 serves admirably to authenticate No. 3, and without such authentication No. 3 has hitherto been a puzzle to Purcell lovers. The National Portrait Gallery Closterman copy has always seemed hopelessly impossible as the portrait of a man of thirty-seven years. But comparing it with the original as here shown, it is instantly apparent how far the Gallery copy has falsified the age. And not only are the three portraits as here reproduced congruous with each other; they are equally consistent with all that can be reliably known as to those of the engraved portraits which have a claim to authenticity.

During Purcell's lifetime only one engraved portrait of him was published, viz., that prefixed to the first part of the 'Sonnatas of iii Parts, 2 viollins and basse.' 1683, folio. The engraving is lettered '*vera effigies Henrici Purcell aetat suae* 24.' From the fact that the music plates of the work were engraved by Thomas Cross, jun., the engraved portrait has been ascribed to his father, Thomas Cross. The name of the painter of the original picture from which it has been engraved is not stated, nor is any painting corresponding thereto

now known. The subject has manifestly suffered at the hands of the engraver, for the face looks like that of a man of fifty-four, not of a boy of twenty-four. The original portrait is certainly not one of the three here reproduced; but allowing for the engraver's ill-treatment it is easily reconcilable with them.

Within three years of Purcell's death the engraved Closterman portrait was prefixed to the first volume of the first edition of 'Orpheus Britannicus' (1698). This was engraved by R. White, and is inscribed *aetat suae* 37/95. The painting was doubtless done not long before Purcell's death. The engraving is done direct, so that the print shows in the reverse, facing dexter instead of sinister as does the original. The engraver has omitted the scroll and the group of organ-pipes which in the original as here shown break the rich dark background. These features are also omitted in the copy in the National Portrait Gallery. But on the other hand the Gallery copy correctly faces sinister, so that it cannot have been painted from the print. But in one respect, as already stated, the Gallery copy exactly reproduces the main defect of the print. They both make the subject too old. The original is credibly the portrait of a man of thirty-seven years, but the print and the Gallery copy both make him considerably older.

No. 2



No. 3

If the original painting is an average specimen of the art of Closterman, then he is to be ranked immeasurably above Kneller both for technique and for the art of portrayal.

The only other authentic type of Purcell portraiture is that furnished by the engraving by W. A. Gardiner in 1794 after a drawing by S. Harding, taken from the original, then at Dulwich. The type of this version is completely reconcilable with the types Nos. 1 and 2 reproduced above. Indeed one can hardly resist the conviction that the face in both the drawing and the engraving is derived direct from that in No. 1.

Turning from the question of portraiture to that of technique, there is no possibility of doubt as to the native origin of pictures Nos. 1 and 2 here shown. They have all the characteristics of the native English manner as described in an article on that school which appeared in the October, 1911, number of the *Connoisseur*. The stiff formality of the composition and of the arrangement of the subject is entirely after the manner of the 16th century English

school. The pigments are distinctively English, and the colouring is extraordinarily bright and natural; in particular the smaller one not only employs a gesso ground, but even contains gold-work in the scroll.

Another interesting feature about these portraits is that they are virtually whole-lengths, and so afford valuable details as to the full-dress of the King's musicians in 1685 and 1689.

It was not until August 31, 1685, that Purcell was admitted to the King's Private Music, so that the dress in No. 1 probably represents him in his costume as one of the King's musicians and composer-in-ordinary to the King; whereas that in No. 2 represents him in the costume of a member of the King's Private Music. In No. 1 he wears a satin doublet of English pink (a colour peculiarly English); a plain band; a coat of green velvet, lined white, embroidered cuffs; puffed wristbands; and knee breeches of English pink. In No. 2 he wears a satin doublet of golden yellow; a lace band; green velvet coat, lined yellow; embroidered cuffs; puffed wristbands, and golden yellow knee breeches.

THE ORGAN WORKS OF BACH

(Continued from August number, page 518)

By Harvey Grace

II.—The Weimar Period (*continued*)

Consideration of fugues apart from their preludes is likely to lead to confusion. It will therefore be advisable to put aside the fugues in C minor and F major until we come to the prelude and toccata which Bach wrote for them in after years. This leaves us with three important Weimar works—the Passacaglia and Fugue, the Dorian Toccata and Fugue, and the Prelude and Fugue in A major.

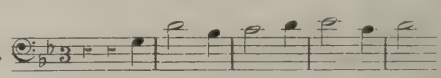
Like the Trio-sonatas, the Passacaglia (x. 214) was written for a two-manual clavicembalo with pedals. We may easily imagine the sonatas to have been composed with such a slender medium in view, but the Passacaglia is so magnificent as organ music that it requires an effort to think of it as anything else.

The work is supposed to owe something to Buxtehude. Certainly a few passages recall Buxtehude's Chaconne in C minor, but in the size of his scheme and in variety and power of treatment Bach leaves the older composer so far behind as to be out of the reckoning. It is rather too readily assumed that Bach borrowed the idea of a passacaglia and fugue from Buxtehude, modifying it by placing the fugue at the end instead of at the beginning. But when Buxtehude combines the two forms the passacaglia is merely one of the brief sections of a fugue, and is quite an insignificant affair. For example, his C major Prelude and Fugue consists of four loosely defined sections, the fourth being a ground bass of twenty-eight bars, on a theme derived from the fugue subject. In the G minor Prelude and Fugue we have a string of five short movements of which the last is an *ostinato* of thirty-one bars, having no apparent connection with the rest of the work. There is the minimum of relationship between these sketchy attempts and the lengthy and highly organized work of Bach.

We have seen Bach experimenting with forms, and it is easy to imagine him trying his hand at a big two-movement work based on a single theme. Instinctively he must have felt that the order of the movements settled itself. The fugue, as the freer of the two, should obviously come to provide relief after the passacaglia's insistence on one theme and one key. Perhaps, however, the fugue was an after-thought. The passacaglia ended, Bach may have said, 'Still the possibilities are not exhausted. But instead of adding more variations, why not approach the subject from a fresh angle? The problem is, how to manage this infusion of new life without destroying the consistency of the work as a whole.' He found the solution in a double fugue, one of the subjects being the first half of the passacaglia theme, the other something quite new—a thrice-repeated little phrase so characteristic and persistent that it pushes its companion into the background, and so prevents the already well-worked motive from becoming monotonous.

The work thus owes nothing to anybody on the formal side. The first half of the theme, however, was borrowed from a 'Trio en Passacaille' by Andre Raison, a French composer, *c.* 1650-1720. Here is the acorn from which grew so mighty an oak:

Ex. 1.

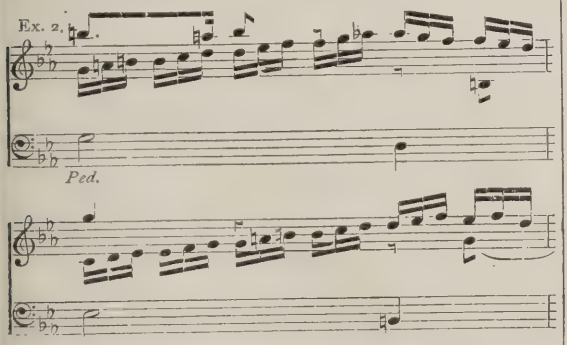


As Bach sometimes places the subject at the top, his work is a combination of the passacaglia and chaconne. He is stricter than Buxtehude, in that he sticks to one key throughout, whereas Buxtehude freely uses attendant keys. Nor, though he presents the subject disguised by figuration, does Bach become diffuse as does the older writer. Curiously, although he is so much less strict and consistent, Buxtehude's Passacaglia and two Chaconnes are distinctly monotonous, whereas the interest is maintained throughout the Bach work. Buxtehude begins splendidly in each case—the first page of his E minor Chaconne is one of the most expressive things in old music—but he is too ready to fall back on the complacent type of figuration that spoils so much of his work.

Bach's Passacaglia presents so many difficulties in the matter of registration that most organists succumb, and neglect the work. If we are blessed with an organ of ample resource (not only in stops, but in pistons) we may subscribe to the general principle that each variation calls for some change of colour, but if our organ is small or clumsy, we should remind ourselves that the work

was written for an intrument of very limited possibilities both in power and variety. The only contrast possible on the clavicembalo was that presented by two manuals, one loud and one soft. Moreover, we find the music full of interest even when played on our own pedal-pianoforte. This being so, it is clear that its success depends a good deal less on the organ-builder than is generally supposed. One point is indisputable: there must be no break in the flow of the piece. If we cannot change the registration without a halt—even the slightest—we must let the registration go. Fortunately a good deal can be done by taking the variations in blocks, so to speak. Thus 1-3, *p* or *pp*; 4-7, *mf* or *mp*; 8-9, *f* or *mf*; 10, R.H. Choir *p*, L.H. Swell, *p*; 11, both hands, Choir: 12, Great and Swell diapasons (easily prepared during 11); 13, full Swell; 14, both hands on Choir, or R.H. Choir, L.H. Swell; 15, both hands Choir or Swell; 16-20, *ff* or *f*, increasing to full organ for 20. Some such plan as this avoids monotony on the one hand and restlessness on the other, and presents little difficulty on an average organ. The chief trouble will be the avoidance of change or increase of tone on the last note of the theme in the pedals. Clearly the change should be on the first note. It may be necessary to shorten the last note occasionally before it can be affected by manual changes through the manual to pedal couplers. On an organ with a large pedal department of course this difficulty scarcely exists, as we are able to avoid the couplers for all save the loudest variations. Variation No. 17 is sometimes played as a delicate two-manual affair. But if Nos. 14 and 15 are light and soft, a very quiet treatment of No. 17 makes No. 16 stand out too aggressively. Moreover, it is difficult to get two quiet, well-contrasted manuals ready, and to drop on to them quickly, at the same time reducing the pedal. There is a good deal to be said for making No. 17 loud and brilliant. The laying out shows that Bach played it on the two manuals of his cembalo. If we adopt the one-manual idea, it is worth while pencilling-in this arrangement of bars 5 and 6, as printed in the Widor-Schweitzer and Peters editions:

Ex. 2.



The least satisfactory variations are Nos. 14 and 15. They so clearly belong to the cembalo that they seem mere fidgety trifling on the organ, besides which they interrupt the building-up which began at No. 12 and which should be more or less continuous to the end. They may be left out, and the join easily made, with decided improvement on the score of continuity.

I have dwelt at some length on this matter of registration because, as was said above, there is a tendency to regard the difficulties as all but insuperable on small or ill-equipped organs, with the result that this splendid work is less played than it should be. There are a hundred workable methods, and my suggestions will do most good if, instead of adopting them, players will spend a quiet half-hour at their consoles improving on them. In the long run I fancy a good many will incline to a simple scheme—perhaps an even simpler one than that given above. For the sake of completeness I add Schweitzer's* views:

> There is no organ work that makes such demands as this in the matter of registration. Each of the twenty sections constructed on the repeated bass must have its characteristic tone-colour, and yet, if disconnectedness is to be avoided, no colour must be too sharply differentiated from its predecessor or successor.

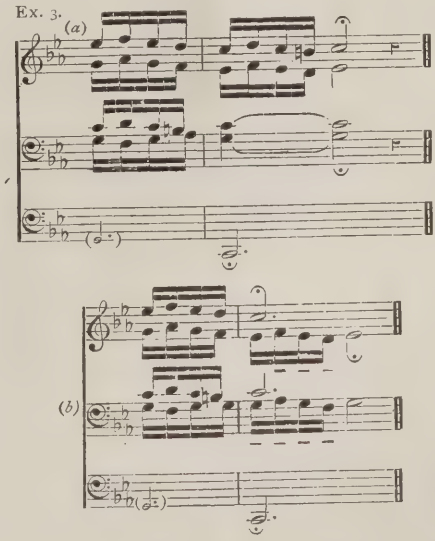
Unfortunately these slight changes of tone-colour are usually the very ones that call for a spare hand or an assistant.

The preface to the Widor-Schweitzer edition of the organ works gives a very elaborate scheme, but the editors hint that the registration may well take second place:

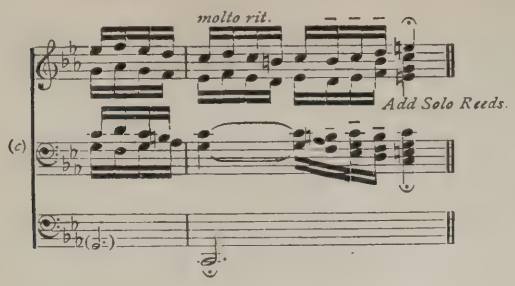
> The player may adopt either of two methods. He may either strive—without wasting much thought on the broader possibilities of grouping—after interesting tonal combinations for effectively setting off the several variations; or he may endeavour, even in these latter, to obtain his effects by means of lines rather than colours, and to present distinctly the construction of the whole composition. This way is probably the better of the two.

The Passacaglia and Fugue are such a lengthy affair that we may wish to play them separately. In this case, how are we to end the former? The effect of the final chord, with the minor third at the top, is inconclusive. Here are three ways:

Ex. 3.



* Schweitzer's 'J. S. Bach' (I. 280). (The references to this work apply to the English translation by Ernest Newman.)

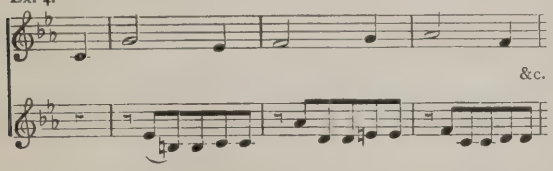


The third is not so vandalistic as it appears to be at first sight. It merely gives us a *tierce de picardie*—which was always more or less at the discretion of the player.

Coming to the Fugue, if we play it as written the first note of the subject is bound to be lost. There is something striking in this emergence of the subject, but we may safely surmise that had Bach written the work for the organ he would have announced the theme a bar later, preceding it with two crotchet rests. The player who adopts this plan does a commonsense thing at which only the straitest of purists will be pained.

The fugue is an excellent specimen of a double type in which both subjects are given out together:

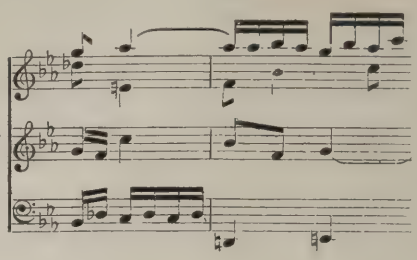
Ex. 4.



Much of its success is due to the strongly-marked character of the new theme. Had Bach written a semiquaver counter-theme to the passacaglia subject the result would almost certainly have been less happy, because the latter would have been the predominant partner, and we should at times have had the effect of further variations. But the rests in the new theme help it to prominence, and so the centre of interest is shifted sufficiently to establish the fugue as a new movement.

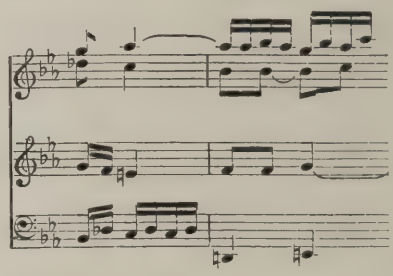
A good deal may be done in the way of soloing, but the gain is small, and there may even be some loss. A vigorous straightforward treatment seems to be called for. Despite a few weak passages, this is a far finer work than is generally realised. When played after the Passacaglia it must suffer from some lack of freshness in the hearer, and perhaps in the player as well. That is why we should study it and play it as a separate work. Structurally it is so clear that little need be said, but a few points call for mention. Thus the double shake at bars 101 and 102 was necessary on the cembalo. It is not so on the organ, and sluggish speech on the part of one or two stops will make it into a hideous noise. In this case we should omit it. Even under the most favourable conditions we shall perhaps do well to shake the upper part only. In bars 92 and 93 we shall save ourselves trouble if we re-write the inner parts for a couple of beats. Of course we ought not to be bothered by this sort of thing:

Ex 5.



but we usually are, so we may help ourselves thus:

Ex. 6.



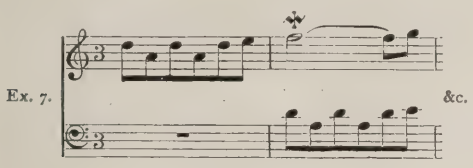
Consecutive octaves between treble and bass? Yes, but they are very little ones, and only to the eye.

The Neapolitan sixth at bar 117 looks very thin, but we shall resist the temptation to fatten it if we remember that the startling effect is made by the chord itself, and is independent of the number of notes employed. It needs no underlining.

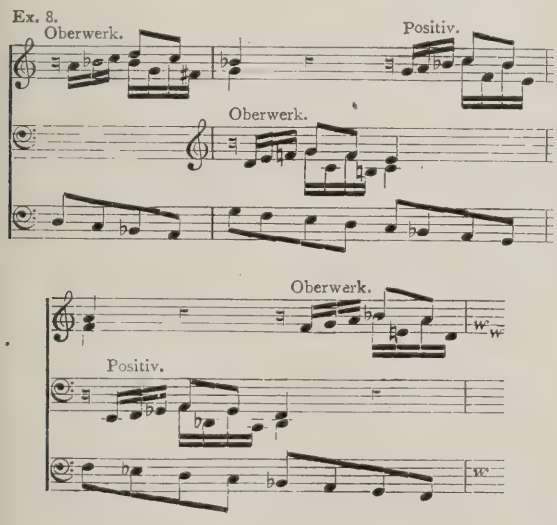
The Fugue, like the Passacaglia, is unexpectedly difficult, owing to a few awkward patches, but both movements yield ample return for the trouble. Indeed, they have a fascinating quality that grows with study.

Parry, on the ground that 'a form which depends so much upon a rhapsodical quality, like a brilliant improvisation, does not gain by too thoughtful and premeditated an air,' considered that the Dorian Toccata (x. 196) 'is not so interesting as the earlier one in the same key.' This seems convincing until we remember that there is nothing of the rhapsody or brilliant improvisation about the F major Toccata—a work surely far superior to the early one in D minor. The fact is the form suffers from 'faint individuality,' as Corder says in Grove. Most modern examples are brilliant and showy, but the old composers applied the label to all sorts of movements. Here, for instance, is the scheme of a five-movement work by Muffat—a majestic *Alla breve*, a quick *Fugato*, a canonic *Adagio*, an *Andante*, and a Fugato *finale* in 12/8 time, very jig-like. One would call it a Suite had not the composer already told us it was a Toccata—one of six from the 'Apparatus Musico Organistus' (1690). The Dorian work really is more in line with modern examples than is the earlier toccata, being a *moto perpetuo*. It is not so brilliant as its more popular companion, but there is fine vigour and plenty of interest in other ways. In passing it may be noted

that, like the Passacaglia, it contains a link with old French organ music. Pirro points out that the main idea seems to have been suggested by a Duo of Andre Raison, from whom, as we have seen, Bach borrowed half of his Passacaglia theme. Here is the beginning of Raison's little movement:



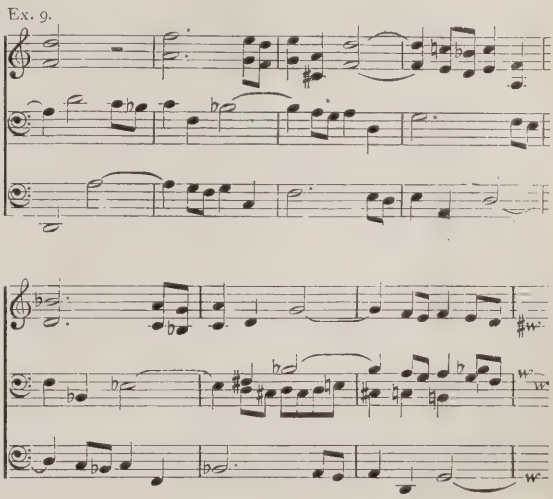
The resemblance is not confined to the opening bars. The Dorian Toccata is one of the few works in which we have Bach's own indications as to the use of the organ. Unfortunately, as in other cases, we are not able to carry them out owing to differences between the organs of his day and ours. Our Swell is generally deficient in diapason tone, and our Choir is too often a small collection of solo stops, a very different affair from the Positiv of Bach's day. The two-manual conception of the Toccata can as a rule be realised only by playing the Oberwerk passages on a fairly loud Great and those for Positiv on contrasted Swell stops of about the same power. The Pedal should be coupled to Great, unless it is so rich in telling stops as to be independent—an unlikely contingency. The manuals should be coupled together and to the Pedal after the last call for separate use, and the ending worked up to full organ. The effect of the whole work is that of antiphony between two contrasted sections of a band, with a *tutti* at the close. There are not many effects in Bach's organ works more satisfying than the passages where the antiphony is close, especially in the sections over the long grandly-rolling pedal scale:



Brilliant and exciting, too, is the intertwining two-manual passage over the dominant pedal twenty-two bars from the end, and the fine bit of contrary motion a few bars later. Altogether, despite the conventional figure on which it is largely founded, there is a splendid life about this movement. It wears rather better than its more popular and brilliant companion.

The nobly melancholy fugue is one of the greatest things in music. Even the group of masterpieces Bach wrote later contains nothing more thoroughly purged of display or superficiality of any kind. It is abstract music raised to its highest point. In the thematic index at the end of Forkel's 'Life of Bach' (English translation of 1820) the E, G, B, and D of the first half of the subject are embellished with inverted mordentes. These may or may not have been in the originals. Griepenkerl tells us that the autograph was missing, and that the work as we know it was pieced together from various imperfect copies. We may be thankful that the subject was left free of the twiddles which were probably added by some dashing young capellmeister who thought the subject needed brightening.

As a mere piece of fugal writing the work is remarkable, though when playing it we shall do well to overlook the science and think only of the music. Parry points out its likeness to the last fugue in Part 1 of the 'Forty-eight,' in that the greater part of the interest is provided by development of a fragment that, written casually, later revealed unexpected possibilities. In this case the fragment appears in the second and third bars of the counter-subject. At the *Codetta* preceding the tenor entry the treble imitates the alto in the sixth above. The hint was enough, and Bach proceeded to develop all the episodes save one (the last) from this canonic germ. The result is fifteen canons, all different. (I have not counted them; Prout has.)* Far more important is the fact that this canonic writing leads to some amazingly daring and modern use of passing-notes. Too rarely does ingenuity give us music such as this final canon:

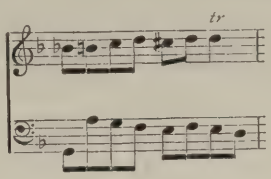


* 'Fugal Analysis,' p. 64.

The syncopations in the subject also lead to some very attractive roughnesses.

By the way, all editions agree in giving bar 61 as:

Ex. 10.

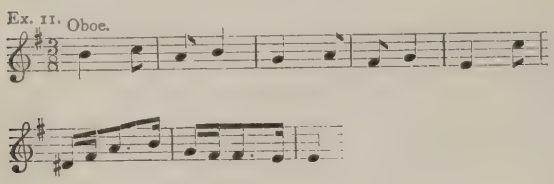


But surely the first C should be sharpened.

This lofty fugue should be played as a voluntary by every organist at least six times in the year. This seems over-frequent, until we remind ourselves of the number of repetitions allowed in the case of very indifferent hymn-tunes and service settings.

Passing from this work to the Fugue in A major is like stepping from a cathedral into a garden. We find Bach expressing a great variety of moods in his organ works, but nowhere else do we meet with anything like the sunny happiness of the Fugue in A (iii., 66). (The Prelude is of so little interest as to be negligible.) The fugue last discussed is an epic; this is a lyric—not because it is shorter and slighter, but because it is full of the intimate personal feeling that belongs to the lyric. The walking character of the subject must have struck most of us, and the point is of interest because it is a good example of Bach's susceptibility to the pictorial suggestion of words. The origin of the subject is to be found in the introduction to the Cantata, 'Walk in the way of faith,' where this theme is treated fugally:

Ex. 11.



We may be sure that what Schweitzer calls 'the curious step-rhythm' was suggested by the word 'walk.'

Spitta thinks the A major fugue was written very soon after the Cantata, though its present form belongs to a date considerably later. The earlier form (printed as an appendix to vol. ii. of Peters) was in 3-8 time, and inferior in a good many respects. We miss especially the effective high pedal passages.

(The Widor-Schweitzer edition, by-the-bye, contains some bad slips. The G in bar 141 has no natural—an omission fatal to one of the most beautiful passages—and the pedal cadenza at the end appears in a very clumsy form.)

We are not able to subscribe to all the more emotional of Spitta's descriptions of Bach's works, but we may do so in this case. He says:

> The fugue is quite unique . . . . he has given it something of a peculiarly feminine character, and this runs through every thread of it with pure depth of feeling. Broken harmonies in the counterpoint, soft sixths, and passages of thirds, breathe into it something of the character of the G major aria in the Cantata, 'Walk in the way of faith'; the playful suggestions of stretto are quite delightful, till at last one is fully developed with infinite grace. From bar 135 the feeling acquires a wonderful intensity; the counterpoint seems to cling in a loving embrace to the theme, which from bar 161 appears again in smiling beauty.

It is to such works as the A major fugue, the 'Little Organ Book,' and the genial dances of the Suites, that we owe the personal attachment most of us feel for Bach. We speak of him familiarly as 'Old Bach' because of this, and not on account of his wig or period. Few of the great composers enable us to get on such terms. We shall never apply the 'old' to Beethoven, Brahms, or Wagner, for example. They unbent too rarely, and with something of an effort, whereas Bach unbent with a smile.

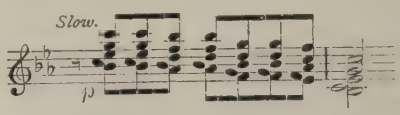
(To be continued.)

Interludes

By 'Feste'

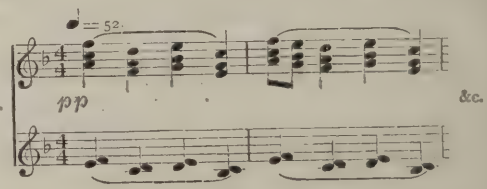
I left off interluding last month with a threat to discuss the extent to which a musical commonplace may be transfigured by its orchestration. The point, you will remember, was suggested by Mr. Ernest Newman's quotations from an early work of Balfour Gardiner and Puccini's 'Suor Angelica.' Mr. Newman followed Mr. Grew in giving this:

Ex. 1.



as 'a specimen of the harmonic *cliché* of the first decade of the present century.' I should have described this addition of a foreign note to a string of common chords as a mannerism rather than a *cliché*. The genuine harmonic *cliché* is some such progression as that with which 'The Rosary' begins its bilious progress—in itself a beautiful bit of colour when used in a less obvious manner. This by the way. As Mr. Newman says, the sequence of added notes strikes us now as entirely lacking in originality. He then quotes this from Puccini:

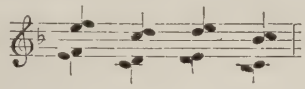
Ex. 2.



and says, 'It never strikes us as being a *cliché*.' I have not heard 'Suor Angelica,' but I went through the pianoforte score of the work soon after its publication, and I remember this very passage striking me as a double-barrelled commonplace—a stereotyped fragment of bell-music supported by triads, each one bearing a pimple in the shape of

an added note. On paper, and played on the pianoforte (especially if put into the same key), there is but a pinpoint difference in the value of Exx. 1 and 2. In both cases the procedure is the same. The pinpoint goes to the second, perhaps, because it is more pleasing melodically; but, as we see, its little bit of tune is borrowed from the belfry.

Some of Mr. Newman's *Sunday Times* readers must have been puzzled at his saying of the first that 'to-day, as a rule, nothing sounds more obvious, more ludicrously unoriginal than this sort of sequence,' and of the second, 'it never strikes us as being a *cliché*.' The explanation of course is to be found chiefly in the orchestration. Overhauling the full score, I find Puccini begins by announcing the chime twice, first on the bells, second on the celeste. The passage quoted at Ex. 2 is then given to the strings, the tune and chords played by first and second violins *divisi*, with a solo 'cello playing the lower F, D, E, C, &c., *pizzicato*, the added notes being given to the violas. Later the passage is scored for strings in eight parts, with softly clashing seconds in octaves picked out on the harps:

Ex. 3.  &c.

This is an excellent example of a phrase trite when played on a keyboard instrument, with only one colour and sonority for all the parts, but fascinating when shared by even so few instruments as in this case.

When I said above that the salvation of the Puccini passage lay 'chiefly' in the scoring, I had in mind the fact that it also gained a great deal through the significance it acquires as a dramatic element. Mr. Newman says it suggests, 'in a curious, inexplicable way, the blending of peace and pain in the atmosphere of the convent.' It does, but there is nothing inexplicable about it, and I'll be bound that if you had buttonholed Mr. Newman at Covent Garden while the passage was being played, and had asked him why it suggested the blending of &c., &c., he would have given you the reason in a brace of shakes. The bell-like theme suggests the convent, the common chords security and peace, and the added note hints at the pain from which even the cloistered cannot entirely escape. Nothing subtle about this, you will say. Exactly; but Puccini is not subtle. On the contrary, he is the most successful stage composer of to-day.

We see, then, that the platitude of the pianoforte not only blossoms on being transferred to the orchestra; shifted from the drawing-room to the operatic stage it becomes charged with a power of suggestion as convincing as anything in pictorial art. So brilliant and dashing an adventure can very rarely happen to a verbal platitude. Occasionally a Shaw or a Chesterton will take some well-worn expression and use it in a freakish manner, with the startling effect of a worm-cast changing into a cracker. But such feats are not only rare: they are almost invariably confined to the humorous, whereas their musical counterparts have unlimited emotional possibilities.

The late Herbert Campbell—or was it Dan Leno?—made a great success with a song the burden of which was 'It's the seasoning that does it.' To a great extent, it always *was* the seasoning, in music as in everything else. The only change has been in the kind of seasoning. We are apt to generalise and say that the old composers always wrote tunes, and that the modern ones, finding the melodic possibilities of the scale exhausted, are driven to serving up thematic crumbs so flavoured with harmonic and instrumental sauce as to pass for highly original dishes. But the best works of the old writers are by no means those that appear to be richest in thematic invention. What are the most interesting portions of Beethoven's fifth Symphony? Many of us have little use for the second subject of the first movement, or for any part of the *Andante*, and we can spare the *Finale*. All these are definitely tuneful. The still vital moments in the work are those concerned with the hammering motive of the first movement, the bustling bit of fugato in the *Scherzo*, and the passage over the drum leading into the *Finale*. The first is as insignificant a scrap as can easily be found, the second scores heavily by an effect not really musical—the rough and tumble of the double-basses playing so quickly that we cannot hear the notes for the noise—and the third says nothing, but grips us with the vague menace of something round the corner. These two latter are typical Beethoven seasoning—a frank, almost uncouth humour, and an arresting use of the drum. The four-note motive from which the greater part of the first movement is evolved still holds us because of the dramatic effect produced by its insistence—also a kind of seasoning. It owes a great deal, however, to the attractive 'Fate knocking at the door' yarn. As we know, Beethoven noted it down from the cry of some small wild-fowl—a yellow-hammer, wasn't it? But how many hearers think of the yellow-hammer? They are all Werthers for a brief spell, and invest the music with a significance far more profound than the composer ever gave it. What verbal commonplace can ever come to mean so much as this trivial birdcall? It is as if such an expression as 'I'll trouble you for the salt' suddenly became so charged with tremendous and shattering import that on hearing it people would fall into an agony of remorse. You would wait in vain for your salt, and while waiting you would speculate as to the strange power that has in a moment changed a phrase into a spell. If a composer happens to be at hand, he will tell you that he and his fellows have done the thing so often that it is taken for granted. As a matter of fact, they have been doing it for generations. One of the infallible signs of

greatness in a composer is this power of producing something from nothing. Some of the finest of Bach's fugues have short subjects of no moment until the old man gets to work on them. Bach and Purcell took a scrap of the chromatic scale, put it in the bass, and are still wringing our hearts with a 'Crucifixus' and Dido's lament. Handel saw that the plagal cadence was the very thing for a shout of Hallelujah, and shouted accordingly, and we still shout with him, though the thematic material of the whole chorus is elementary, and the music hardly ever leaves the tonic and dominant. Beethoven heard a yellow-hammer deliver a major third, and in his turn produced his best known symphonic movement. You may save me trouble and space, and spend a profitable ten minutes, by writing down at least twenty more examples of this power of transmutation. You will then see that there is one prime difference between the verbal and the musical *cliché*—genius can do nothing with the first; it works miracles with the second.

But the miracles have usually been worked by means of development or by some other process that gives us an impression of growth on the part of the material. Our ample orchestral and harmonic resources are perhaps responsible for the signs of a revolt against development. No doubt the old composers—and some modern ones — have overdone things in this way. Similarly, many an eloquent orator sits down five minutes later than we wish him to. But we do not therefore despise coherent and well-ordered habits of thought and expression in our public speakers. The fact is, composers find it so much easier to toss a theme from one part of the orchestra to another, or to make it a peg on which to stick no end of spicy chords (with or without pimples), that they grudge the mental effort called for by the older methods. They are content to give us a demonstration of the possibilities of the orchestra, and very fascinating the result may be. But it has the fatal defect of making us dissatisfied with the next demonstration unless that goes one better. A work that depends so much upon its power of astonishing is dangerously like a large and elaborate joke—repeat it a few times, and the interest fades with the surprise. The 'Forty-eight' is a safe volume to open, but I never find it saying so much with so little fuss as when I come to it after an overdose of the Stravinskys, Poulencs, Bernerses, and the rest of those who sniff at the idea of expressing anything like emotion unless in connection with the joys and sorrows of goldfish, tin soldiers, cats, and golliwogs. The 'Forty-eight' will be played by millions yet unborn; the 'Berceuses du Chat' will tickle a few smart and *blasé* audiences and be heard no more.

A correspondent asks a question bearing somewhat on the subject of this article. He says: 'Is not the contention (first made by Stanford, I think) that an orchestral composition ought to be able to stand the test of transcription for pianoforte duet far too sweeping?'

At first sight it appears to be, but if you apply it mentally to a batch of modern works you will find very few generally acknowledged successes likely to fail. More: you will probably be surprised at the ease with which some of the most gorgeous works shed their orchestral trappings and become at home on the keyboard. For a good example take the 'Enigma' variations. So brilliant and vivid is the scoring that at first sight we should think the work would be nothing without it. But play it in the pianoforte duet arrangement, and you will be amazed at the wealth of beauty and interest that is quite independent of any kind of colour. On the other hand, it is easy to imagine that Stravinsky's 'Fireworks' would become a very damp squib played by anything else but an orchestra. Even as an orchestral piece it has long since ceased to startle, and pyrotechnics that do not make us feel inclined to emit a long-drawn admiring 'o-o-o-o!' may be crossed off the list at once—as, in fact, the Stravinsky squib is, for I do not find it in this year's 'Promenade' scheme.

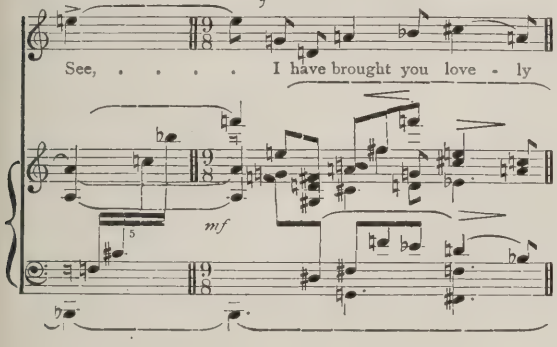
However, we must not push the transcription test too far, or we shall find ourselves up against an awkward snag in Chopin, whose best music is so pianistic that we cannot imagine any other medium for it.

But as a general rule the Stanford theory will be found to provide a good working test. It will exclude all the duds and a lot of eccentrics, but it will easily admit all but a very few of the composers who count or are likely to count.

More and more we see that wealth of orchestral resources, like other wealth, is apt to prove a snare. After one of our young bloods had occupied ten strenuous and strepitous minutes in saying nothing at a Patron's Fund Rehearsal the other day, I found myself wishing that composers could be caught in the advanced-student stage and compelled to spend at least a year in writing for nothing but string quartet, unaccompanied four-, five-, and six-part chorus, and for an organ of one manual and pedals. A year of this would develop their powers of invention to such an extent that a body of composers so trained and then let loose together would change the whole course of modern music—and for the better. I believe that the first discovery we should make (with a good deal of surprise) would be that the thematic possibilities of the scale, so far from being used up, are almost as rich as ever they were. Men trained, even for a year, to realise that the body is infinitely more important than the clothes would soon prove that the modern decline in invention is due, not to the exhaustion of the material, but to the fact that composers find it far easier to shake a kaleidoscope than to paint a picture.

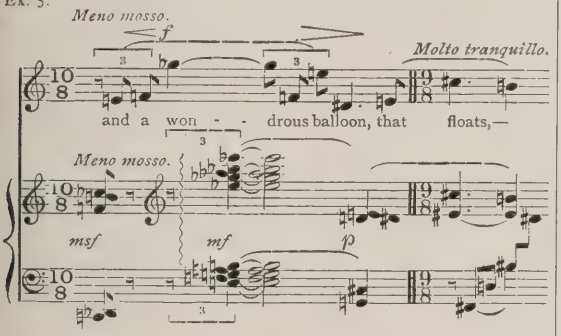
Coda.—A new song has just come my way, and provides a good example of what happens when a composer sets his teeth and really makes up his mind that he will at all cost avoid the *cliché*. The cost, you will agree, is heavy. The song is quite short, but contains discords enough to furnish forth a whole normal symphony. I quote a couple of bars, choosing them not because they are the worst (or the best, it depends on the palate), but because they are most quotable:

Ex. 4.



. . . brought you what, do you think? Not a torn and bleeding heart, a distraught mind, or a soul racked with doubt, as the music might suggest. No; I bring you 'toys.' Just toys. Among them is a balloon, which—but you shall sing and play it (if you can: I can't):

Ex. 5.



(My pianoforte being a bit old-fashioned, I cannot distinguish between the B natural and C flat in the opening chord of Ex. 5.) Of course, a composer must write as he feels, but he must not be surprised if he finds very few of us feeling quite like this, especially when playing with our youngster—unless we play wi' deeficulty. And if the composer writes thus of a child and his toys, what in the world will he give us when dealing with a grown man and his troubles?

But perhaps the whole thing is merely an expensive and elaborate bit of leg-pulling—a *ballon d'essai* sent up in order to discover how much the really advanced and elect ear will stand. It will stand so much that if 'Toys' had been sung at the recent Stravinsky concert, and labelled as one of the master's works, most of those present would have swallowed it without turning a hair.

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. Grattan Flood

XII.—John Taverner

The works of John Taverner—especially his Masses—have been much in evidence during the past fifteen years, and the list of his printed and manuscript compositions, as given by Mr. G. E. P. Arkwright in the revised edition of Grove's 'Dictionary of Music and Musicians' (edited by Mr. Fuller-Maitland) can readily be consulted by all students of Tudor music. This list includes eight Masses, numerous Latin Services and Motets, various In Nomines, and four English secular part-songs—overwhelming evidence of Taverner's activity. But, alas! as to the man himself the biographical data hitherto published may be described as meagre. Furthermore, the accounts given by Wood, Fuller, and other authorities are all based on Foxe's 'Acts and Monuments,' published in 1563.

Therefore, inasmuch as the information hitherto available has for its source Foxe's extraordinary book, it may be well to warn the reader against accepting all the statements made by that renowned martyrologist, whose 'more than a hundred and twenty lies uttered by John Foxe in less than three leaves of his "Acts and Monuments"' have been exposed by Father Parsons, S.J., in his 'Three Conversions of England.' As Dr. Gairdner mildly puts it, 'Foxe's credulity was ready to accept stories that could not possibly have been true,' and 'his bias makes him untrustworthy.'

Fortunately the publication of the 'Calendar of Letters and Papers of Henry VIII.' (1862-1910), and the discovery of other first-hand sources, make it possible to penetrate the obscurity which for so long hid the career of this remarkable Tudor composer—an obscurity which had baffled even the researches of Dr. R. R. Terry.

We are fairly safe in assuming that John Taverner was a native of Boston, Lincolnshire, but I can find no corroboration for the statement that he was organist of that church, nor for Foxe's mention that he was organist of Cardinal Wolsey's College at Oxford at its first erection in 1525. He was born about the year 1490, and we find him as Master of the Choir and Stipendiary of Tattershall Collegiate Church in 1525. This Collegiate Church, in the diocese of Lincoln, had been founded by Sir Ralph Cromwell in July, 1439—for seven chaplains, six clerks, and six choristers, one of the chaplains to be warden—and was completed in 1459. Under John Gygur, Warden in 1478, the musical services were of a high standard, and it is of interest to note that this Warden was the owner of the valuable Sloane MS. 1210 which afterwards passed to Dom. William Stokes, O.S.B.

Taverner's reputation in 1526 must have been considerable, because in September of that year Cardinal Wolsey wrote to the Bishop of Lincoln to try and secure him a good choirmaster 'for my College at Oxford,' hinting that Taverner would be acceptable. On October 17, John Longland, Bishop of Lincoln, replied to Wolsey's letter to the effect that he had sent for 'Taverner, a singing man, to be Informator of the Children of Wolsey's Chapel in his college at Oxford, but cannot induce him to give up his living at Tattershall and the prospect of a good marriage which he would lose by removal.' Bishop

Longland suggests to Wolsey that the man to be appointed should have 'both his breast at will [that is, have a good chest voice], the handling of an instrument [organist], pleasure, cunning, and exercise in teaching, and to be there four or five days before your appointed day [of formally opening the College Chapel] for the ordering of the children, and to be acquainted with such songs as shall be the day of solemnity there sung.' He also recommends Wolsey to procure 'Rectors' Staves' [conductors' batons] and a 'good pair of organs: less than two pair will not do.'

After some parleying, John Taverner consented to take the post at Oxford, and entered on his duties in November, 1526, at a salary of £10 a year, with livery and commons. John Higden was Dean of Cardinal College, and on February 24, 1528, he wrote to Wolsey's chaplain that new statutes should be framed for the choir owing to the negligence of some of the ministers of the Chapel, and that fines of 1*d.* and 2*d.* should be inflicted for absence from Matins, Prime, High Mass, Evensong, Compline, and Processions.

In February, 1528, owing to the dissemination of heretical books, several students were imprisoned, including Garret, Clarke, Fryer, Fryth, Dyott, and Delaber. Foxe gives a wrong list, and states that Taverner was also 'imprisoned in a deep cave under the ground,' but he afterwards mentions that the Cardinal excused Taverner, 'saying that he was but a musician, and so he escaped.' Dean Higden, in his letter of March, 1528, tells Wolsey that he has not committed to prison Taverner or Radley, because 'they were not to be regarded,' and the worst charges against Taverner were 'hiding Mr. Clarke's books, and being privy to the letter sent to him by Garret after his flight.' A month later (April 2) Thomas Cromwell writes to Wolsey that 'his College chapel at Oxford is most devoutly and virtuously ordered: the daily service is solemn and full of harmony.' As against Foxe's account of Fryer's harsh treatment, it is pleasant to quote Fryer's own letter to Wolsey, dated September 16, thanking the Cardinal for having released him 'from that destruction occasioned by my own folly.'

Taverner resigned his post as Director of the Choir at Cardinal College in April, 1530, and was paid £5, being his half-yearly salary to March 25. On May 20, Dean Higden engaged the services of John Benbow, from Manchester, as successor of Taverner, who evidently had found a better post, and doubtless had followed the rising star of Master Thomas Cromwell. His contributions to Wynkyn de Worde's Song Book, published on October 10, 1530, are three, namely, 'The bella' (four parts), 'My heart, my mind,' and 'Love will I' (three parts each).

One of Taverner's friends, John Wendon, Mus. Bac., organist of Boston Parish Church, sent Cromwell a present of 'a fat swan and a fat crane' on January 8, 1535. Taverner himself secured a lucrative 'job' from Cromwell, and was appointed with another courtier called Jones to arrange matters for the suppression of the four friaries at Boston in August, 1538. Richard Ingworth, Bishop of Dover (an official receiver of the suppressed houses), wrote to Cromwell under date of February 2, 1539, that 'he received to the King's use the four friary houses in Boston, and gave them to Taverner and Jones.' The last notice of Taverner is on May 2, 1540, when he wrote to Cromwell on behalf of a relative. Less than two months later, on June 28, Cromwell was executed on Tower Hill, 'unwept and unpitied,' as Cardinal Gasquet writes. Probably Taverner did not long survive his patron, and, according to Baldwin's MS. (Ch. Ch., Oxford), 'he died at Boston, and there lieth.'

THE CHORAL WORKS OF S. COLERIDGE-TAYLOR

By George Lowe

It is now more than twenty years since Coleridge-Taylor's first choral work, 'Hiawatha's Wedding-Feast,' was written, and since that time many new features, largely borrowed from the modern French school, have appeared in British music. Elgar's 'Dream of Gerontius,' 'The Apostles' and 'The Kingdom,' Bantock's 'Omar Khayyam,' 'Pierrot of the Minute' and 'The Great God Pan,' and Holbrooke's great dramas 'The Children of Don' and 'Dylan' are all of later date than 'Hiawatha,' whilst such men as Scott, Ireland, Vaughan Williams, Bridge, Bax, and Goossens, have since tinged British music with a new individualism.

Yet amid all the changes of idea and method we can ever look back to the work of Coleridge-Taylor as one of the beacon lights of British musical progress. He gained his high position by simple, natural means. As far as his technical equipment went, 'Hiawatha' was by no means complete, though the constructive skill evidenced in it is of no mean quality. Many composers of lesser fame, however, have possessed a far more comprehensive and ingenious technique than he, but have lacked the great essential that inspires and vitalises art, with which he was gifted—creative genius. His inspiration was born out of a power of expressing the simple, elemental things of life—love, joy, distress, sorrow, and despair. There was no laboured subtlety in his methods. The founts of his emotion welled up in clear streams straight from the heart, and the effect on his music was one of spontaneous sincerity. Another great quality of his gift of creative genius was his sense of the picturesque. He visualised his subjects with an eye that probed their many poetical possibilities and opened up new worlds of romance. Both these fine qualities were doubtless largely due to the strong atavistic strain in his nature. Born of an African father and an English mother, his subconscious self retained the instincts of his primitive paternal race and translated their spirit into music. It has been said that we inherit from everything that has preceded us, and Coleridge-Taylor had two main sources of inheritance; it was his black ancestry, however, that had the most vitalising effect on his work. He was always interested in anything connected with his father's race, and one of his most characteristic works for pianoforte, a set of twenty-four negro melodies, cleverly elaborated and varied, testify to that interest, whilst the greater part of his best work treats of primitive, elemental life. Its very picturesqueness alone appealed to him and stirred his brain to inspired thought, whilst his hand was graced by the cunning whereby to paint its scenes very vividly to the senses. When his British heritage roused him to action, the result was generally far less satisfactory. Though the work thus generated was often pleasing and gracefully conceived, it was also rather conventional and artificial in type.

One of the strong features of Coleridge-Taylor's music is its beautiful and unsophisticated melody,

that flows through it freely and spontaneously. It is not introduced sporadically and with a half-apologetic air to lend relief to music of vague rhythm or of recitative-like phraseology. It is introduced unblushingly, supported by a conviction that vocal music should be lyrical in quality and of a sustained melodic pattern. In rhythmic development too Coleridge-Taylor's music shows much ingenuity of construction, though, so far as rhythmic variety in general goes, it is far outdistanced by the work of many of our modern men. In harmonic construction it follows the *viâ media* between the older and newer art, and though it makes no lavish employment of tonal experiments, it is nevertheless remarkably well varied and interesting. His vocal music, from a polyphonic point of view, shows many inequalities. Sometimes it attains to a wonderful beauty in which every phrase participates. At other times the polyphonic writing appears overcrowded and meaningless. He never obtained a complete grip on this branch of his art. Too often his music presented itself to his mind only in its broader features. Its details were lacking, and had to be filled in mechanically, so that in many cases they have the effect of mere padding. As we have before pointed out, it was in expressing the elemental emotions that the composer was most happy. It is the humanistic quality of his music that makes so much of it still so popular, that goes straight to the heart and does not knock for entrance in vain. It asks for a sympathetic response to emotions that were our ruling masters when the earth was young, and which will maintain their sovereignty when it has grown old. And surely such art has a greatness of its own.

Coleridge-Taylor had one great misfortune: his first choral work had such an ovation when it was produced that none of its successors was ever able to oust it from its premier place in popular esteem. Some of those successors were undoubtedly of feebler inspiration, yet there were one or two others of fine poetical imagination that it could hardly be in the interests of British music to relegate to the limbo of forgotten things. Our art treasury would be considerably the poorer did they not exist. It is easy to participate in the popular liking for the picturesque qualities of 'Hiawatha,' but it is not so easy to understand the complete neglect of such poetical conceptions as 'Meg Blane' and 'Endymion's Dream.'

'The Song of Hiawatha' stands in no need of partisanship in spite of the slings and arrows of those who see no merit in anything unless it is abstruse. In 'Hiawatha's Wedding-Feast,' for instance, the clever handling of rhythms throughout and the passionate intensity of its romantic tenor song, 'Onaway, awake, beloved,' rest on too sure a foundation of solid achievement for hypercriticism to do anything but demonstrate its own weakness, whilst the heartrending pathos of 'The Death of Minnehaha' can hardly fail to appeal to anybody whose feelings have not been blunted by his intellect. They have gained the 'Order of Merit' from the hands of most musicians, amateur and professional, and that decoration seems well deserved. The last part of the trilogy, 'Hiawatha's Departure,' has failed to gain the esteem of the two earlier parts. It certainly lacks the homogeneity of its predecessors, and in rhythmic development it is less noteworthy; yet it does not lag far behind them in attractive melody. The opening soprano solo, 'Spring had come,' is a beautifully fresh and joyous number. The account of Iagoo's wanderings and the mockery of his companions is delightful, whilst 'Hiawatha's Vision' is a noble baritone solo. Nor does one easily forget the beauty of the tenor solo, 'Then the Black-Robe chief, the Prophet,' or the dignified farewell to Hiawatha at the close. Generally, however, it must be confessed that the solo-writing is much more convincing than the choral writing in this portion of the work.

The cantata, 'The Blind Girl of Castél-Cuillé,' produced at the Leeds Festival, 1901, is founded on a translation by Longfellow of a Gascon poem by Jasmin. It is admittedly the feeblest choral work that the composer ever penned, and came with rather a feeling of shock to those who were anticipating much from him. His lack of discrimination in the choice of subject-matter was, however, largely to blame. Longfellow's translation is tedious and artificial in character, with no lines of real imaginative beauty, and with no picturesque qualities whatever. The composer seems to have entered upon his task dispiritedly. The poet's verse failed to move him, and he wrote conventionally and without enthusiasm. The banal setting of the lines commencing 'The roads should blossom, the roads should bloom,' for chorus, which is heard so many times during the first part of the work, is sufficient to show how little his heart was in his task. There is some dramatic writing towards the close, and here and there, scattered through the cantata, are charming passages of lyrical melody; but generally it is machine-made, uninspired, and dull. In contrapuntal interest, too, it is singularly lacking.

The failure of 'The Blind Girl of Castél-Cuillé' to achieve the distinction that had been hoped for it, led many to believe that Coleridge-Taylor had exhausted the whole of his powers in 'Hiawatha.' The fine work, 'Meg Blane,' that followed, and was first performed at the Sheffield Musical Festival in 1902, was a sufficient refutation of this reproach. Shorter than its predecessors, it is framed for mezzo-soprano, chorus, and orchestra, while the poem, by Robert Buchanan, has a rugged, elemental strength that could hardly fail to make a powerful appeal to the mentality of the composer. The music is in turn fiercely wild, dramatic, and pathetic. There is an economical use of thematic material, but it is employed throughout in graphic and finely-suggestive fashion. The music makes no pretence at subtlety, but aims at broad, dramatic effects. We do not feel that it had its birth within the mind of a man cramped in the narrow boundaries of four walls, but within the soul at grip with the boundless nature forces of the universe. It is not the intricate relationship of man with man, with its many problems, that the composer unfolds before us so vividly, so much as the relationship that binds man to his Creator. That is greater than all human bonds, greater than all thought, but simple, too, because it leaves one absolutely dependent on one Supreme Mind. One feels, then, in 'Meg Blane,' as one feels in the old Greek tragedies, the stirring of just those elemental emotions of the human individual that forge a link between him and the Eternal Mind—hope, fear, impotence, pity, distress, and despair—and in its very simplicity yet intensity of expression we feel the work fully justified. A fine solo, 'Lord, hearken to me! Save all poor souls at sea,' is full of a passionate pleading, urged through pity,

and the ensuing chorus describing the frail bark contending with the fury of the storm-lashed sea is finely dramatic, whilst the distressful entreaty of the solo, 'Ah, God, put out Thy Hand,' wonderfully depicts the agony of mind of the suppliant. And so this rhapsody of the sea, with its alternating hopes and fears, proceeds with powerful impulse to the dramatic climax where the brave Meg Blane, who has set out to save the perishing crew, is herself engulfed beneath the cruel waves. Fate has claimed its victims, but God is the Controller of the waves and storms—that is the feeling we have at the close of 'Meg Blane.' Why is this fine work so rarely heard?

'The Atonement' was written in 1903, and was Coleridge-Taylor's sole attempt at a sacred cantata. In spite of much beautiful melody that the work contains, it cannot be said to be very successful from a devotional point of view. The composer's sense of the picturesque and his dramatic genius here came to hamper him. They gave to his music a feeling of unreality—as if one were assisting at the presentation of some imaginary drama behind the footlights, decked out in all the theatrical adjuncts that could give effect to the events visualised. One never feels that he is in the presence of the anguish of the great world tragedy. The music is often dramatic and beautiful, but it lacks the uplifting power that bears the soul into the highest regions of sublime contemplation. The spirit is held prisoner on earth to witness a melodrama, whereas its wings should bear it to the empyrean. The best parts of the work are certain solos allotted to Christ, the prayer of the Holy Women and Apostles (which goes to redeem much of the rest of the cantata), and the beautiful trio for the three Marys, 'Son of mine, my tears are falling.' Pilate's tenor solo, 'Breath of my life,' in the fourth part is fervent, and has much passionate beauty, but seems more like an excerpt from grand opera than from a sacred composition.

The 'Bon-Bon' Suite was published in 1908, and consists of six pleasant numbers (unconnected with each other) for baritone solo, chorus, and orchestra. They have not the individuality of the composer's best work, but are by no means of negligible quality. There is much charm in 'The Fairy Boat,' and 'To Rosa,' whilst 'The Watchman' is quaintly and cleverly written, and there is a finely infectious spirit about 'Say, what shall we dance.' All the poems of this Suite are taken from Thomas Moore.

In 'Endymion's Dream'—for soprano and tenor soli, chorus, and orchestra, published in 1910—the composer made his first appearance in the realm of fantasy and with marked success. The poem is the work of C. R. B. Barrett, and the subject was one that appealed very much to the picturesque sense of Coleridge-Taylor. It contains much love-music of great beauty. In places we feel as if the spirit of Wagner's 'Tristan and Isolda' has caught the composer in its toils, for rarely did he pen music of greater fervency. In fact, Wagner's influence is present throughout, but it is only in this work of the African composer's that it obtrudes. The exquisite opening passages have some of the feeling of the 'Tannhäuser' Venusberg music, and are full of delightful fancy. Selene's solo, as she bends over Endymion, is very tense in mood, whilst Endymion's solo on waking, 'Who calls,' passes through many shades of emotional feeling and at the close becomes quite ecstatic. A duet which is heard later, 'O vision vain,' is also passionate in its phraseology and full-blooded in its vitality, whilst the closing passages of the work are dignified and impressive.

In Coleridge's 'Kubla Khan,' our composer had an Oriental and fanciful subject eminently suited to his genius, and it still remains one of his most picturesque works though it has not the intensity of some of them. It is written for solo, chorus, and orchestra, and has a long interesting prelude in which the main themes of the score are introduced. The simple subject with which the choral part of the work opens, to the lines 'In Xanadu did Kubla Khan a stately pleasure dome decree,' is of great fascination, and makes numerous appearances during the musical progress. There is also some very interesting writing beginning with the line 'The shadow of the dome of pleasure,' during which the main theme of the movement is cleverly developed. The work, generally, is original and unconventional throughout, and rhythmically very happy in effect.

Coleridge-Taylor's last cantata, 'A Tale of Old Japan,' was published in 1911, and has since proved the most popular of all his works since 'Hiawatha.' It is written for soli, chorus, and orchestra around a poetically-conceived and pathetic story by Alfred Noyes. In it we find the composer indulging in a new idiom with splendid success, and he has made out of the touching narrative of the devotion of the little Japanese maiden, 'O Kimi San,' to her artist-lover, Sawara, and her subsequent death, a beautiful picture of simple, unaffected charm. The various scenes depicted are full of variety, and none are really lacking in interest, though, naturally, some are finer than others. The opening passages, descriptive of Kimi and her father, are delicious. The ensuing movement in waltz rhythm for chorus, 'Peonies, peonies crowned the May,' is dainty and tuneful, though rather less individual in character. It leads up to a delightful quartet, 'He could paint her tree and flower,' in which the feeling is much more Oriental, and there is a beautiful pathos in the later quartet, 'Lying on the golden sand.' The soprano solo, too, 'So in her blue kimono,' is exquisite, and quite one of the gems of the cantata. And so the music proceeds in simple, dramatic, and touchingly-pathetic fashion, till we reach a short interlude in which we have to imagine the passage of three years. There is less interest in the music that immediately follows, 'Moon and flow'r, flow'r and butterfly'; but there is fine emotional feeling in the ensuing chorus, 'Dumbly she turned and left them.' There are then some eloquent reappearances of earlier subjects till we reach the painfully-pathetic closing picture. This is beautifully limned, and unforgettable in its simple sincerity and pitiful sadness. The composer never wrote anything finer.

And the bright genius whose imagination opened up so many new worlds for us, and who appealed so strongly to the emotions that Nature stirs up in every man, was destined to die at the early age of thirty-nine years! We owe a debt of gratitude, not nearly yet paid in full, for the magic spell his work casts over us, and we must ever think regretfully—futile though such thoughts may be—of what more he might have achieved had he not been cut down in his prime. As with Shakespeare's heroine, death came to him 'like an untimely frost.'

Coleridge-Taylor's 'The Death of Minnehaha' was recently performed for the first time in Jamaica by the Kingston Glee Singers, under the direction of Mr. George D. Goode.

THE COMPOSER AND THE PUBLIC

By STANLEY H. CLARKE

Musical art suffers much from the misguided attentions of two unwitting enemies. One is the superior person who speaks slightingly of all the lighter and popular forms of art, and the other is he who is persistently bewailing the fact that good music is not wanted and that only rubbish can be popular. Perhaps we ought to say that these are two aspects of the same mistaken attitude, an attitude which is most mischievous in its effect on musical progress. There is indeed no subject in art upon which so much confusion of thought prevails as this question of public taste, and it is especially marked with regard to music. The majority of mankind, though possessing a certain power of logical reasoning, do not overwork that faculty, and many of us find a substitute for thought in the empty catch-phrases and faulty generalisations of others. Two of the hardest worked of these are the terms 'popular' and 'classical' music, which are generally used to denote music with a tune in it, and music without; or, as the above-mentioned cynics have it, bad music (which pays), and good music (which doesn't).

That this crude division of music is false is palpable to anyone of open mind who does not ignore facts. While it is true that a man would not expect to make a fortune out of symphony-writing (it is believed that Beethoven had not that idea when he wrote the C minor), it is also true that some 'classical'* music is very bad and some 'popular' music very good. Yet if the average person be told that popular music need not be rubbish, though it often is, and that much of the present stuff would be more popular if it were better written, one is put down as either a crank or a humorist. The ordinary professional musician, even more than the layman, is obsessed with the fallacy that because bad work exists, it exists because of its badness, which is false logic. In fact, the non-musical person's views are often refreshingly original and catholic, while the professional's training sometimes induces this rigid classification of music into real music on which he is fed, and 'rubbish' which the wicked public force him to play. Thus at one extreme we have the man with no pretensions to taste—whose natural taste is in fact healthy enough, but who wont go within a mile of a symphony concert because he thinks it is something beyond the ken of ordinary mortals—and at the other the over-superior musician, or enthusiastic student, who regards all music other than that by five or six great masters as of no account. We have known one of the latter refer to Sullivan's music as that 'comic opera rubbish.' Yet anyone who does not realise the exceptional genius of that truly great musician has not got the beginnings of a true musical education. It should not be overlooked that the first test of any work should be: Does it fulfil its aim, and is it suitable for its conditions? It is unprofitable to ask whether Sullivan should rank with masters of grand opera or the symphony, but it is a fact beyond argument that in his own inimitable sphere he was as great a master as any composer who ever lived: for he was that rare phenomenon, a great popular writer who was both greater and more popular than others.

There are pieces styled simply 'waltzes' which are recognised classics and veritable gems of art. In fact, the dance music of Strauss, Dvorák, or Chopin is alone sufficient to refute snobbish class-distinction in music. Much of Grieg's music was not merely intended for a narrow circle of cultivated listeners, but for his countrymen generally, who adored and honoured him as a national hero.

Moreover, the common idea that the public is tyrannic in its demand for rubbish, and the publisher and composer slaves to its will, is not strictly true, as it does not accurately represent the actual conditions of modern commercialism. It would, however, be correct to say that the composer and public alike are often at the mercy of the big publishing syndicates. But this phase will be dealt with later.

The public like a certain type of music for a certain purpose, be it a waltz or a patriotic ballad, or a Coronation march. But within that type there remains ample scope for genuine artistic work and freshness of style—quite enough to show whether the writer be indeed a composer or merely a charlatan.

We readily admit that empiricism and superficiality in art are not so evident nor so immediately dangerous in result as in, say, bridge-building or taxi-driving (to mention two other arts), but they are as much to be condemned. Yet when a musician decries certain light music, people always infer that he dislikes it because it is not more serious or 'classical,' as they will have it. Some musicians may be guilty of this superior attitude, as we have said; but the true artist is not such a foolish or unreasonable being. What he does know is that much of this light music, whether it be accidentally popular or not, fails in its professed object: it is badly conceived and badly written. If a dance movement, it has galvanic energy instead of real vitality and exhilaration; if a love song, it reveals treacly, weak sentiment instead of real passion. (The reader who at this point naturally asks 'Why, then, is this music popular?' is entreated patiently to wait and see.)

Most musical comedies are poor not because they lack the grand opera touch, but simply because they are second-rate. They do not pretend to be grand, but they do claim to be 'catchy,' and when the musician knows that they could be ten times as catchy if they were written by artists who knew their job as well as a good engineer knows his, there is ground for complaint. It is time it was recognised that to give the keenest satisfaction and real pleasure it is not enough merely to fill pages of the score with quick 6/8 or 2/4 time, badly orchestrated and with the drums used in almost every bar. This is no doubt very effective, but there must be brains behind it. In fact, regarding tunefulness and brightness alone, it is no exaggeration to say that a page of Mozart, Haydn, or Schubert has more than the entire score of some of these popular creations. The greatness of Mozart is not alone in the Symphonies, but is found in the 'Magic Flute' and 'Figaro' also.

It is rightly assumed that melody is a chief factor in the appeal of music, but the importance of harmony is often underrated. The 'man in the street,' when he cries 'Give me a tune I can whistle,' thinks he has summed up all. He does not—nor can he without a composer's training—know that

* This word in relation to music sadly needs a rest, as it is so often misused. Who ever speaks of a classical picture or a classical novel in exactly the same sense? The ordinary listener dubs everything 'classical' which he does not like. 'What pedants call "classicism" is nothing but the transformation apparently brought about when the dust of years settles on what was once a romantic masterpiece.'—Cyril Scott, in 'The Philosophy of Modernism.'

harmony is as much responsible for the effect of a favourite passage as mere melody. A tune is bound up with its harmony and is often quite at its mercy, and no melody can be heard entirely isolated from all accompaniment without suggesting some harmony, though the ordinary man is unconscious of it. To take an example quite at random: the initial germ of the chorus of that popular success 'The long, long trail' is more of a monotone than a melody. It owes its hold on the listener to the effect of one note repeated above the harmonies which slide smoothly from the major to relative minor key (a good old reliable effect).

Again: some fairly accomplished melodists are lacking in rhythmic force and variety, and the result is music which, though pleasing up to a certain point, can express only a limited vein of sentiment (mostly soporific). The happiest conjunction of melody, harmony, and rhythm is naturally only rarely achieved by one writer, and when it is, then we have men like Sullivan. Edward German, though he repeats himself unduly, is a worthy successor. 'Merrie England' alone rises above its contemporaries as Snowdon above the Traeth Mawr.

One of the most popular entr'acte pieces ever written is perhaps Elgar's 'Salut d'Amour,' and it is mentioned here because it aptly illustrates a point already made. We have often heard this work disparagingly referred to, or admiringly instanced as 'the sort of thing that pays,' by people who showed no knowledge whatever that such a piece differed in any way from the countless effusions of our hack-writers. They say, 'Ah! that was the young Elgar writing pot-boilers.' To which we would reply, 'Yes! but how superior to other people's pot-boilers!' To anyone of discernment the hand of a master is apparent in this trifling fragment. Let him who wishes to learn something of composition study even such a slight piece as this, and then turn to some of the many other effusions of a like purport. Note also that this little work is not likely to die for many years yet, despite its familiarity. Apart from the position of its composer, its sustained vogue is due to its intrinsic superiority.

This brings me to the problem of the relationship (if any) between art and profit.

Dismissing, then, the hasty and utterly false contention that popular music necessarily means bad music, I commence with the statement that the public, left to itself, has no taste at all either for good or bad. This is not a joke, nor is it merely a personal opinion, for it can be confirmed by appeal to responsible authority. First let me quote from one of a series of pamphlets recently issued by the Ministry of Reconstruction—that on 'Art and Industry.' The writer's name is not mentioned, but it is needless to record he is a practical master of his subject. He says:

> 'A study of the so-called "public taste" proves that the public is not an originating force by reason of its artistic demand. In matters of art the public never demands anything, because it cannot demand that of which it is ignorant: individual members of the public possess a sense of taste, and to some extent influence supply by the insistency of their demand at the shops they patronise, but they are comparatively few, and *not an organized force;* therefore, speaking broadly, it is fair to say that it is *supply which creates demand!* Public taste is the exercise of selection of the offer made to it. The more the offer improves, the more the public is stimulated in its selection; but conversely, deterioration in quality of offer is not met by sustained and effective protest from the public. The public is enormously receptive and docile, especially in its desire to be in the mode. In spite, however, of the things it will accept because it is the fashion, the most outrageous of these are comparatively short-lived.'

The above is well worth pondering, for it is very sound sense. To a similar effect, though in a more vigorous and entertaining manner, writes 'Criticus' in the *Era.* After saying that 'because the public swallows every third-rate joke and fourth-rate ballad that is thrust down its throat, this does not mean that the public would not prefer to swallow something else—it only means that the public is very hungry,' he goes on to say:

> 'The fact is the public takes what it can get, and if it can't get anything good it takes something bad; just as a starving man will eat his boots if he has nothing else to eat. Given a diet of boots, a man will of course begin to distinguish, to say, "These are jolly tasty boots," or "These boots are a bit tough, all things considered." But the fact that he declares some of the boots he eats to be excellent fare does not mean that he is a boot-eater by nature.'

Again:

> 'The public has no special hankering after trash. There has been trash on the stage ever since the stage came into existence; but this is the first time there has been what you might call a Trash Monopoly, a Trash Trust, and that is the only reason why trash to-day is so uncompromisingly popular.'

The writer concludes by saying that the manager who gives the public something better will find himself 'not a Samaritan, but a millionaire.'

Now, without pressing the latter statement, there is no doubt whatever that the above arguments are unanswerable, and those who repeat the parrot-cry that the public is athirst for rubbish are speaking neither sound art nor advocating sound business.

It is sometimes suggested that good composers are at fault in turning up their noses at popular forms of music; but there is little in this idea. Few composers nowadays are so indifferent to the chances of worldly profit. I commenced these remarks by decrying artistic snobbishness, but the real composer has never committed this fault. In the old days Mozart wrote musical comedies which are now classics, and Beethoven wrote dance-music without being ashamed of the fact being known.

What many producers have not yet grasped, however, is that they will not rouse the public to wild enthusiasm simply by giving them mediocrity; and so long as they are content with asking for the 'usual stuff that takes' they will not find a Sullivan. For the crux of the whole matter is that to produce outstanding work, even of a popular kind, the composer must cling to his ideals, and must continually nourish the artistic impulse within himself or he will get nowhere. But like the famous

goose of the golden eggs, he must not be interfered with ; nor must he be treated as a perverse young person whose best ideas should be suppressed, lest he deliver up symphonies when he is asked for waltzes. As Arnold Bennett says, 'To make the largest possible amount of money out of an artist, the only way is to leave him alone.'

SIR GEORGE GROVE: A CENTENARY APPRECIATION

By W. H. Grattan Flood

On August 13 occurred the centenary of the birth of Sir George Grove, and yet the event passed by almost unnoticed.

George Grove was born at Thurlow Terrace, Wandsworth Road, Clapham, and his hundredth anniversary is worthy of being referred to, if only by reason of two outstanding works: (*a*) the projection of the 'Dictionary of Music and Musicians' and (*b*) the organization of the Royal College of Music. These works did not engross his activities, and we find him as editor of *Macmillan's Magazine* in May, 1868 (in succession to Prof. Masson), also as co-editor of the 'Dictionary of the Bible,' a work which stimulated the formation of the Palestine Exploration Fund. He also, for forty seasons, contributed the greater portion of the valuable analytical programmes of the Saturday Concerts at the Crystal Palace—a task suggested to him by Sir August Manns. In addition, he published a critical examination of Beethoven's Symphonies and Prefaces to Otto Jahn's 'Life of Mozart' and Hensel's 'Mendelssohn Family,' together with numerous contributions to various magazines. In fact, his versatility drew from Robert Browning a memorable letter in which Grove is described as 'the Orientalist, the Schubertian, the Literate in ordinary and extraordinary.'

Those who associate the name of Grove with the Dictionary which bears his name may be surprised to learn that originally he was a civil engineer, and served under Stephenson at Chester and Bangor—superintending the erection of the tubular bridge at Menai. He was appointed secretary to the Society of Arts in 1850, and, in the following year, married the sister of Dean Bradley of Westminster. It is worthy of mention that on the occasion of his receiving the honorary degree of LL.D. from Durham University, in 1875, the public orator laid stress on Grove's contributions to Biblical research and geography—ignoring his musical services.

As to his musical heroes Grove most honoured Beethoven, Mendelssohn, Schubert, Handel, Schumann, and Brahms, but, strange to say, he rather disliked Wagner, whom he met, in 1877, at Dannreuther's house in Orme Square, London.

In addition to his honorary degree from Durham he received a similar degree from Glasgow University, and, in 1883, was knighted on the recommendation of Mr. Gladstone. He was made a C.B. in 1894, and was presented with his bust (by Mr. Alfred Gilbert, R.A.) on his retirement from the Royal College of Music—being the gift of the pupils—a gift which he bequeathed to the College, where his name is perpetuated in the George Grove Memorial Scholarship.

It is almost unnecessary to add that an excellent 'Life of Sir George Grove,' by C. L. Graves, was published by Macmillan in 1904.

Occasional Notes

John o' London's Weekly recently asked a number of well-known writers and a couple of painters how they stood in the matter of appreciation of music. The replies were illuminating. None showed any knowledge of the art, only four—Mr. Conrad, Mr. Galsworthy, Miss May Sinclair, and Mr. Augustus John—expressed any enthusiasm for it, and the remaining eleven were either indifferent or antipathetic. Miss Rose Macaulay's answer is amusing, and just what might be expected from the author of 'What Not.' She says: 'I have never learnt anything about music, and certainly am not musical; but I like to hear it, particularly bad music. I know when it is bad, but still enjoy it. I don't mind good either, if the other is unobtainable.' Mr. W. W. Jacobs is quite definite in his liking for military bands, pianofortes, organs, and bagpipes, but gets a bit doubtful when classical music comes up. He decides, however, that he doesn't mind it 'if it includes an easy chair, a bright fire, and a good cigar.' But, as becomes a humorist, he adds that he can enjoy it without these accessories 'if it is very solemn and sad.' Mr. H. G. Wells takes the line Dr. Johnson took about a woman's preaching—it is worth hearing, but not worth going to hear. 'I like classical and some modern music very much—but not to the extent of going to the opera. Music has to come to me, and I don't want more than an hour of it at a time.' Sir Arthur Conan Doyle is annoyed by it—'especially in restaurants and other inappropriate places.' This 'especially' is promising, and when Sir Arthur goes on to say 'I always feel there is music which would move me greatly, but I never quite seem to get it,' we have an idea that the root of the matter is in him, and that some day he may see the light. Mr. Chesterton evidently couldn't be bothered. His wife wrote: 'My husband just asks me to inform you that he is so ignorant of music that he doesn't even mind it.' So that was that!

The gem of the collection however is the reply of the Honourable John Collier. He begins spendidly: 'I am a passionate lover of music.' Now here, we say, is the goods. It is quite refreshing to find a painter so appreciative of a sister art. We don't even feel that he is letting us down when he goes on to say, 'except when it distracts my attention from more important occupations, such as eating my dinner.' After all, there are occupations to which the hearing of music must give way, and feeding is one of them. Nor do we part company with him when he says: 'Also it always lasts too long; musicians never know when to stop.' We still go with him, because a passionate lover of music who likes it in moderate doses is evidently a bit of an epicure—the kind of music-lover who wants it little and good, and with plenty of time to savour it fully. After this fine start however, Sir John comes down with a rich dull thud: 'Again, it has the disadvantage that one tune so closely resembles another that I never can tell them apart. Surely there must be something wrong with an art which shows so little variety.' There have been others who have found this difficulty. There was Lamb, and we have all met the man who knows only two tunes, one of which is 'God save the King' and the other isn't. And the writer once saw the congregation at a village church standing during the playing of the 'Dead March' in

memory of a deceased royalty, while the squire, a J.P. and other important public things, stalked down the aisle, wondering (as he explained afterwards) why everybody else was waiting. But in such cases the sufferers never think of blaming the music. They know the deficiency is nearer home. The J.P., for example, didn't say: 'Surely there must be something wrong with the "Dead March" if it is so much like the other pieces with which the organist plays us out that I reached for my hat at the third bar.'

Having gone down, the Honourable John stays down handsomely: 'But, worst of all, music is entirely divorced from intellect. . . . It makes no appeal to the mind, but only to the emotions, which is obviously immoral. As my emotions are not much stirred by it, it is to me a painfully dull form of immorality.' This passionate lover of music ends with a note of kindly tolerance: 'But as many worthy people (including monkeys) gain an honest living by music, far be it from me to decry it in any way. I have endeavoured to say the best that can be said for it.' And, implicitly, the worst that can be said for himself.

If a batch of eminent musicians were catechised on their literary tastes, can we imagine them making such a poor show as this? They could do so only by returning some such answers as the following:

> 'I learnt to read when a youngster, though I never got beyond words of one syllable, so I have few if any literary pretensions. But I don't mind sitting quiet if a friend has a really interesting yarn to read to me. I am very fond of the "pictures" and go two or three evenings a week. My favourite film is "The Clutching Hand," though "The Trail of Blood" runs it close.'
>
> Or: 'I am passionately fond of reading, and should occasionally take down a book if I could find one short enough. But writers never know when to stop. Why take hundreds of pages to tell a story the plot of which can be given in a few lines? And anyway one book is pretty much like another. Unless I constantly refer to the title-page I never know whether I am reading Conrad, Mrs. Barclay, Arnold Bennett, or Nat Gould. There must be something radically wrong about an art in which the examples are as like as peas in a pod. Besides, there are no brains in it. It just appeals to the infantile love of a story—a thoroughly immoral proceeding. However, as a lot of worthy people (including printers' devils) make an honest living by this immoral pandering, never shall you find me saying a hard word about it.'

The fact is, the bulk of educated people still regard music as a mere toy and its practitioners as a not very amusing kind of entertainer. How much space do we find devoted to it in historical and sociological books? From Green's 'Short History' down to Mr. Chesterton's recent fantastic venture in the same field, all alike make little or no mention of the art that was popular centuries ago among hundreds of thousands who could not read or write and who rarely came into direct contact with any other kind of artistic expression. As Dr. Fellowes says in the Preface to his recently published volume of 'English Madrigal Verse':

> To those who take a reasonable pride in the past achievements of their own countrymen, the names of Byrd, Morley, Wilbye, Dowland, and many another ought to be at least as well known as are the names of the great national leaders in poetry and painting. Yet many people of wide culture would confess unashamed to ignorance of such English composers, although they would be covered with confusion if they had to admit unfamiliarity with the achievements of, say, Marlowe or Dryden, of Reynolds or Turner.

Very common too is the total failure to recognise the intellectual power at the back of all fine musical work. 'Entirely divorced from intellect,' says the Honourable John; 'makes no appeal to the mind.' This pronouncement draws from Mr. Ernest Newman a rejoinder in the *Sunday Times* which is not a bit too strong:

> And to the musician who is also interested in literature, and has some knowledge of the letters of his own country and epoch, the comparison in mere brain capacity between the great composers and the little literary men who do not think much of music is pathetically to the disadvantage of the latter. In everything that goes to make great art—in depth of thought and of feeling, in logical continuity, in the power to handle vast architectural masses—the creators of the ninth Symphony, 'Tristan,' the 'Ring,' or the B minor Mass are to the ordinary English novelist or journalist or painter of to-day as grown men to talkative children.

It is a pity *John o' London* didn't get answers from the few writers who are genuine music-lovers—Bernard Shaw, Arnold Bennett, Robert Bridges, and E. F. Benson, for example. The last-named, by the way, has just produced, in 'Queen Lucia,' a book the humour of which can be appreciated only by musicians—a very unusual kind of novel. The comedy gets rather near the farcical at times, but it is a rattling good, high-spirited bit of fun, and we advise our readers to get hold of it. But even Mr. Benson is guilty of a few slips. For example, the amusing passage concerning the 'submerged tenths' in Debussy is rather spoilt by the assertion of the prima donna (who is supposed to be well-informed, and is putting the others right) that 'you can't invert a fifth.' Can't we? Mr. Benson should test this by inverting a fourth—any old fourth will do—and then trying experiments with the result. But his book is so entertaining, and so rich in musical humour, that he may easily be forgiven much more than this.

On the whole the *John o' London* symposium helps us to understand the ease with which most novelists, when they take up their pen to refer to music, put their foot in it with sonatas in B sharp, deep-voiced sopranos who descend to B *in alt*, and gifted youths who, without previous instruction, seize a violin and hold the hearers spellbound with an oratorio.

The current number of the *Musical Quarterly* has a pronounced British flavour, no less than six of its twelve articles coming from writers on this side: Mr. Fuller-Maitland ('Towards Ugliness: a Revision of Old Opinions'); Mr. Herbert Antcliffe ('The Effect of the War on English Choral Music'); Mr. Colin McAlpin ('Musical Appreciation: a Plea for Catholicity'); Mr. Antrobus Harris ('Musical Animals in Ornament'); Mr. Frank Kidson ('Handel's Publisher, John Walsh'); and Dr. Annie Patterson ('The Folk-Music of Ireland'). The remaining articles deal with Malipiero, the ornaments in Bach's organ works (in which the author, Mr. Sumner Salter, is surely astray in the weak chromatic interpretation of the inverted mordents in 'Allein Gott in der Höh' sei ehr'), the Baron de Tremont's 'Souvenirs of Beethoven,' &c. There

are some excellent illustrations, especially in Mr. Harris's paper, the plate 'An Ass playing the Organ' (Lower Rhenish School, 1500-20) showing not an organist, as some cynics might expect, but the real faithful Edward, spectacles on nose, all four hooves busy, taking nourishment at the same time in the shape of a thistle held to his mouth by a man looking round the corner.

The Welshman's love of choral singing is one of the household words of British music, but one can never cease to be astonished at the forms in which it shows itself. For instance, in the report in the *North Wales Chronicle* of the recent Harlech Festival, we read that :

> From morning until evening it rained with unrelenting persistency. The opening hymn at the morning session had a baptism of rain, which continued practically without intermission until the final chords of 'Messiah' at the evening session had died away. In the morning the choirs, on a platform erected inside the walls, had what little protection was afforded by a canvas roof, but ere long the singers opened their umbrellas as the rain descended upon the platform in cascades. To add to the general discomfort the wind developed the sportive trick of lifting the canvas and dropping gallons of water on unsuspecting members of the audience. By the afternoon the Castle was innocent of all covering, the canvas having been removed either by the wind or the attendants, so the choir and the audience had the full benefit of the rain, which appeared to be hourly gaining in volume. Oft has 'Messiah' been heard in Wales, but the Harlech Musical Festival of 1920 will go down to posterity as the gathering where a choir of two thousand voices sang Handel's masterpiece to the accompaniment of a solitary pianoforte and where the principals rendered their solos under umbrellas !

This Festival is an annual affair to which choirs from a large surrounding district give devoted service. From Llanberis to Aberystwyth, towns and villages sent seventeen choirs—numbering two thousand singers—for a day's singing under Prof. Walford Davies. Six of the choirs joined together in an unrehearsed performance of 'Jesu, Priceless Treasure,' that earned enthusiastic praise from the conductor, and in what was apparently the one and only dry interval a professional orchestra played a movement from Schubert's 'Unfinished' Symphony. The audience and choir showed no desire to curtail the programme, and the Festival was accounted a record success. Worcester festival-goers, comfortably cushioned in the Cathedral, please note !

The indefatigable management of the 'Old Vic.' has made further plans for helping South London to appreciate Opera and Shakespearean production. Miss Baylis announces a season to begin on September 18, and to last for sixteen weeks, under the musical direction of Mr. Charles Corri. The operas promised are 'Faust,' 'Il Trovatore,' 'Carmen,' 'The Bohemian Girl,' 'Tannhäuser,' 'The Marriage of Figaro,' 'Rigoletto,' 'Maritana,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Lohengrin,' 'The Magic Flute,' 'The Daughter of the Regiment,' and 'Tristan and Isolda.' Such a scheme has its financial problems, and an appeal is made for help in setting up a theatrical wardrobe that shall save the heavy price of hiring. The Carnegie Fund has granted fifteen hundred pounds towards the required five thousand.

THE INFLUENCE OF OCCIDENTAL MUSIC ON THE ORIENT

By NORMAN PETERKIN

That Oriental art in its various manifestations has exerted an enormous influence on that of the West is a fact that can hardly be disputed. Perhaps only those who have lived in Oriental countries and are familiar with its art—whether it be that of music, painting, ceramics, decoration, &c.—can quite realise the extent of the influence. On returning to England after many years of life in Eastern countries, I have been astonished to find how little of the most advanced European art seems wholly original. For instance, the effects attained by our Futurist and Cubist painters and sculptors are far from being peculiar to them. In little native shops in Kyoto, the old and still unspoiled capital of Japan, I have seen water-colours, sketches, prints, that in drawing, colour, and general effect are of amazingly similar type to the work of the European Futurists and Cubists. I have also seen figures and heads executed in wood, soap-stone, marble, and other materials that are quite as startling in their conception as anything turned out by Epstein, Mestrovic, or even the more advanced work still of the German 'expressionist' Oswald Herzog.

Japanese art has in the past greatly influenced European art, but I should not care to decide as to whether it is now influencing our Futurists and Cubists, or whether it is a case of spontaneous conception of similar ideas in both lands.

In another direction, much has been said about the influence of the Orient supposed to be evident in the costumes and colour schemes of the Russian Ballet. Personally I think the ballet has never given us the unique colour combinations and decorative effects constantly met with in the East. Perhaps it is heretical to say so, but I found that some of the ballet's colour schemes irresistibly reminded me of the displays one associates with the windows of Liberty's, and Heal's in Tottenham Court Road, especially ballets like 'The Midnight Sun' and 'Thamar.' Perhaps I had better not say which I prefer !

In ceramic art the lovely work turned out by the Ruskin and Doulton potteries has its counterpart, both as to shapes and glazes used, in the Chinese pottery of certain periods. In this case, as the Chinese work long antedates the Western, there can be no question about the influence.

In the realm of dancing, we have had a deluge of 'Oriental' dances and dancers from Maud Allan to 'Chu-chin-chow.' I have witnessed the performances of a fair number, but with one exception, that of 'Roshanara,' I have seen nothing that convinced me it was Oriental either in atmosphere or accomplishment.

Oriental music has of course exercised a great influence on our own. There are very few of the moderns who do not reveal the influence somewhere in their work, including Debussy, Ravel, Stravinsky, and the modern French and Russian schools generally. Of our own men, Bantock is the one who is supposed to have come most under the fascination of the Orient. Strange to say, there is little in his work, fine though it be, that (to me) strikes a definite Oriental note, whereas I feel this note strongly in a great deal of Cyril Scott's music even where it is not concerned with Oriental subjects. However, it is not necessary to quote further instances

of the general influence of the arts of the East on those of the West—it would be labouring the point, and in any case is not what I set out to write about. I see also that the *Chesterian* announces an article on 'Oriental influences in contemporary European music,' by Kaikhusru Sorabji, which should be welcomed by those interested in the subject. There is probably no one in England—or, for that matter, in Europe—better fitted to deal with it, for Sorabji, in addition to his Eastern heritage, possesses an encyclopædic knowledge of modern music, and one can look forward to an interesting and valuable article.

Though I have wandered from the point, I started out to write of exactly the opposite subject—the influence of Western music on the Orient. Some might be tempted to think that such an influence does not exist; but they would be quite wrong. The influence not only exists, but is growing rapidly. We are all aware that our composers write 'Eastern' music on occasion, though it would not be recognised as such by Orientals. It will probably surprise a good many people to learn that there are composers of Oriental birth writing 'Western' music. So far I have come across only two: Kaikhusru Sorabji, who is Indian, and Koscak Yamada, who is Japanese. That is, these two are the only men, so far as I am aware, who are writing music that in its scope and achievement can be placed in the same class as the best of our modern European writers. I have come across other composers of Oriental—or partly Oriental—birth who are writing music in light vein very successfully. Some of the Filipinos seem to possess remarkable gifts in this direction.

Unfortunately, in the case of Sorabji, none of his music is in print, and therefore available for general discussion or performance. I have seen and heard a good deal of it, and my own opinion is that he is a new and startling voice in our modern music. He has mastered all the technical resources of the art, which he uses with insight and surety, his handling of the modern orchestra being amazing. His works are chiefly in the larger forms, and are of a complex character. They include:

1915.—Pianoforte Concerto (A).
Six Songs to poems of Henri de Régnier, Samain, and Pierre Louÿs.
Two Vocalises.
1916.—Orchestral work 'Chaleur.'
Pianoforte Sonata.
Pianoforte Concerto (B).
Songs to poems of Rollinat, Baudelaire, &c.
1917.—Songs by Dowson, &c.
Pianoforte Concerto (C).
1918.—First Pianoforte Concerto.
Songs by Baudelaire, Verlaine.
Two short Pianoforte pieces.
1919.—Pianoforte Sonata No. 1.
Fantaisie Espagnole, Pianoforte.
Incidental music to a play, 'The Rider by Night,' by Edward Lightport.
1920.—Pianoforte Quintet.
Prelude, Toccata, and Fugue, for Pianoforte.
Second Pianoforte Concerto.

Sorabji is a merciless critic of his own work, and has discarded all work previous to his first Pianoforte Concerto of 1918, as being immature. He has apparently absorbed and assimilated all the developments of modern harmony, and has succeeded to an uncommon degree in evolving an idiom (of a very advanced nature) that appears to be absolutely his own, yet in a great many ways basically Oriental. That is to say, one feels with his music that it could hardly have been written by any other than an Oriental. His rhythmic sense is tremendous. A great deal of his work has a boiling, surging effect, that is unlike anything I know in modern music: it gives one the feeling of an almost volcanic personality behind it.

I certainly think that when this music gets into print, and is performed, that it will become as much a storm centre of discussion as the music of Debussy, Stravinsky, Ravel, Goossens, and Schönberg.

The Japanese composer, Koscak Yamada, a fair amount of whose music is in print, is a writer of quite a different type, being not by any means a revolutionary, as is Sorabji. He is now in the early thirties, and commenced his musical training at the Imperial Academy of Music at Tokio, studying mostly with German teachers, who at that time ran whatever music there was in Japan. After a long period of studentship he became a teacher in the Academy, all the while devoting himself to composition in Western forms. He eventually left Japan for Berlin, where he continued studying and working for five years, Max Bruch, amongst others, displaying a lively interest in his work. His output at this time included operas, symphonies, &c. One of his operas, based on a Japanese subject, was accepted for production in Berlin, but was shelved owing to the war. Soon afterwards he returned to Japan, and has since devoted himself to composition, teaching, and conducting. He recently made a trip to the U.S.A., where he was one of the sensations of the 1918-19 New York musical season, many of his orchestral works being played under his own conductorship.

His output includes 'Autumn Festival' (Mörike) for chorus and orchestra, 'The Dark Gate,' 'Madara no hana,' 'Blue Flame'—all symphonic poems; a symphony 'The Triumph of Peace'; 'Marie Magdalene' a choreographic symphony, and some vocal and pianoforte works.

A great deal of his earlier work displays the influence of the German classics, while the later leans to the methods of the modern French school. In common with Sorabji, Yamada displays fine musical craftsmanship and technical mastery; but unlike the former, he has not yet shown himself to be the possessor of any strikingly individual utterance, at least in his orchestral works. These, however, are interesting enough, and maintain a high level. They are as much deserving of performance as most of the orchestral novelties brought forward; nevertheless, one feels that they might have been written by any one of our well-schooled younger composers, for there is no definite individuality of utterance, and but little hint of their Eastern origin.

Some of the work written since his return to Japan from Europe seems to point to the fact that Yamada is now shedding the various influences that have hitherto moulded his work, and that a definite personality is emerging. His original Japanese songs reveal examples that are really interesting, and convince the hearer that in these he has succeeded in expressing, by means of a Western musical vocabulary and technique, something of the thoughts, feelings, and impulses that are of the essence of his own race and peculiar to them.

His arrangements of old Japanese songs and dances have considerable interest and exotic charm, and are of historical value. Skill is displayed in the manner in which this music is presented, so that we feel that here is authentic Oriental music as

far as it can be expressed in terms of Western notation.

Yamada is a conductor of unusual ability, and a New York friend who is a prominent critic tells me that he considers him to be one of the most interesting and promising young conductors that have come before the American public. In his opinion Yamada is far greater as a conductor than as a composer.

Here then are two very concrete illustrations of the influence that Occidental music has begun to exert on the Orient and Oriental minds. To attain to a mastery of technical resources in a mode of expression strange to them is in itself a noteworthy achievement, but one that can be paralleled in other directions. What is more significant is the fact that Orientals, whose mental make-up is so different from our own, who so far as Occidental music is concerned have no tradition or inheritance of taste and feeling to guide them, who hear our music with such different ears as it were, can yet, in a short space of time, assimilate what we have to offer and in turn express themselves in a new medium with individuality and authority.

It must be recognised that it is not only a matter of learning a new language and expressing one's thoughts therein. In this case it means that a new view-point must be assumed, and a fresh mental development must take place before anything can be expressed that is of value or intelligible to the Occidental mentality. That is to say, the basic thought, impulses, and ideas which go to make up the personality to be expressed in terms of music, must be, if not actually altered, at least developed in new directions, before what is expressed as music can have much appeal to the average Westerner.

It is proverbial that the Oriental personality differs from our own in its make-up. Things that move us deeply and that possess great significance in our lives bear no meaning whatever to the Oriental. To take a common instance, how differently do they regard death! The thoughts and feelings it would give rise to in the Eastern mind are probably a complete reversal of those that would be prompted in ourselves by a similar contemplation. It is the same with our music. The greatest and most moving utterances of Western composers are meaningless to the Oriental, and not necessarily to the uneducated or lower class only. In turn, a great deal of Eastern music, even if it could be expressed in Western musical terms, would prove to be unbearable to us. We could not think of it as music at all; it would be merely noise to us, and actively unpleasant noise at that. Not only is the medium or material it uses beyond our comprehension or enjoyment, but what it strives to express is also alien to us. Nevertheless to the people whose utterance it is, it is all that is beautiful and vital.

So that if at first sight the fact that there are Oriental composers writing in Western idiom does not seem particularly remarkable, a little reflection and an endeavour to put ourselves in their place—*i.e.*, write music in an Eastern idiom that will be intelligible and acceptable to Orientals—will soon suffice to prove that it really is a very remarkable achievement.

Western music is also exerting influences in the Orient in other and less valuable directions than the creative. There are now a rapidly increasing number of executive artists. This is far more understandable. Once the liking for European music has been cultivated and a certain amount assimilated, the necessary executive technique will soon be acquired, for all Eastern races are adepts at picking up anything that depends on manual skill, the Chinese and Japanese notably so. I have yet to hear, however, any Oriental executive artist whose performance was anything more than technically excellent.

One Japanese prima donna, Tamaki Miura, has achieved sensational success in America in operas like 'Madama Butterfly,' 'Iris,' 'The Geisha,' and others, and her success has been the signal for the appearance of other Japanese singers. I know also Malay, Chinese, and Filipino pianists and violinists who have given me pleasure, the more so when they have tried to afford me an idea of their native music instead of the Chaminade genre they usually dote upon. The Pathan and Punjaubi bandsmen of the Indian Army bands are also remarkably clever, and generally develop great sight-reading abilities. But I was never able to determine whether the Western music they played so well meant anything to them, nor could their European bandmasters enlighten me much. One friend told me he was quite convinced that it was merely a matter of parrot facility with them, and that they were completely indifferent and untouched by the music they played. On the other hand, another bandmaster of my acquaintance indignantly denied this, and assured me that they had strong likes and dislikes, and looked forward to new stuff—with an especial liking for Wagner excerpts!

The gramophone has played an enormous part in making Western music of the lighter type familiar to Eastern ears. At one time it was chiefly records of native music that were sold, but all this seems to be changing, and an enormous number of records of rag-time, light opera, and music-hall songs are disposed of direct to the natives. In China, much to my regret, gramophones, together with large orchestrions, are gradually displacing the native orchestras that used to be so much a feature of every tea-house and restaurant. It is, indeed, rather remarkable how Eastern races have taken to our light music, especially rag-time. I have many times amused myself with noting the effect of European music on my native servants of different races—Malays, Tamils, Javanese, Chinese, Japanese. I have played on the pianoforte or gramophone all kinds of music—Stravinsky, Debussy, Irving Berlin, Elgar, Borodin, Lionel Monckton, &c. In every case the result was the same, they were always attracted to anything with strongly marked rhythm. Nothing else seemed to matter; the harmony might be ultra-modern and involved, or utterly elementary, so long as the rhythm was there. Borodin's 'Prince Igor' Dances drew them just as surely as Irving Berlin's 'Watch your step,' while such things as Debussy's 'L'Après-midi d'une faune' found them absolutely indifferent and bored. Strong rhythm, therefore, seems to be the element that attracts them in Western music, and this doubtless explains why jazz and rag-time generally have attained such a hold. I was much interested to come across confirmation of this recently when reading a most interesting book on Indo-China by a French writer, Beaudesson. He tells how he made experiments with a gramophone on the Moi, one of the primitive races of Indo-China. In his own words:

'The choice fell on the "Spring Song," which however met with little favour. The audience evidently had no opinion of Mendelssohn. The small children made for their mothers' arms in terror, and were only consoled with difficulty. The general feeling was one of astonishment passing to displeasure. We hastily took off that record and replaced it by a hunting chorus plentifully sprinkled with the blare of horns. This met with a most enthusiastic reception. . . . . We went on to the music-halls, and singers, and whistlers, and when the interval was announced after "Fou Rire," the entire audience went off almost convulsed with attempts to imitate it.'

Of the countries of the East that have taken most kindly to Western music Japan is the chief. Fifty years ago Occidental music was unheard and unknown in the land. There existed only the native variety, a good deal of which, incidentally, is very beautiful and acceptable to Western ears. When Japan started to modernise she did it thoroughly, and included music in the scheme. British and French bandmasters were brought in to train army and navy bands. A few years later Western music was introduced into the schools and colleges. Conservatories on Western lines were established, mostly with German teachers, who ran Japan's music for many years. The Japanese proved apt pupils, so much so that they are now quite competent to look after their own music, which they do. There is now very little to distinguish the Academy of Music, Tokio, from similar institutions in European centres. It turns out fully equipped students executively, who are absorbed into the numerous orchestras and bands that exist in the country. Most of its teachers are Japanese, and nowadays Western music has even penetrated into Court circles.

The same thing is gradually happening in China, but to nothing like the same extent, the spread of Western music being generally due to the missionaries and the ubiquitous gramophone.

That the influence which Western music is exerting is to be commended I much doubt. First of all, as already said, it is usually the lower forms of our music that are spreading—rag-time, musical comedy, &c. This element has tended to displace the native music in the affections of the people and push it into the background, as it certainly is doing in Japan and China. The native musician and his music are falling into disfavour, and in the end will die out, to be replaced by the mechanical European variety of the shoddiest kind. In a similar way the beautiful native costumes, materials, and hand-worked goods are being superseded by cheap machine-made European clothes.

I shall not soon forget the shock of one of my first experiences of Western music in the East. I had attended a performance in a little Malay theatre in an out-of-the-way district, the play being one of those old tales that date back hundreds of years. There had been some singing of rather plaintive native music which had interested and delighted me much. Then, to my stupefaction, one of the characters burst out into a distorted version of 'Yip-i-addy-i-ay!' sung to native words! I felt we were answerable for a good deal.

This kind of thing was to become a common experience, and I actually recall one performance of 'Macbeth' done into Malay, where various popular music-hall tunes were introduced, to the frantic delight of the native audience.

Civilization and progress, I suppose! Yes, Western music certainly is exerting a strong influence on the 'unchanging East,' and I for one wish it were not so.

THE MUSIC AND MUSICIANS OF DICKENS

By C. Edgar Thomas

(Concluded from August number, page 535)

II.

'Bleak House' provides us with that amusing character Matthew Bagnet, the ex-artilleryman. His appearance was remarkable and his 'musical abilities' were extraordinary. He appears before us 'tall and upright, with shaggy eyebrows, and whiskers like the fibres of a cocoanut, not a hair upon his head, and a torrid complexion.' Upon leaving the service, Bagnet adopted 'the musical business,' becoming a bassoon-player, upon which instrument he often 'blows away.' Occasionally, too, he speaks in short sentences, 'bassoon-like.' But let him speak for himself:

> It was the old girl that brought out my musical abilities. I should have been in the artillery now, but for the old girl. Six years I hammered at the fiddle. Ten at the flute. The old girl said it wouldn't do; intention good, but want of flexibility; try the bassoon. The old girl borrowed a bassoon from the band-master of the Rifle Regiment. I practised in the trenches. Got on, got another, get a living by it.

Bagnet's Emporium is a place that every musical Dickensian would have wished to visit. It was one of the little shops in a street in the purlieus of the 'Elephant and Castle,' and had in its window a few fiddles, some Pan's pipes, a triangle, a tambourine, 'and certain elongated scraps of music.' Master Bagnet, too, played very creditably upon the fife.

The same book—'Bleak House'—introduces us to that irrepressible comic vocalist and character artist, Little Swills, the prototype of many engaged at those curious public-house sing-songs. With his gags and patter—as a true artist, mostly spontaneous—this worthy was a great success at the 'Sol's Arms.' When the Harmonic assemblies at that hostelry were suspended, Little Swills appeared at the 'Pastoral Gardens down the river,' where he sang comic songs, calculated, *vide* the bill, 'not to wound the feelings of the most fastidious mind.' Another member of the 'Sol's Arms' coterie was Miss M. Melvilleson, the 'noted siren,' who, notwithstanding 'some pretensions to musical ability,' did not allow her artistry to interfere with her domestic affairs, for she had her baby clandestinely conveyed to her every night to receive its natural nourishment during the entertainment. It is interesting to note that on one occasion the once popular song of 'King Death,' with 'Chorus by the whole strength of the company,' formed the week's special Harmonic attraction. The words of this song were by Barry Cornwall, and it was a great favourite of John Leech, the artist, who used to sing it. Mention must also be made of Little Swills's rendering of 'Listen to the Waterfall'—or, to be colloquially exact, 'Listen, listen, listen, Tew the wa-ter-fall,' which comes from Lord Mornington's glee, 'Here in cool grot.' Another song mentioned by Dickens in 'Bleak House,' is the famous Scotch air, 'We're a' noddin'.'

The Micawbers are a most important family of Dickensian singers. First of all the eminent Wilkins could both warble and hum, and complacently dispense many musical urbanities. His devoted spouse, too, was no mean vocalist, and her 'Little Taffline' and 'The Dashing White Sergeant,' among other efforts, no doubt helped her husband to bear with equanimity his many misfortunes. We read that Micawber cherished a particular liking for such ditties as Dibdin's 'Lovely Nan,' and 'Auld Lang Syne,' and Dickens has given us a picture of him leading with gusto the chorus of 'Gee up, Dobbin.' The musical abilities of this amusing couple were not denied to their offspring, the hopeful young Master Wilkins, who possessed of a remarkable 'head' voice, after failing to obtain a position as chorister in Canterbury Cathedral, descended—such is fate!—to singing songs across the fetid atmospheres of bar-parlours. David Copperfield has recorded that young Wilkins exhibited 'a certain expression of face as if his voice were behind his eyebrows,' when, 'as an alternative between that and bed,' he sang 'The Woodpecker Tapping.' Later he became a very creditable amateur singer, and we take leave of him after his rendering of 'Non Nobis' at the dinner given in honour of his sire at Port Middlebay, bowing to the plaudits of the select company.

In 'Little Dorrit' we may read of Frederick Dorrit. In his better days he had been a musical amateur of no small merit, and his house had ever been open to singers and musicians. When, together with his brother William, he fell from fortune, he contrived to maintain himself in part by playing a clarinet 'as dirty as himself' in the orchestra of a small and obscure theatre. The novelist tells us that 'he had been in that place six nights a week for many years, but had never been observed to raise his eyes above his music-book.' His brother William in former days had been a pianist—a fact that gained for him the good offices of the Marshalsea turnkey. Of him that dignitary says:

> Brought up as a gentleman, he was, if ever a man was. Educated at no end of expense. Went into the Marshal's house once, to try a new piano for him. Played it, I understand, like one o'clock—beautiful.

'The Woodpecker Tapping,' already mentioned in connection with Master Micawber, is also referred to in 'Little Dorrit': 'Papa . . . is sitting prosingly breaking his new-laid egg in the back parlour over the City article, exactly like the "Woodpecker Tapping."' The song, it may be noted, is further alluded to in the 'Sketches' and in 'Martin Chuzzlewit.' 'Who passes this road so late,' the song associated with that redoubtable villain Rigaud, alias Blandois, was translated from the French by Dickens himself, and set to music by H. Dalton. Young John Chivery, Little Dorrit's humble lover, was evidently something of a dandy, for Dickens is careful to tell us that his pantaloons were so 'highly decorated with side stripes, that each leg was a three-stringed lute.' Many years after their engagement had been broken off, Mrs. Finching simperingly refers to a copy of the popular duet 'Paul and Virginia,' which should have been returned to her by her former *fiancé* Arthur Clennam; and the advice of that 'floury' widow Mrs. General to Amy Dorrit on deportment, &c., indicates that she might have gone far as a teacher of correct facial expression in singing:

> You will find it serviceable in the formation of a demeanour, if you sometimes say to yourself in company—on entering a room, for instance—Papa, potatoes, poultry, prunes and prism.

The dominant musical personality of Dickens's unfinished novel 'Edwin Drood' is John Jasper, with Mr. Crisparkle a good second. At times much controversy has waged over the precise position occupied by the former at Cloisterham Cathedral, but with that question we are not now concerned. What 'lay precentor' or 'lay clerk' may mean is immaterial; suffice it to say that Jasper had gained a reputation as a teacher of singing. Evidently he became tired of his Cathedral appointment, for we find him confessing to his nephew that 'even a poor monotonous chorister and grinder of music—in his niche—may be troubled with some stray sort of ambition, aspiration, restlessness, dissatisfaction, what shall we call it?' Going home to his bachelor rooms in company with Neville Landless and Edwin Drood, Jasper 'walking in the centre, hand to shoulder on either side, beautifully turns the refrain of a drinking song.' Jasper's knowledge of the old songs and melodies was considerable, and Dickens has presented him to us in two widely divergent musical silhouettes. To Mr. Sapsea, the pompous auctioneer, he once sang songs to his own accompaniment:

> . . . no kickshaw ditties, favourites with national enemies, but gave him the genuine George the Third home-brewed; exhorting him (as 'my brave boys') to reduce to a smashed condition all other islands but this island, and all continents, peninsulas, isthmuses, promontories, and other geographical forms of land soever, besides sweeping the seas in all directions. In short, he rendered it pretty clear that Providence made a distinct mistake in originating so small a nation of hearts of oak, and so many other verminous peoples.

On another occasion he chants choir music 'in a low and beautiful voice for two or three hours':

> Mr. Jasper is in beautiful voice this day. In the pathetic supplication to have his heart inclined to keep this law, he quite astonishes his fellows by his melodious power. He has never sung difficult music with such skill and harmony as in this day's Anthem. His nervous temperament is occasionally prone to take difficult music a little too quickly; to-day, his time is perfect.

The Rev. Mr. Crisparkle at various times openly avows his admiration for Jasper's musical and vocal talents. After service he remarks:

> I must thank you, Jasper, for the pleasure with which I have heard you to-day. Beautiful! Delightful! You could not have so outdone yourself, I hope, without being wonderfully well.

Crisparkle was actively associated with the 'Alternate Musical Wednesdays Society,' which body seemingly included glee-singing among its activities. Once we find him thus addressing Jasper:

> We shall miss you, Jasper, at the 'Alternate Musical Wednesdays' to-night, but no doubt you are best at home. Good-night. God bless you. 'Tell me, shep-herds, te-e-ell me; tell me-e-e, have you seen (have you seen, have you seen, have you seen) my-y-y Flo-o-ora-a pass this way.' Melodiously good Minor Canon the Reverend Septimus Crisparkle thus delivers himself, in musical rhythm, as he withdraws his amiable face from the doorway and conveys it downstairs.

Probably he sat up that night, as frequently he did, softly playing his piano and practising concerted vocal music.

'Sketches by Boz' were Dickens's earliest publications, and it is not a little curious that in these, in some instances immature pieces, he should have contrived to introduce quite a deal of amiable musical fun. In the very first of them—'Mrs. Joseph Porter'—we are given a highly-coloured but nevertheless extremely amusing picture of contemporary amateur theatricals. In choosing the *locale* of a suburban villa as the scene of his satire Dickens only did the obvious thing—notwithstanding that a still more obvious place could have been found in the boarding-house, that furnishes quite an excellent setting for a skit upon the vocal accomplishments, or lack of them, of the guests. Have we not all met the young gentleman—so beloved of musical-hall comedians—who sings 'The Wolf' in the drawing-room and acts it in the dining-room? and cannot we all call to mind an evening in which we mentally writhed under the obliging musical favours of certain fellow-boarders?

'The Boarding-House' gives us Mr. Wisbottle, engaged as a clerk in the Woods and Forests Office, and in his private time an inveterate whistler, with a great idea of his singing powers. When we first encounter him he is whistling 'Di piacer,' previous to which he has raised the wrath of a fellow lodger by whistling songs early in the morning. 'Sentiment' calls to mind Signor Lobskini, the singing-master with the splendid tenor voice, and Miss Lætitia Parsons, the brilliant musical executant who plays 'The Recollections of Ireland'—unanimously declared to be 'almost equal to that of Moscheles himself.' At the ball, it will be remembered, the 'harp' came in a state of intoxication. 'The Steam Excursion' includes a racy description of the musical entertainment contributed by those on board the 'Endeavour' at the water-party.

A different type of musical character has been etched by Dickens in 'The Uncommercial Traveller' in his portrayal of Mr. and Mrs. Banjo Bones. The former is a comic Ethiopian minstrel of a distinctly unprepossessing appearance, with blackened face and limp sugar-loaf hat. The latter is introduced to us 'in her natural colours—a little heightened,' the while sipping rum-and-water. The description of a sailors' singing-house at Liverpool is vivid and realistic. Peering through the rank atmosphere we can recognise Antonio the swarthy young Spanish guitar player, 'whose cracked guitar raises the feeblest ghost of a tune'; and that un-named young girl 'of a delicate prettiness of face, figure, and dress,' who plays a piano accordion and sings to the instrument, first a ballad about village bells and how they chimed, then a song about going to sea, and finally an imitation of the bag-pipes. And the landlord, 'a sharp and watchful man. . . . with tight lips and a complete edition of Cocker's arithmetic in each eye,' has surely been faithfully depicted; who

> when he heard of talent, trusted nobody's account for it, but went off by rail to see it. If true talent, engaged it. Pounds a week for talent—four pound—five pound. Banjo Bones was undoubted talent. Hear this instrument that was going to play—it was real talent! . . . On delicate inquiry as to salary paid for item of talent under consideration, Mr. Victualler's pounds dropped suddenly to shillings—still it was a very comfortable thing for a young person like that, you know; she only went on six times a night, and was only required to be there from six at night to twelve.

Mention should be made of Pip and the 'Harmonious Blacksmith':

> . . . I informed him in exchange that my christian name was Philip. 'I don't take to Philip,' said he, smiling. . . . 'I tell you what I should like. We are so harmonious, and you have been a blacksmith—would you mind it?'
>
> 'I shouldn't mind anything that you propose,' I answered, 'but I don't understand you.'
>
> 'Would you mind Handel for a familiar name? There's a charming piece of music by Handel, called the "Harmonious Blacksmith."'

The songs and ballads referred to throughout the novels would comprise a lengthy list indeed, but space may possibly permit a few comments. 'The Bay of Biscay' is mentioned at least three times; 'Believe me, if all Jarley's Waxworks so Rare' was a parody of Moore's once very popular 'Believe me, if all those endearing young charms.' Micawber quotes 'The death of Nelson,' which song is also mentioned by Dickens on two other occasions. Byron's 'Fare thee well, and if for ever' ('Old Curiosity Shop') has had several original settings; and the same poet's 'My boat is on the shore' ('David Copperfield') was set to music by Cratherne; while Bayly's 'O give me but my Arab steed' was for long sung by Braham. 'The Old Curiosity Shop' provides the only mention of Carey's 'Of all the girls that are so smart'; and the 'Sketches' contain a reference to Dr. Arne's 'The soldier, tired,' which, first sung by Miss Brent, remained for years a favourite item with sopranos. Other songs mentioned at length, or referred to, include 'The Ratcatcher's Daughter'; the Jacobite song, 'Over the water to Charlie'; 'Polly put the kettle on'; 'Wapping Old Stairs'; Dibdin's 'All's well'; 'Cheer, boys, cheer,' one of Henry Russell's most successful songs; 'My heart's in the Highlands,' the words of which are attributed to Burns; the familiar 'Though lost to sight, to memory dear'; 'I am a Friar of orders grey'; 'God bless the Prince of Wales'; 'A Cobbler there was,' sung in 'The Beggar's Opera,' 1728; Ben Jonson's 'Drink to me only with thine eyes'; Moore's 'When in death I shall recline,' and several others of his Irish melodies.

A vast subject such as Dickens and Music can here be sketched only in a very broad and general manner, and much has of necessity to be omitted. One would wish to write of Horatio Sparkins, who could play the pianoforte and violoncello as well as render his own compositions 'with taste'; of Captain Cuttle, whose musical favourite was 'Lovely Peg'; and of Sampson Brass and his vocal snatches 'compounded of the "Evening Hymn" and "God save the King."' Again, there are Mr. Wopsle; and Dick Swiveller and Mr. Chuckster, who combined in a rendering of the duet 'All's well'; Mr. Pancks and his part-singing; and Mr. Morfin, who so annoyed Carker with his violoncello and his frequent humming and whistling. On Morfin's own showing, he once whistled accurately the whole of a Beethoven Sonata.

Our excuse must be that the present canvas is not sufficiently large to accommodate all the fascinating musical characters of Dickens, and that these articles (brief in comparison with the subject) do not in any way pretend to be complete. Such as they are, however, they will have served their purpose if they are successful in stimulating an interest that is well worth pursuing.

Autumn.

A FOUR-PART SONG *UNACCOMPANIED.*

Words selected from a Poem by H. W. Longfellow. Composed by George Tootell.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Con moto, ma moderato.

Soprano. *mf*

There is a beauti-ful spi - rit breathing now Its mel-low rich - ness on the clus - tered trees, And, from a beak-er full of rich - est dyes,

Alto. *mf*

There is a beauti-ful spi - rit breathing now . . Its mel low rich - ness on the clus - tered trees, And, from a beak-er full . . of . . rich - est dyes, Pouring new

Tenor. *mf*

There is a beauti-ful spi - rit breathing now Its mel - low rich - ness on the clus - tered trees, And, from a beak - er full of rich - est dyes, Pouring new

Bass. *mf*

There is a beauti-ful spi - rit breathing now Its mel - low . . rich - ness on the clus - - tered trees, And, from a beak - er full of rich-est dyes, Pouring new

Con moto, ma moderato. ♩=60.

Accomp. (*For practice only.*) *mf*

Copyright, 1920, *by Novello and Company, Limited.*

cres.

Pour-ing new glo-ry on the au - tumn woods, And dip-ping in warm light the pil - - - lared

cres.

glo - - ry on the au - tumn woods, And dip-ping in warm

cres.

glo - ry on the autumn woods, And dip-ping in warm light . . the

cres.

glo - - ry on the au - - tumn woods, And dip - ping in warm

cres.

dim.

clouds, ... dip - ping in warm light the pil - lared clouds.

dim.

light the pil - lared clouds, . . the pil - - lared clouds.

dim.

pil - - lared clouds, dip - ping in warm light the pil - lared clouds.

dim.

light the pil - lared clouds, . . . the pil - - lared clouds.

dim.

f *p*

Morn, on the mountain, like a sum-mer bird, Lifts up her pur - ple wing; and in the vales . .

f *p*

Morn, on the mountain, like a sum-mer bird, Lifts up her pur - ple wing; and in the vales, in the

f *p*

Morn, on the mountain, like a sum-mer bird, Lifts up her pur-ple wing; and in the vales, in the

f *p*

Morn, on the mountain, like a sum-mer bird, Lifts up her pur - ple wing; and in the vales The

f *p*

No. 1383. WI' A HUNDRED PIPERS.—Arr. by John E. West. *Price* ~~3d.~~ 4*d.*

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

No.			
1	Our Native Land ...	Reichardt	2d.
2	Cricketers' Song (T.T.B.)	Macfarren	2d.
3	Boating Song	Monk	2d.
4	Song of the Railroads	Macfarren	3d.
5	Good-morrow, fair ladies	Morley	2d.
6	Home Fairy (T.T.B.B.) ...	Winter	2d.
7	The Wreath	Benedict	2d.
8	Countryman's Song ...	Rimbault	3d.
9	Student's Greeting (T.T.B.B.)	Berner	2d.
10	Magdalen College Song ...	Monk	2d.
11	Integer Vitæ (T.T.B.B.)	Flemming	4d.
12	Orpheus with his lute	Macfarren	
13	Harvest Song	Macfarren	2d.
14	Come, heavy sleep ...	Douland	2d.
15	Fisherman's Song ...	Rimbault	2d.
16	In all thy need	Douland	2d.
17	All among the barley ...	Stirling	2d.
18	When icicles hang ...	Macfarren	2d.
19	Jolly Cricket Ball	Monk	2d.
20	Emigrant's Song ...	Macfarren	2d.
21	Shepherd's Song	Brewer	3d.
22	Pedlar's Song	Douland	2d.
23	Fairies' Song (S.S.S.S.) ...	Bishop	6d.
24	June (S.S.A.)	F. Dun	2d.
25	Awake! the starry	Mendelssohn	2d.
26	Fair Flower	Rimbault	2d.
27	O happy he who	Gastoldi	2d.
28	Green Leaves	Taylor	2d.
29	Dirge	S. Wesley	2d.
30	Angler's Trysting Tree ...	Corfe	3d.
31	The Dream	Stewart	2d.
32	God speed the Plough ...	Richter	2d.
33	There is a ladie sweete ...	Ford	
34	Football Song	Monk	3d.
35	Haymakers' Song	Stewart	3d.
36	Come away, Death ...	Macfarren	3d.
37	Old May-day, in A ...	Benedict	1½d.
38	Invocation to Sleep ...	,,	3d.
39	A Night Song	,,	3d.
40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
42	Sylvan pleasures ...	,,	4d.
43	Consolation	H. Smart	1½d.
44	Good-night, thou glorious Sun	,,	1½d.
45	Hunting Song	,,	1½d.
46	Lady, rise, sweet Morn's	,,	1½d.
47	Summer Morning ...	,,	1½d.
48	The Sea King	,,	1½d.
49	Orpheus with his lute	Macfarren	1½d.
50	When Icicles hang ...	,,	1½d.
51	Come away, Death (S.A.T.T.B.)	,,	3d.
52	When Daisies pied ...	,,	3d.
53	Who is Sylvia	,,	1½d.
54	Fear no more the heat	,,	3d.
55	Blow, blow, thou winter wind	,,	1½d.
56	The Belfry Tower ...	J. L. Hatton	1½d.
57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d.
60	The Indian Maid... ...	,,	1½d
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G. A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d.
64	Echoes (The Splendour falls)	,,	1½d.
65	Song of the Railroads	,,	1½d.
66	Christmas	,,	1½d
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d
69	The Wounded Cupid	,,	1½d
70	Woman's smile	,,	3d.
71	Autolycus' Song	,,	1½d
72	Footsteps of Angels ...	,,	3d.
73	The Sun shines fair ...	,,	1½d
74	The Pilgrims	H. Leslie	1½d.
75	My soul to God	,,	3d
76	Awake, the flow'rs unfold	,,	1½d
77	How sweet the moonlight	,,	1½d
78	Land, Ho!	,,	1½d.
79	Up, up, ye Dames ...	,,	1½d
80	Thine eyes so bright ...	,,	4d.
81	All is not gold	Westbrook	3d.
82	Hark how the birds ...	H. Lahee	3d.
83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
85	Charm me asleep (S.S.A.T.B.B.)	,,	3d.
86	When twilight dews ...	H. Hiles	1½d.
87	A Finland love song...	H. Hiles	1½d.
88	Evening	,,	1½d.
89	To the Morning Wind	,,	3d.
90	To Daffodils	,,	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night...	F. Berger	1½d.
93	Essay, my Heart ...	,,	3d.
94	Childhood's melody	,,	1½d.
95	Now	,,	3d.
96	Sunset...	,,	1½d.
97	Arise, the sunbeams hail	,,	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.)	,,	4d.
102	Come, fill, my boys (A.T.T.B.)	,,	3d.
103	Echoes	,,	1½d.
104	Phœbus	J. Barnby	1½d.
105	Luna	,,	1½d.
106	A Wife's Song	,,	1½d.
107	Home they brought...	,,	1½d.
108	Annie Lee	,,	1½d.
109	Starry Crowns of Heaven	,,	1½d.
110	The Wind	,,	3d.
111	The Skylark	,,	1½d.
112	The Sands of Dee	G. A. Macfarren	1½d.
113	Alton Locke's Song...	,,	1½d.
114	The Starlings	,,	1½d.
115	The Three Fishers ...	,,	1½d.
116	The World's Age ...	,,	1½d.
117	Sing heigh ho!	,,	1½d.
118	Fairy Song... ...	A. Zimmermann	1½d.
119	Good-Night	,,	1½d.
120	Gone for ever	,,	3d.
121	Flowers	,,	3d.
122	To Daffodils	,,	1½d.
123	Good Morrow	,,	3d.
124	Sigh no more, ladies	Macfarren	1½d.
125	You spotted snakes (S.S.A.A.)	,,	3d.
126	Take, oh take those lips away	,,	1½d.
127	It was a lover and his lass	,,	4d.
128	O mistress mine ...	,,	1½d.
129	Under the greenwood tree	,,	1½d.
130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
139	My true love hath my heart	,,	2d.
140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d.
142	The Curfew	,,	1½d.
143	Hear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day...	,,	3d.
147	Huntsman, rest ...	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day... ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
152	Evening	,,	1½d.
153	Joy to the Victors ...	,,	2d.
154	Parting gleams	,,	1½d.
155	Echoes	,,	1½d
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love...	,,	1½d.
162	Drops of Rain	J. Lemmens	1½d.
163	The Fairy Ring... ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the	,,	3d.
167	The Corn Field... ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back	,,	1½d.
173	The Moon	H. Smart	3d
174	A Spring Song	Ciro Pinsuti	3d.
175	An Autumn Song ...	,,	3d.
176	The Two Spirits ...	,,	3d.
177	The Crusaders... ...	,,	1½d.
178	The Caravan	,,	1½d.
179	Stradella	,,	3d.
180	When evening's twilight	Hatton	1½d.
181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d
185	The Sailor's Song ...	,,	1½d
186	Good-Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	Bait, The (Come live with me)	,,	1½d.
194	Softly fall the shades of	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
199	If thou art sleeping ...	,,	3d.
200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
205	The Rivals	,,	3d.
206	The village dance ...	,,	3d.
207	Song of the Gipsy maidens	,,	1½d.
208	The Waterfall	,,	3d.
209	Over hill, over dale...	,,	3d.
210	Love me little, love me long	,,	3d.
211	Going a-maying ...	,,	3d.
212	See, the rooks are homeward	,,	3d.
213	Sweet Lady Moon ...	,,	3d.
214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ...	,,	3d.
217	Absence	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ...	,,	3d.
220	Beware, beware ...	,,	1½d.
221	The happiest land ...	,,	1½d.
222	The Sailor's Song ...	,,	3d.
223	Busy, curious fly ...	,,	2d.
224	Good-night, beloved ...	,,	2d.
225	Bacchanalian Song ...	,,	3d.
226	Stars of the summer ...	,,	1½d.
227	King Witlaf's Song ...	,,	3d.
228	Tars' Song	,,	3d
229	The hemlock-tree ...	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	Village Blacksmith ...	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in ...	,,	3d.
236	Way to build a boat ...	,,	4d.
237	I loved a lass	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
241	Ave Maria	,,	1½d.
242	Spring	,,	2d.
243	Morning	,,	3d
244	Hymn to Cynthia ...	,,	1½d.
245	Cradle Song	,,	1½d.
246	The joys of Spring ...	,,	3d.
247	Dream, baby, dream	,,	1½d.
248	A song for the Seasons	,,	3d.
249	O say not that my heart	,,	2d.
250	Love and mirth... ...	,,	3d
251	Sweet Vesper hymn	,,	3d
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn... ...	,,	3d.
255	The land of wonders	,,	3d.
256	Ye little birds that sit and sing	,,	2d.
257	How soft the shades of	,,	1½d.
258	How sweet is summer	,,	2d

WI' A HUNDRED PIPERS

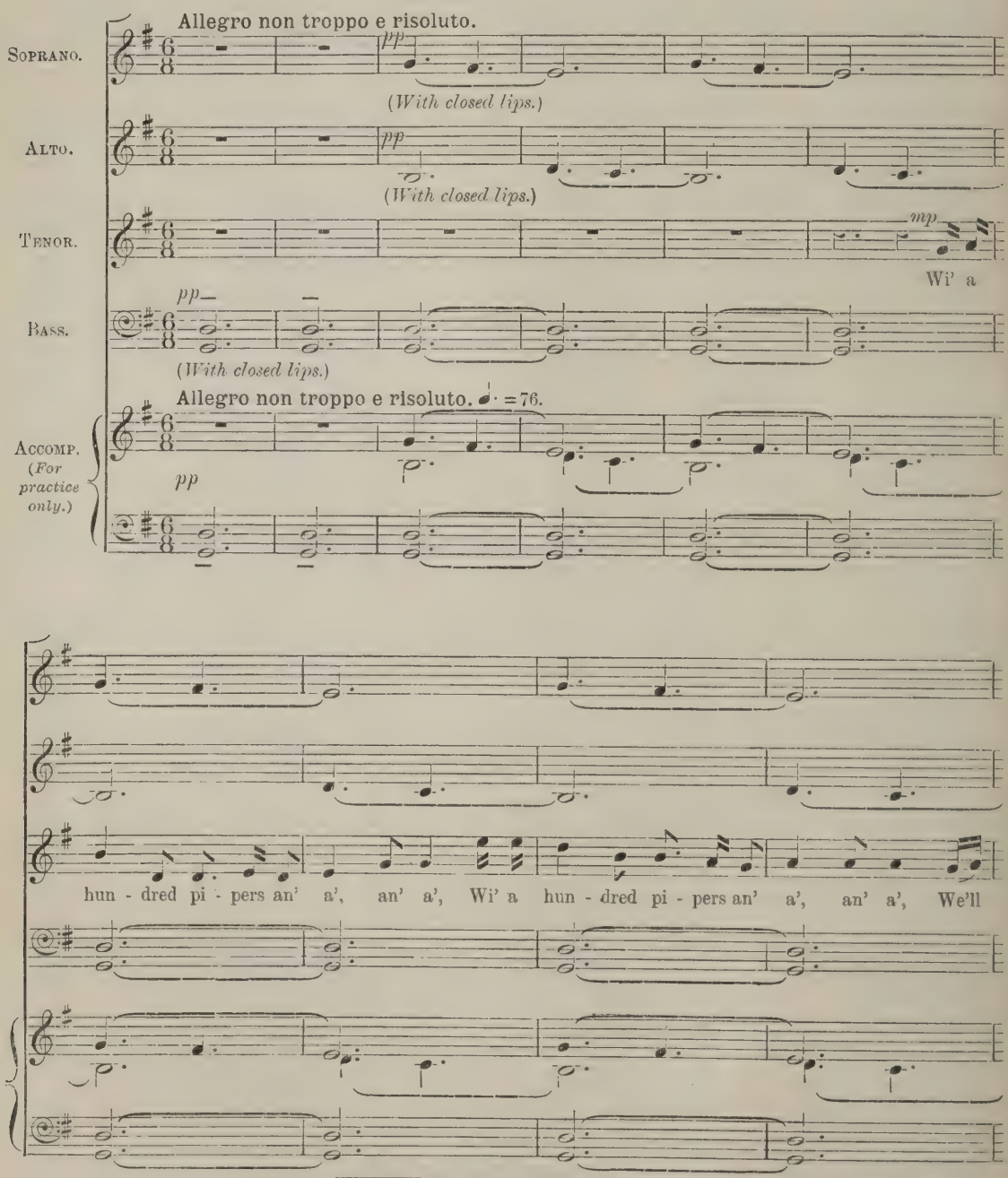
SCOTTISH AIR

THE WORDS WRITTEN BY LADY NAIRNE

THE MUSIC ARRANGED AS AN UNACCOMPANIED PART-SONG FOR MIXED VOICES BY

JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



This Part-Song may be sung a semitone lower if found more convenient.

Copyright, 1920, by Novello and Company, Limited.

WI' A HUNDRED PIPERS.

poco cres. *mf*

O, it's up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a'!

poco cres. *mp*

owre the Bor - der, a - wa', a - wa', It's owre the Bor - der, a - wa', a - wa', We'll

p (*With closed lips.*)

cres. *rit.* *a tempo.* *dim.* *f*

on an' we'll march to Car - lisle ha', Wi' its yetts, its cas - tle, an' a', an' a'. Wi' a

Wi' a

Wi' a

Wi' a

cres. *rit.* *a tempo.* *dim.* *f*

hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', an' a', We'll

hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', . . an' a', We'll

hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', an' a', We'll

hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', an' a', We'll

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a'!

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', . . an' a'!

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', . . an' a'!

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a'!

rit. *a tempo.* *rit.*

a tempo. *mp*

Oh! our sod - ger lads look'd braw, look'd braw, Wi' their

pp *a tempo.*

(*With closed lips.*)

pp *a tempo.*

(*With closed lips.*)

pp *a tempo.*

(*With closed lips.*)

pp *a tempo.*

WI' A HUNDRED PIPERS.

poco cres.

tar - tan, kilt, an' a', an' a', Wi' bon- nets, feathers, an' glitt'r-in' gear, An' pi-brochs soundin'

poco cres.

poco cres.

poco cres.

poco cres.

p

sweet and clear. (*With closed lips.*)

p

mf

Will they a' re - turn to their ain dear glen? Will they a' re - turn, oor Hieland men? Second-

p

mp

cres. *rit.* *a tempo.* *dim.* *f*

Wi' a

cres. *rit.* *a tempo.* *dim.* *f*

Wi' a

cres. *rit.* *a tempo.* *dim.* *f*

- sicht - ed San - dy look'd fu' wae, An' mi - thers grat when they march'd a - way. Wi' a

cres. *rit.* *a tempo.* *dim.* *f*

Wi' a

cres. *rit.* *a tempo.* *dim.* *f*

hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', an' a'! We'll

hun - dred pi - pers an' a, an' a', Wi' a hun - dred pi - pers an' a', . . an' a'! We'll

hun - dred pi - pers an' a, an' a', Wi' a hun - dred pi - pers an' a', an' a'! We'll

hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', an' a'! We'll

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a'!

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', . . an' a'!

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', . . an' a'!

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a'!

rit. *a tempo.* *rit.*

f

Bon-nie

f

Bon-nie

mf *f*

a tempo. O wha does fol - low the blaw, the blaw? Bon-nie

mf *f*

O . . wha is fore-most o' a', o' a'? O wha does fol - low the blaw, the blaw? Bon-nie

a tempo. *f*

mf

Char-lie, the Prince o' us a', hur-rah! Wi' his hun-dred pi-pers an' a', an' a'.

mf

Char-lie, the Prince o' us a', hur-rah! Wi' his hun-dred pi-pers an' a',.. an' a'. His

mf

Char-lie, the Prince, . . hur-rah! Wi' his hun-dred pi-pers an' a', an' a'. His

mf

Char-lie, the Prince, hur-rah! Wi' his hun-dred pi-pers an' a',.. an' a'. His

mf

Poco meno mosso.

mf *rit.* *mp*

His pranc-in' steed just seems to fly; The

marcato. *rit.* *mp*

bon-net an' feath-er he's wa-vin' high, His pranc-in' steed just seems to fly; The

rit. *mp*

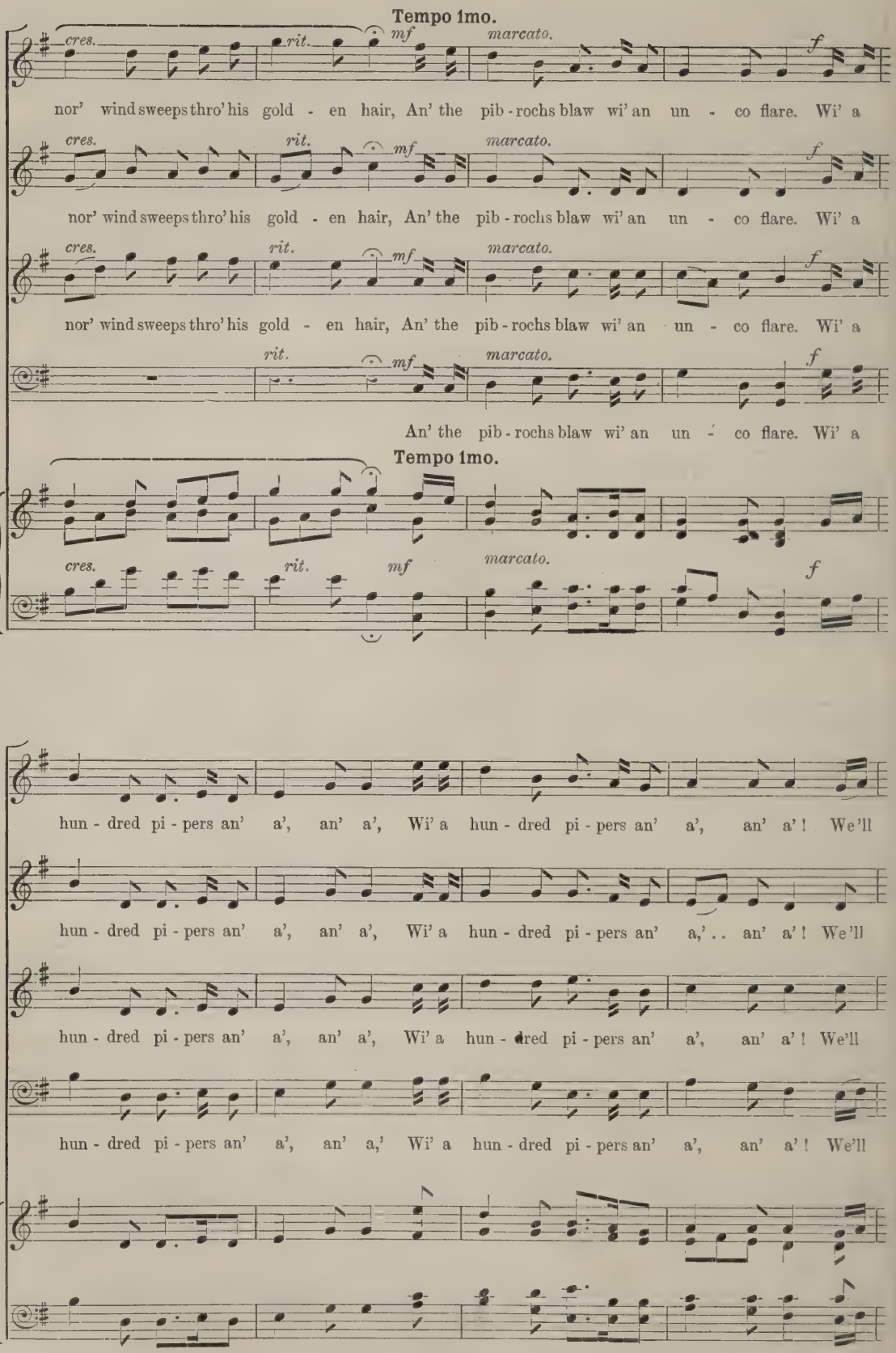
bon-net an' feath-er he's wa-vin' high, His pranc-in' steed just seems to fly; The

rit.

bon-net an' feath-er he's wa-vin' high, His pranc-in' steed just seems to fly;

Poco meno mosso.

rit. *mp*


Tempo 1mo.
cres.
rit.
mf
marcato.
f
nor' wind sweeps thro' his gold - en hair, An' the pib - rochs blaw wi' an un - co flare. Wi' a
nor' wind sweeps thro' his gold - en hair, An' the pib - rochs blaw wi' an un - co flare. Wi' a
nor' wind sweeps thro' his gold - en hair, An' the pib - rochs blaw wi' an un - co flare. Wi' a
An' the pib - rochs blaw wi' an un - co flare. Wi' a
Tempo 1mo.
hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', an' a'! We'll
hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a,' . . an' a'! We'll
hun - dred pi - pers an' a', an' a', Wi' a hun - dred pi - pers an' a', an' a'! We'll
hun - dred pi - pers an' a', an' a,' Wi' a hun - dred pi - pers an' a', an' a'! We'll

rit. *a tempo.* *rit.*

up an gie' them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a'!

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', . . an' a'!

rit. *a tempo.* *rit.*

up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an' a', . . an' a'!

rit. *a tempo.* *rit.*

up an' gie them a' blaw, a blaw, Wi' a hun - dred pi - pers an' a', an' a'!

rit. *a tempo.* *rit.*

Poco meno mosso. *p* *legato.*

The Esk was swol - len sae red, sae deep; But side by side the

p *legato.*

The Esk was swol - len sae red, sae deep; But side by side the

p

(*With closed lips.*)

p

p

(*With closed lips.*)

Poco meno mosso.

legato.

p

cres. ed accel. poco a poco.

brave lads keep, Twa' thou - sand swam to fell Eng - lish ground, An' danc'd them dry to the

cres. ed accel. poco a poco.

brave lads keep, Twa' thou - sand swam to fell Eng - lish ground, An' danc'd them dry to the

cres. ed accel. poco a poco.

cres. ed accel. poco a poco.

cres. ed accel. poco a poco.

mf *sempre cres. ed accel.*

pi - broch's sound. Dum-founder'd the Eng - lish saw, they saw, Dum-founder'd they heard the

mf *sempre cres. ed accel.*

pi - broch's sound. Dum-founder'd the Eng - lish saw, they saw, Dum-founder'd they heard the

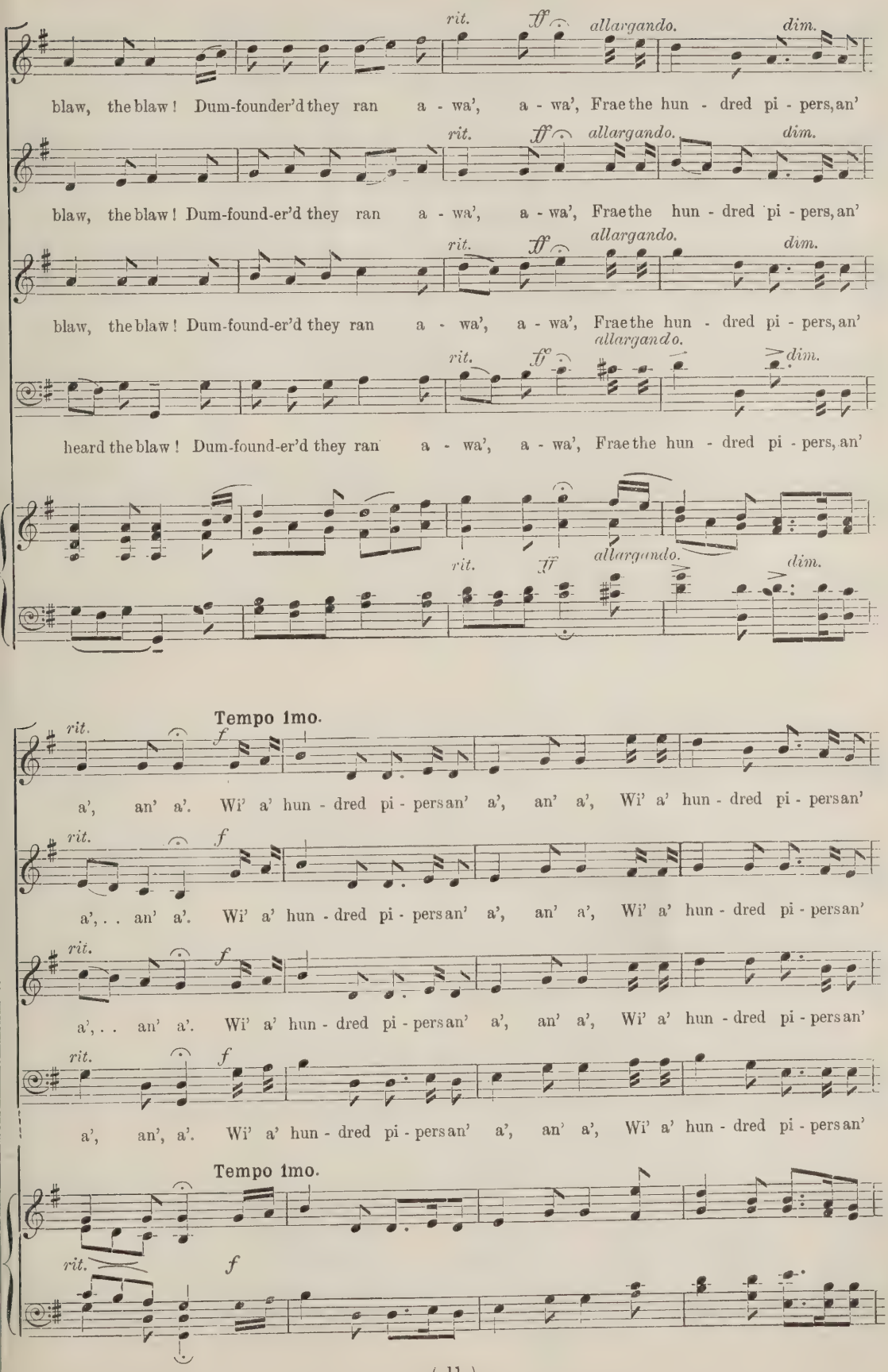
mf *sempre cres. ed accel.*

Dum-founder'd the Eng - lish saw, they saw, Dum-founder'd they heard the

mf *sempre cres. ed accel.*

Dum - found - er'd the Eng - lish saw, Dum - found - er'd they

mf *sempre cres. ed accel.*


rit.
ff
allargando.
dim.
blaw, the blaw! Dum-founder'd they ran a - wa', a - wa', Frae the hun - dred pi - pers, an'
blaw, the blaw! Dum-found-er'd they ran a - wa', a - wa', Frae the hun - dred pi - pers, an'
blaw, the blaw! Dum-found-er'd they ran a - wa', a - wa', Frae the hun - dred pi - pers, an'
heard the blaw! Dum-found-er'd they ran a - wa', a - wa', Frae the hun - dred pi - pers, an'
Tempo 1mo.
f
a', an' a'. Wi' a' hun - dred pi - pers an' a', an' a', Wi' a' hun - dred pi - pers an'
a', . . an' a'. Wi' a' hun - dred pi - pers an' a', an' a', Wi' a' hun - dred pi - pers an'
a', . . an' a'. Wi' a' hun - dred pi - pers an' a', an' a', Wi' a' hun - dred pi - pers an'
a', an', a'. Wi' a' hun - dred pi - pers an' a', an' a', Wi' a' hun - dred pi - pers an'
Tempo 1mo.

rit. *p a tempo.* *leggiero.*

a', an' a'! We'll up an' gie them a blaw, a blaw, Wi' a hun - dred pi - pers an'

rit. *p* *a tempo.* *leggiero.*

a', . . an' a'! We'll up an' gie them a blaw, a blaw, a blaw, Wi' a

rit. *p* *a tempo.* *leggiero.*

a', an' a'! We'll up an' gie them a blaw, a blaw, a blaw, Wi' a

rit. *p* *a tempo.* *leggiero.*

a', an' a'! We'll up an' gie them a blaw, a blaw, a blaw, a

a tempo. *p leggiero.* *rit.*

rit. *sostenuto.* *pp*

a', an' a', . . . an' a, an' a'! . .

dim. *rit.* *sostenuto.* *pp*

hun- dred pi - pers an' a', an' a', an' a', an' a'! . .

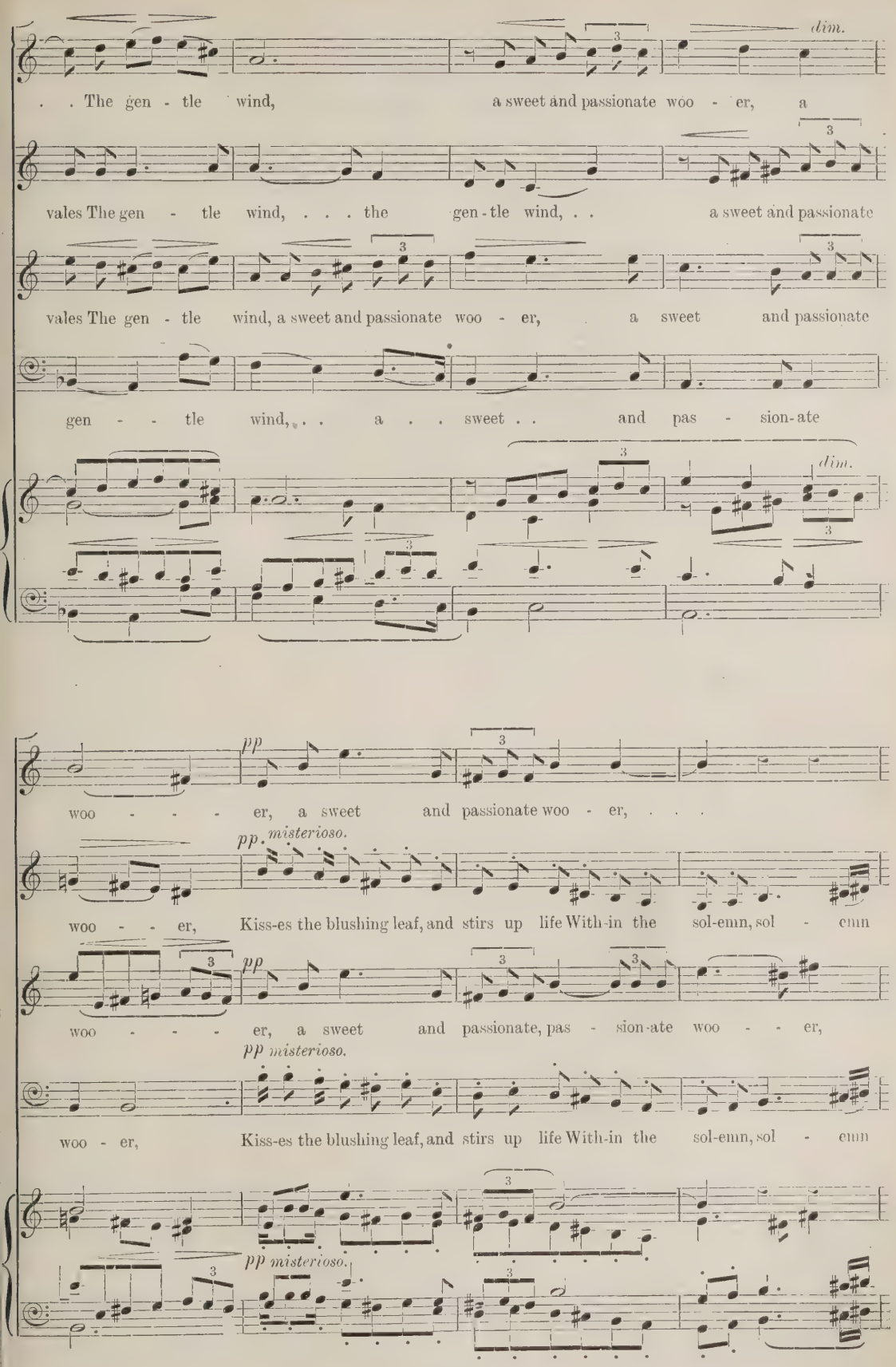
dim. *rit.* *sostenuto.* *pp*

hun- dred pi - pers an' a', an' a', an' a', an' a'! . .

dim. *rit.* *pp*

blaw, Wi' a hun- dred pi- pers an' a', an' a', . . . an' a'! . .

dim. *pp rit.* *sostenuto.*


. . The gen - tle wind, a sweet and passionate woo - er, a
dim.
vales The gen - tle wind, . . . the gen-tle wind, . . a sweet and passionate
vales The gen - tle wind, a sweet and passionate woo - er, a sweet and passionate
gen - - tle wind, . . a . . sweet . . and pas - sion-ate
dim.
pp
woo - - - - er, a sweet and passionate woo - er, . . .
pp. misterioso.
woo - - er, Kiss-es the blushing leaf, and stirs up life With-in the sol-emn, sol - emn
pp
woo - - - - er, a sweet and passionate, pas - sion-ate woo - - - er,
pp misterioso.
woo - er, Kiss-es the blushing leaf, and stirs up life With-in the sol-emn, sol - emn
pp misterioso.

pp misterioso.

Kiss-es the blushing leaf, and stirs up life With-in the solemn woods, the solemn woods,

pp

woods, a sweet and passionate woo - er, stirs up life With-in the sol - emn woods, Where Autumn,

pp misterioso.

Kiss-es the blushing leaf, and stirs up life With-in the solemn woods, the solemn woods, Where

pp

woods, a sweet and passionate woo - er, stirs up life With-in the sol - emn woods, Where

pp misterioso.

p

rall. e dim. *pp*

Where Autumn, like a faint old man, . . sits down By the way - side a - wea - ry.

rall. e dim. *pp*

like a faint old man, a faint old man, sits down By the way - side a - wea - ry.

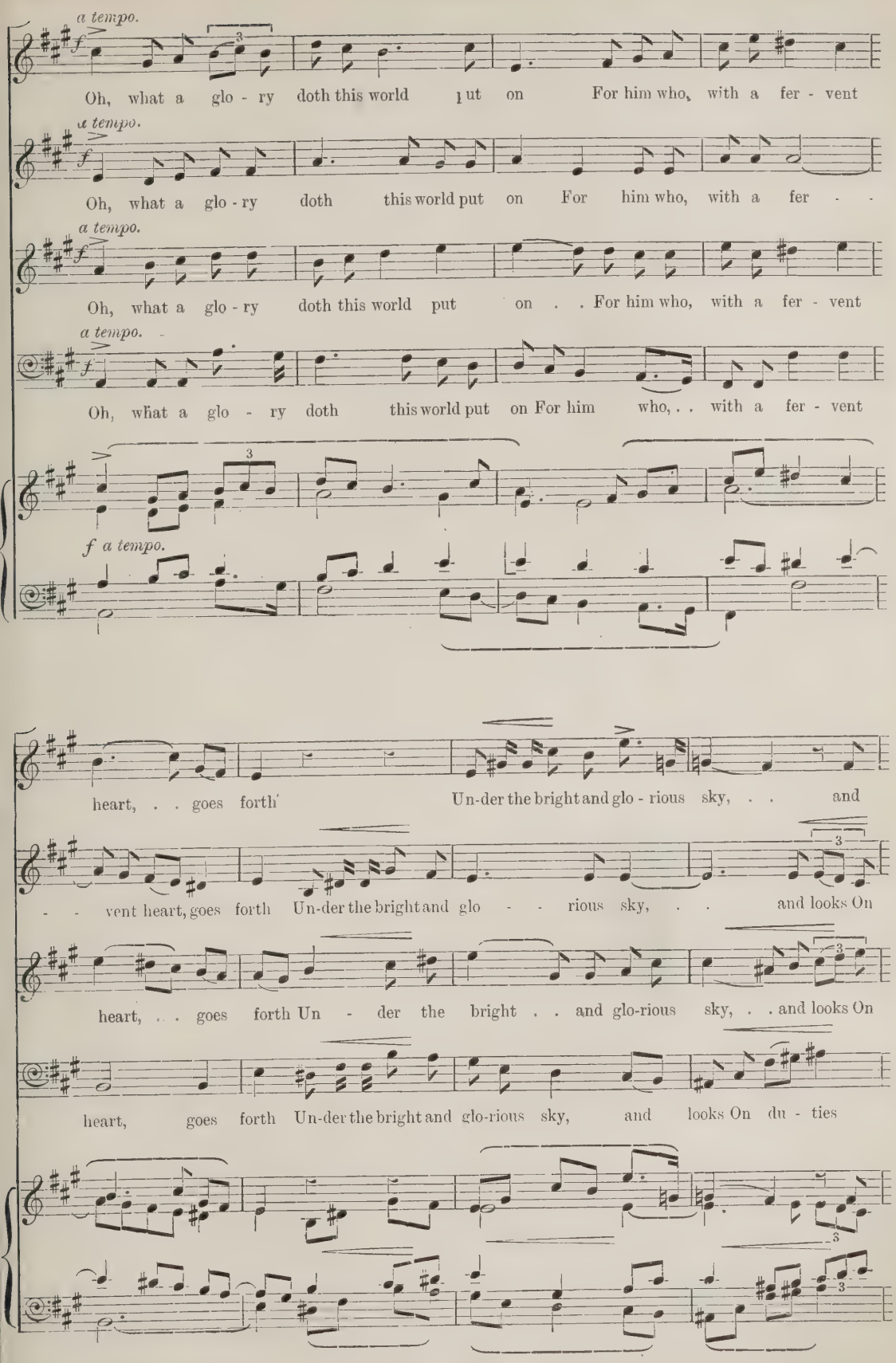
rall. e dim. *pp*

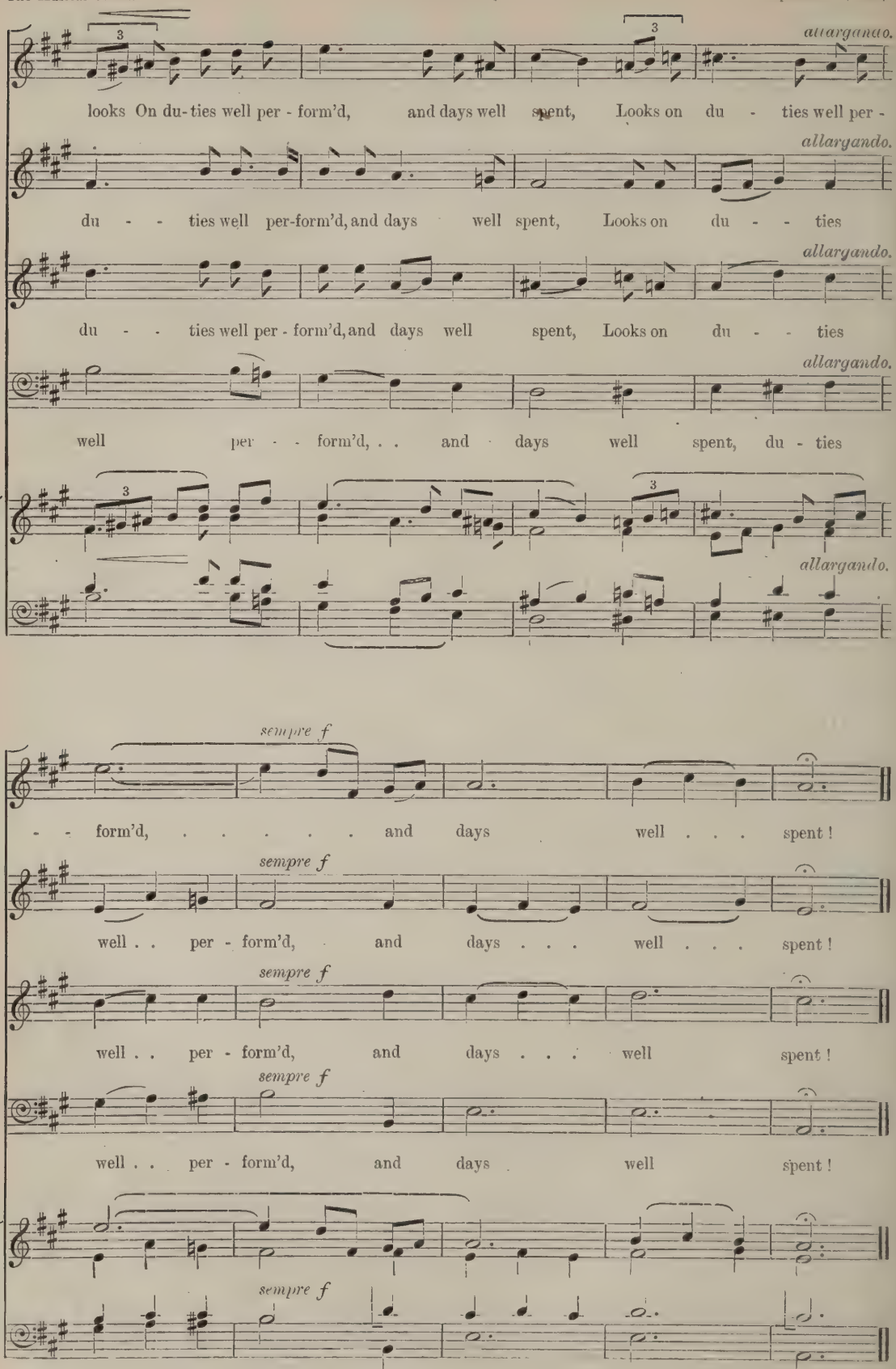
Au - tumn, like a faint old man, sits down By the way - side a - wea - ry.

rall. e dim. *pp*

Au - tumn, like a faint old man, sits down By the way - side a - wea - ry.

rall. e dim. *pp*


a tempo.
Oh, what a glo - ry doth this world put on For him who, with a fer - vent
a tempo.
Oh, what a glo - ry doth this world put on For him who, with a fer - -
a tempo.
Oh, what a glo - ry doth this world put on . . For him who, with a fer - vent
a tempo.
Oh, what a glo - ry doth this world put on For him who, . . with a fer - vent
f a tempo.
heart, . . goes forth Un-der the bright and glo - rious sky, . . and
- - vent heart, goes forth Un-der the bright and glo - - rious sky, . . and looks On
heart, . . goes forth Un - der the bright . . and glo-rious sky, . . and looks On
heart, goes forth Un-der the bright and glo-rious sky, and looks On du - ties


allargando.
looks On du-ties well per - form'd, and days well spent, Looks on du - ties well per -
allargando.
du - - ties well per-form'd, and days well spent, Looks on du - - ties
allargando.
du - - ties well per - form'd, and days well spent, Looks on du - - ties
allargando.
well per - - form'd, . . and days well spent, du - ties
allargando.
sempre f
- - form'd, ... and days well . . . spent!
sempre f
well . . per - form'd, and days . . . well . . . spent!
sempre f
well . . per - form'd, and days . . . well spent!
sempre f
well . . per - form'd, and days well spent!
sempre f

SOME MUSICO-LITERARY MISHAPS

By CLEMENT ANTROBUS HARRIS

Though 'it is no good crying over spilt milk,' a great deal of good may result from finding out how the milk came to be spilt, with a view to the avoidance of similar disasters in the future. And similarly a practical benefit as well as academic interest may follow a consideration of the actual or threatened mishaps which have befallen some of the world's most valuable musical manuscripts. Sir Isaac Newton's 'Principia' and Thomas Carlyle's 'French Revolution' are not the only treasures which the world has all but lost through accident, or through that carelessness in the preservation of a work which sometimes characterises an inventor, artist, or author, who in the creation of it would consider no pains too great to take with the smallest detail.

At the bi-annual festivals held in honour of Confucius in Foo Chow city certain musical instruments of extreme antiquity are carried in procession, but the bearers only feign to touch them. The playing of them is a lost art. This is probably due to the fact that in the year 246 B.C. an iconoclastic emperor, Tsin-Shih-Huangti, ordered the destruction of all books, music-books, and musical instruments, so that the Chinese music of the present day, if the barbaric decree was rigidly carried out, must date from a subsequent period.

There is, I believe, no record as to how many works on music were included in the 700,000 volumes which (including duplicates) formed the Alexandrian Library at its best period. But as it was an epitome of the world's literature there were probably many. And I have often wondered what our knowledge of ancient music would have been had this magnificent collection of books not been partially destroyed in 391 A.D. by a fanatic band of Christians under Archbishop Theophilus, and the ruin completed two hundred and fifty years later by Arabs under Calif Omar. The latter gentleman is said to have used a formula not altogether unusual among blind believers in a written revelation: 'If these books agree with the Koran they are unnecessary, if not they are false—burn them!' If tradition may be trusted, the followers of the Prophet boasted that they heated the baths of the city for six months with the books they burned—which shows, of course, that the Christians had had the grace to spare quite a considerable number.

Someone will probably say that there was in all likelihood a great deal of rubbish got rid of in this conflagration. Agreed; but the same might be urged as a reason for burning the British Museum in the present day. Besides which we are dealing with mishaps, and bad luck has sometimes taken the form of the *preservation* of what had much better have been destroyed. Palestrina suffered from this paradoxical form of misfortune. The greatest of men have their little human weaknesses, and Giovanni Pierluigi was in such a hurry to do homage to a new Pope, Sixtus V., that he composed a Motet and a Mass in rather less time than even he could do work worthy to live. So of course it did live; for after his death his contemptible son Igino, caring only for the filthy lucre it would bring him, did his father the injustice of publishing these manuscripts.

Parallel, in its wholesale character, with the burning of the Alexandrian Library, though after civilization had been at work nearly a thousand years longer, was the havoc wrought by the dissolution of the monasteries. Here, again, doubtless much rubbish was got rid of. But one cannot think of the value of such a manuscript as that of 'Sumer is icumen in' without a sigh over the hundreds of other parchments of great if not equal value, which must have perished, and that without their loss contributing anything whatever to purity of doctrine or practice.

Much the same may be said of the burning of the Cathedral music libraries by the Puritans during the Commonwealth. That Mr. Henry Davey is right in exonerating the Roundheads from interfering with secular music, and even in crediting them with promoting it, is generally agreed by modern writers. But that they were fiercely opposed to music of the Cathedral type, and ruthlessly destroyed it, is undeniable. A demolished organ may be rebuilt, but a work of art of which every copy has been destroyed is lost indeed. And this all but happened to the first collection of Cathedral music ever published—that issued by the Rev. John Barnard in 1641. A hundred and fifty years or so later not a single complete copy of this monumental work was known to exist, and in 1862 a copy in score could be made only by gathering together part-copies—and it was in ten voice-parts—from different churches. No single library had a complete set. Wear and tear and carelessness, as well as Puritan fanaticism, probably contributed to this state of affairs, but it is an interesting example of a narrow escape.

So far the cause of destruction has been antipathy to a work. But esteem for it, coupled with covetousness, may have the same effect. In Purcell's day there was no copyright law. His 'Indian Queen' was published during his lifetime without his permission being so much as asked. Owing probably to the danger of surreptitious reproduction, it would appear that only one theatre copy of 'The Fairy Queen' was ever made, though selected songs from the work were published in the composer's own day. By October, 1700, the score had been lost, and the Patentees of the theatre offered a reward of £20 for its recovery. Surely of no manuscript could a more romantic story be told. It is believed to have passed through the hands of Dr. Pepusch, who died in 1752, of his pupil, William Savage, who died in 1789, and of R. J. S. Stevens, who died in 1837. But either they did not recognise the value of the manuscript, or regarded the game as one of 'hunt the slipper,' and kept the whereabouts of the treasure a secret. Thus the score was in hiding for two hundred and one years, not being discovered till, by a fortunate accident, it was found in the library of the Royal Academy of Music in 1901.

Indifference is probably responsible for the loss of more manuscripts than any other cause save fanaticism. Of this Bach's works are a notable instance. On the composer's death most of his autographs were divided between his sons Friedemann and Emanuel. Those entrusted to the former were lost, mislaid, or sold. Another miscreant was Cantor Müller (1801-09) of the Thomasschule at Leipsic. A large number of the Cantatas had been left in the library of the institution, and on Müller's death all but a very small portion had vanished. In 1850, when the Bach Gesellschaft was formed, manuscripts came in from some very unexpected quarters; it is said that pages in Bach's own handwriting had been used by a gardener to tie round some young apple-trees to preserve them from harm. I have read, though I cannot say where, of someone buying a pound of butter and finding that it had been wrapped

up in an original copy of one of the Organ Fugues. Similar stories could be told of Schubert's manuscripts, many of which lay for years in garrets and other out-of-the-way corners till the enthusiasm of Schumann and others led to their discovery. Music can offer a very close parallel to the loss of the first draft of Carlyle's chief work, already alluded to, for Beethoven's cook used some sheets of the great Mass in D as wrappers for superannuated pots and kettles.

Palestrina and Bach were not the only composers to suffer from the perfidy or indifference of their own sons. Rinaldo di Capua was not as great a composer, but he was the reputed inventor of the recitative, and eminent enough for his manuscripts to be of considerable value in his own day. Falling into financial misfortune in his old age he determined to sell them, but they could not be found, and probability pointed to their having been sold by a profligate son—and one who had been the apple of the old man's eye—for waste paper.

That loss may occur through the indifference of a composer's neighbours, and even of his nearest relatives, will surprise no student of human affairs. But that the only copy of a masterpiece should be lost through the indifference of its composer would surely be unusual. Yet this is what the original manuscript of 'Adelaide' narrowly escaped. While the ink was still wet on it, Beethoven, dissatisfied with the song, was on the point of putting it in the stove, his only fear being that there was not enough fire therein to consume it, when a certain Herr Barth called, persuaded Beethoven to let him try the song over, and thereby saved what, if not one of Beethoven's greatest, is certainly one of his most popular works.

Possibly it was a similar failure on the part of the author to recognise the value of his own work which resulted in the first English history of music—for such the work may be called—not being published till a hundred and eighteen years after it was written. The book in question, the Hon. Roger North's 'Memoires of Music,' traces the fortunes of the art from the time of the ancient Greeks to his own day. Despite the importance of such a survey, it lay in manuscript from 1728, when it was written, till 1846, when it was 'rescued from the shop of a country broker'—I suppose a small furniture broker is meant.

We have seen how religious bigotry may occasion the loss of whole libraries. Political unrest may, of course, have the same dire results. How many musical works were included in the 250,000 volumes in the Library at Louvain before the war I do not know, but few if any remain of the whole contents. The University has had to be supplied with the barest necessities from outside sources. A temporary loss believed to be due to political causes was that of the MS. of Victor Schœlcher's 'Handel et son temps,' the publication of which was begun in Paris in 1860 but broken off in 1862 owing to the supposed destruction of the MS. Nineteen years later the original copy made its appearance in the market and was bought for the Conservatoire.

So far the mishaps dealt with have been due to the fanaticism, indifference, or greed, of man. Musical history is not without one or two instances, however, which have resulted from what insurance policies term the 'Act of God.' An admirable library of music was collected by King John of Portugal (1604-56). A catalogue was made, a copy of the first half being afterwards found in the National Library at Paris. It was reprinted in a noble quarto volume at Lisbon in 1874, with an essay on the treasures the library had contained: all of which is very tantalising, for the first thing which appears to have been generally known about the library is that it had mysteriously disappeared. The conjecture was made that it had perished in the earthquake of 1755.

It is certainly a misfortune when a great work is left uncompleted by the death of its author. And death is generally the 'Act of God,' for the hour of a man's quitting this life is rarely determined even by his enemies and still more rarely by himself. Mention should therefore perhaps be made of Schubert's 'Unfinished Symphony' and of three musical histories left incomplete by their writers—those of Forkel, La Fage, and Fétis. The last-named author was quite within his right in declining to finish the work of Forkel, as he had planned a similar but larger work himself. But having done this, and also borrowed largely from La Fage and Carl Engel without a word of acknowledgment (though many a one of depreciation), there is a certain poetic justice in his own work having been not only similarly interrupted by death, but broken off at exactly the same period as Forkel's—the 15th century.

If it is not too insignificant a thing to mention, a short manuscript of the present writer's went down with the *Titanic*. As he had kept a copy, and further observations would inevitably lead to the pointing of a moral, he had perhaps better let this bare statement of the little incident stand by way of conclusion.

The Musician's Bookshelf

By 'Feste'

Musicians—especially star performers—are rarely good autobiographers. Their chronicles too often run to small beer, and give over-much space to folk whose importance began and ended with the accident of birth. An unusually interesting exception is David Bispham's 'A Quaker Singer's Recollections' (Macmillan, 4 dollars). It not only gives us Mr. Bispham's life from when that he was and a little tiny boy, but it drops *en route* a rich store of anecdote. Young singers will be encouraged in reading of his early difficulties. To begin with, it was no small handicap to belong to so strict a set. 'Does thee see that young man going along there singing?' asked an elderly Quaker of a friend, as young David went by humming. 'Well, he is the grandson of an old friend of mine; but I tell thee he isn't going to come to any good, for he is always fooling around after music.' As we know on both sides of the water, the young man fooled around to some purpose.

Of special interest are Mr. Bispham's memories of Richard Strauss. He tells us that Strauss was attacked for conducting a concert at Wanamaker's store. The composer was quite frank in his reply. He said he had come to America to make money, and so long as he made it he didn't care where he appeared. He was also reported to have said that he would stand on his head in the street if he was paid enough—a safe challenge, for a composer, on being inverted, becomes even as other men, so there would be little doing when the hat went round.

Discussing the imitative possibilities of music, Strauss claimed to be able to translate anything into sound. 'I can make you understand by music that I pick up my fork and spoon from this side of my plate and lay them down on the other side.' Hardly, without some title or other verbal help. This boast sheds a little light on some of Strauss's later works. I am tempted to go on quoting, but it will be fairer to send you to the book to dip for yourself.

Henry Edward Krehbiel's 'A Book of Operas,' and 'A Second Book of Operas,' have now been issued as one volume by Macmillan (2 dols. 50 cents. It is a pity the English price is not stated. Perhaps it wobbles with the exchange). The two make a fine book of nearly six hundred pages, dealing with the plot, history, and music of all the operas that count, old and new. There are plenty of musical and other illustrations.

A second edition of such a standard work as Prof. Buck's 'Unfigured Harmony' needs no more than bare mention. (The Clarendon Press, 7*s.* 6*d.* net.)

'The Chorales: their Origin and Influence,' by Dr. Archibald W. Wilson, is the first of a series of Church Music Monographs issued by the Faith Press (4*s.* 6*d.*). The subject is one of perennial interest on religious, social, and musical grounds alike. No musical form—certainly no form so small—has had more to do with the development of music than the chorale. And, probably because of its wealth of associations and its hold on the affections of musicians, it seems to have had the power of getting the best out of composers. It is not too much to say that the pre-Bach German organ writers produced nothing worth our hearing to-day save when they took a choral melody as a basis. When they did so the results were frequently worthy of Bach himself. Dr. Wilson goes very thoroughly into the origins of the melodies, and gives an account of the earliest collections. There is an interesting chapter on Luther and Walther, and a selection of the most famous melodies, with historical notes; also a prose translation of the German text of the tunes quoted. The volume is small for such a big subject, but thanks to a concise style and arrangement it contains a surprisingly large amount of matter. A word of praise should go to the very pleasing form of the book.

Mr. Herbert Antcliffe is well-known to readers of this and other journals as a thoughful writer on matters concerning our art. He has recently put forth a collection of his periodical essays under the title of 'Short Studies in the Nature of Music' (Kegan Paul—4*s.* 6*d.* net). He opens with six short essays dealing directly with the title, and follows them up with longer papers on 'Programme Music,' the 'Symphonic Poem,' 'Music as an Educational Force,' 'History and Music,' and 'Religious Emotion and Music.' On all these subjects Mr. Antcliffe says a good deal well worth saying, with a simplicity and clearness of style that are too often lacking in musical literature. The cause of music in this country has suffered from a lack of books written for the plain average man who makes up the bulk of our concert audiences—books free from gush, affectation, and pedantry. Mr. Antcliffe does exactly what his Preface tells us he sets out to do, 'To suggest some lines of thought for the average thinking person who is interested in the subject.'

Here is another writer whose name is familiar to our readers—Ulric Daubeny—coming forward with a book. His 'Orchestral Wind Instruments' (Reeves, 12*s.* 6*d.* net), is 'an account of the origin and evolution of wind instruments from the earliest to the most recent times.' Treatises on orchestration of course glance at the origins of instruments, but naturally have no space to spare for more than a glance. No doubt there are books dealing each with an instrument, but apparently this is the first time the whole family has been considered historically in one volume. Bearing in mind the common origin of some instruments it is obvious that their evolution can be thoroughly understood only by the comparative method of study made possible by such a work as this. Mr. Daubeny has evidently spared no pains in research, and moreover he writes with a keen appreciation of the purely musical side of the subject. In this connection I am glad to see that he gives the bassoon due credit for its expressive qualities. The instrument has suffered too long from the 'clown of the orchestra' tradition. Mr. Daubeny truly says that 'of all the wood-wind the bassoon possesses the most varied and useful range of tone-quality,' rivalling the trombone as 'the most versatile and sympathetic instrument of the whole wood-wind band.' The book contains many admirable illustrations, and is altogether a necessary piece of historical work well done.

I end this month's survey with one of the most delightful volumes that has appeared for many a long day—'English Madrigal Verse, 1588-1632.' Edited from the Original Song-Books by E. H. Fellowes. (The Clarendon Press, 12*s.* 6*d.* net, on India paper, 15*s.* net.) Dr. Fellowes's splendid work for our madrigal composers could be rounded off in no better way than this. No one can have sung or listened to any considerable amount of Elizabethan vocal music without being struck by the rare quality of many of the lyrics to which it was set. Selections from them have been published from time to time, among the more recent being Mr. Bullen's 'Lyrics from the Elizabethan Song-books,' a book which has probably done more than any other in sending readers to this field. A complete collection, however, has been long since overdue, and here it is—a volume of well over six hundred pages, and a credit to English scholarship and publishing. Such a book demands a review filling several columns, and a pleasant task it would be to spread oneself on a subject so full of matter. But 'The Musician's Bookshelf' has to aim at bringing as many books as possible to the reader's notice, and as a consequence it has to be cursory at times like the present, when musical books come tumbling out as if in haste to make up the arrears of the past six years—as is in fact the case, for a note tells us that Dr. Fellowes's volume was finished in the summer of 1917, and then held up by war difficulties.

And after all, the mere mention of such a book ought to be enough. This is no case of buying a pig in a poke. Any musician worthy the name knows this branch of our literature well through the numerous samples that have come his way in the course of his ordinary work as a conductor, teacher, or singer. Here is the whole stock, well up to sample, and with a bonus in the shape of sixty pages of notes, packed with interesting lore.

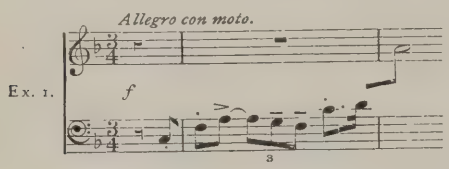
The Sunderland Philharmonic Society (hon. conductor, Mr. N. Kilburn) has chosen the following works for performance during the coming season: 'Elegiac Ode' (Stanford), 'The Inchcape Rock' (Bridge), 'Sun Worshippers' chorus' (Sullivan), and 'King Olaf' (Elgar).

A NEW CHORAL WRITER

Musicians as a body will remember with pride the splendid manner in which those of their profession who were interned in Germany during the war rose superior to the depressing conditions under which they existed, and managed to 'carry on.' Some of the results of this dogged spirit have recently become evident in the publication of various works written by British composers while in captivity. The two Shakespeare songs of Benjamin Dale, recently published by Messrs. Novello, occur to us at once as examples. Some of these composers were well-known. Now comes a work by a composer new to us,* who writes under his final bar, 'Ruhleben, 15/4/18.'

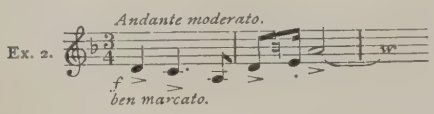
'England' is a setting for soprano and baritone soli, chorus, and orchestra, of Swinburne's stirring ode, and even a cursory examination of its pages quickly reveals the fact that Mr. MacMillan is a composer to be reckoned with. The same skilful hand is apparent both in the orchestral and vocal writing, a noteworthy feature being some admirable examples of six- and eight-part work.

The overture is an important movement running to fifteen pages, and is well worthy of performance apart from the rest of the cantata. Much of the subsequent orchestral work is a consistent development of material presented in the overture. The bold opening :



with its confident upward spring of a fifth at the end, is the dominating theme of the work.

Akin to it in its upward closing leap is the opening phrase of the introduction to Part 1 :

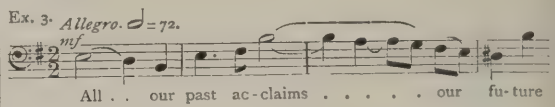


This theme subsequently undergoes a good deal of ingenious development.

The opening chorus (*Andante moderato*) for S.A.T.B. contains much interesting and varied writing for the voices, ranging from *pianissimo* unaccompanied work to massive *fortissimo* effects with all parts divided.

The movement which follows (*Allegro non troppo*) provides some vigorous and dramatic writing for baritone solo, and leads without a break into a chorus (*Andante moderato*) for S.S.A.T.T.B. This is mainly contrapuntal in style, and is based on a short ascending scale-passage ending with a drop of a seventh. One would like to quote from this fine movement, but space will not allow. It must suffice to say that there is some masterly writing for the voices, a big climax being reached at which the sopranos have to negotiate a high B, the music finally subsiding to a soft close (*ppp*) on a widely-spread chord in ten parts, extending from D below the bass stave to F♯ in the treble.

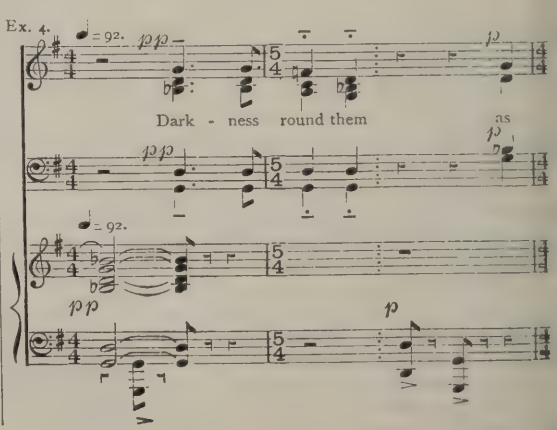
Part 2 opens with a soprano solo (*Andante tranquillo*) with a beautifully-flowing orchestral part leading into a short chorus for S.S.A.A. The composer does not spare the voices. In the third bar of this chorus the sopranos are called upon to divide and sing high B and G (*pianissimo*). On the last chord the basses enter with a theme in 2-2 time (*Allegro*), which, it will be noticed, is derived from Ex. 2 :



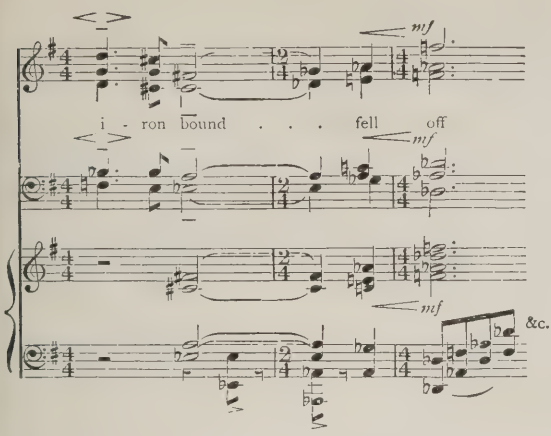
This is treated fugally at considerable length for S.A.T.B. The vocal writing is very smooth, and quaver movement is kept up almost constantly in the accompaniment. Towards the end contrapuntal methods are discarded, the music broadens out, and for the final phrase every ounce is demanded from the choir. The orchestra enters four bars from the end, and a few bars of instrumental work bring the movement to a close.

Some quiet music for orchestra (*Lento*), presently quickening to *Andante moderato*, leads into a chorus in 9-8 time for S.S.A.A.T.T.B.B. This very fine movement commences quietly, and in contrapuntal style. Later the voices join in masses of harmony, and some richly-sonorous passages occur. The time-signature presently changes to 4-4 (*Allegro pomposo*), and the writing from now onward is for four voices. A quickening of movement soon takes place with another change of time-signature (6-4 *Alla breve*), the music is marked *stringendo*, a *più mosso* is reached, and the voices come together in a strong unison passage in 2-2 time—an augmentation of the *pomposo* passage of a few pages back—broadening out finally into a big close with divided alto, tenor, and bass parts. A few bars for orchestra alone bring the work to a brilliant conclusion.

The choral-writing, though free and modern in style, is grateful to the singers. In texture and melodic turn it suggests that Mr. MacMillan is an admirer of the methods of Elgar. The harmony is free from eccentricity, though full of interest and enterprise. Sometimes it is used with excellent descriptive effect, for example :



* 'England: an Ode.' By Algernon Charles Swinburne. Set to music by Ernest Campbell MacMillan. (Novello.)



There are points in the scoring on which we should like to dwell, but we hope enough has been said to indicate the fine qualities of this cantata. It is tolerably certain that all who make its acquaintance will await with keen interest further work from the same accomplished pen. G. G.

London Concerts

By Alfred Kalisch

The most interesting concert of the latter half of July was that given on the 20th at Wigmore Hall by M. Ansermet, which afforded us an opportunity of knowing more than we knew before about the later works of Stravinsky. M. Ansermet gave a lecture on the æsthetics of the composer, in which he dwelt on his power of reproducing most rapid momentary impressions, his avoidance of what is commonly called sentiment, and the extent of importance he gives to tone-colour, which he regards more as an essence of his music.

The programme began with the three pieces for String Quartet, which were admirably played by the Philharmonic Quartet. Once more we derived pleasure from the second of the group, with its piquant rhythms suggestive of the negro playing with his ball in 'Petruchka,' while the number which represents a choir of monks deliberately out of tune left us doubtful. Miss Olga Haley sang a set of songs called 'Pribaoutki' (Chansons Plaisantes), in which the voice part is practically unsingable, while distinctly humorous use is made of the tone-colours of a chamber orchestra. Of these, one of the songs describing the adventures of a Colonel who was a bad shot was distinctly amusing. There is also an original and diverting atmosphere about the series of 'Berceuses du Chat,' which was accompanied by three clarinets. Quite an unusual number of these songs were encored. The suite of pieces 'L'Histoire du Soldat,' for chamber orchestra, contained some music which was really funny and some which was merely trying, but even the music which is least attractive is always that of an extraordinarily clever man, and always contains excellent material for students of orchestration. Personally I could not discover any value except technical exercises in the three pieces for clarinet, excellently as they were played by Mr. Haydn Draper.

For purposes of reference it may be worth mentioning that the 'Histoire du Soldat' is scored for violin, double-bass, clarinet, bassoon trombone, and drum. It was composed in 1918. The 'Pribaoutki' dates from 1914, the clarinet pieces from 1919, and the 'Berceuses' from 1915 to 1916.

The audience was in some ways as interesting as the concert itself. It may be said roughly to consist of three sections—first, the earnest musicians; second, painters devoted to modern music, with their families; and, third, society, or rather that section of it that is always anxious for the latest thing in any art. All three sections vied with each other in expressions of enthusiasm, and the hall was packed.

After the date of the last concert mentioned in the August number, there was no other event in London which anyone would want to remember six weeks after it had taken place. It is a good many years since the end of July has been so devoid of musical interest in London, but apparently the autumn season will make amends by beginning early and lasting a long time. It was in the middle of July that an artist desiring to secure one of our concert halls for a recital was informed that there was no free evening between October 1 and December 23, and no free Saturday afternoon till the end of June, 1921.

Opera in London

By Francis E. Barrett

CLOSE OF THE COVENT GARDEN SEASON: THE FUTURE OUTLOOK

There is not a great deal to be said concerning opera in London, and so far as the month of August is concerned, nothing at all. But there is something to be added to complete the record of the Covent Garden season, and a thought or two to be uttered with reference to its effect and influence.

What amounted to the chief event of the season was duly recorded in the August number, namely the production of the (to us) new Puccini works. For the rest there was but vain repetition of familiar matter, amongst which M. Ravel's operatic essay alone stands out as having any distinction. There can be no question that his work 'L'Heure Espagnole,' is a very attractive piece. Unfortunately for the composer an impression seems to have got abroad that there is something very risky in the plot, with the result that there is a tendency to disregard the music, whereas the music has great charm and a quality all its own. With a congenial subject M. Ravel will always write a good opera, and one that has the further attraction of being fresh in style and idiom. As seen at Covent Garden this year his first example was well done, particularly by the men, MM. Maguenat, Cotreuil, and Oger, who showed perfect understanding of the spirit of the piece and full ability to interpret it with delicacy and point. The female character was somewhat less satisfactory as represented by Miss Desirée Ellinger. A later exponent, Mlle. Juliette Autran, was able by the very force of the blood in her to fall in more readily with the mood of music and story. Beyond this the bill was made up of operas that have done service before. It was interesting to hear again Massenet's 'Manon,' more especially as earlier in the season the Puccini setting of the romance had been given. Massenet takes the first place, because he could realise the underlying motive very much better than the Italian musician, who merely saw in it a subject for musical treatment.

And Massenet did more. He regarded it as would a patriot, and wrote music that never fails to charm and never fails to represent the true spirit and motive. The performance did all justice to the work, thanks to the presence of singers belonging to its country of origin. Madame Edvina as Manon, M. Ansseau as des Grieux, and M. Maguenat as Lescaut made up an effective cast, Mr. Percy Pitt helping at the conductor's desk in a smooth performance. This, along with an appearance as Canio in 'Pagliacci' by M. Ansseau, provided the sum total of the closing nights, the season finally ending on July 31.

THE CONTRIBUTION OF THE RUSSIAN BALLET

The honours of the season were certainly with the Russian Ballet. Well found, well prepared, and well controlled, M. Diaghilev's organization has pulled a splendid oar in the Covent Garden boat, and without its weight one rather wonders what would have happened. Originally there was an extensive scheme of opera-ballets, but only one example has been seen in 'L'Astuzie Femminili.' The plan was quickly adapted to meet the needs of the operatic side of the house, and short examples from the Company's répertoire were given in conjunction with Russian Ballets until, on the penultimate night of the season, M. Diaghilev withdrew his company. The public would have liked to see more of the Ballet's presentation of the old Italian operas, of which some highly attractive examples were promised. The chief contribution, apart from the Cimarosa, resolved itself into a new version of M. Stravinsky's 'Nightingale.' The Russian Ballet were the sponsors of this work, which was seen at Drury Lane in 1914. Then the action was illustrated by dancers, while the vocal part of the music was given by red-robed singers stationed on rostrums on the stage. It was also given as an opera in English, when it was still less effective. Its latest form is the best. M. Stravinsky's composition, like Brer Rabbit's playing, much needs the pat of the foot 'to make it go down.' It now receives it through the ingenuity of M. Massine. The whole thing is made into a gorgeous display in which the action and colour on the stage compensate for the weird noises with which the composer illustrates the psychological situation. It may be that M. Stravinsky has some wonderful message to give us, but my own impression is that, apart from 'Petrouchka,' he has 'got it wrong.' But, as this season has shown us, the Ballet can still serve a useful purpose in two directions. One is the presentation of legitimate ballet like, let me say, 'La Boutique Fantasque' and 'Thamar,' and the other is the production of old Italian operas like 'L'Astuzie Femminili.'

LESSONS FROM THE SEASON

There is much to be done in the direction of reviving ancient masterpieces. M. Diaghilev has shown the way and must follow it up. There is many a good work we might hear, and the conditions under which this gifted Russian impresario produces them effectively shakes off all their gathered dust. But to present them in the manner in which 'Don Pasquale' was presented earlier in the season (not by M. Diaghilev) is to evoke a howl for their suppression. A feature of the season has been the endeavour to avoid the responsibility of giving the public what it wants. For the first time for many years not one of the really great Continental singers has appeared at Covent Garden. There have been some estimable people, no doubt, but they are not what London expects at this time of the year. Whatever may happen at other seasons we desire to hear the leading singers from abroad in London in the summer. London was ready for them. A season supplied by people of whom the public has read and whom some have heard would have been received with joy. Any price would have been paid by the new public to hear the Destinns, Tetrazzinis, Galli-Curcis, Carusos, Franzs, and Battistinis of the day, and the effect would have been an increased zest for our own endeavours in a similar field. But we have had nothing of the kind. There is scarcely one of this season's newcomers that the public is anxious to hear again, and the whole effect of the undertaking has been to promote an indifference concerning a form of entertainment in which interest was just being roused. The result is that the page must be turned and the operatic volume opened at another chapter. I would suggest two openings, a double entry in fact, one for opera by foreign artists and another for opera by British. The two cannot go together any more than chalk can be disguised as cheese. We must have a page of our own, and its heading must not be the hybrid 'opera in English,' but the true term of 'English Opera.'

THE ROYAL NATIONAL EISTEDDFOD

By ALFRED KALISCH.

The National Eisteddfod oscillates between North and South Wales. This year there was a further contrast in that the venue was Barry, a busy town in the centre of the most prosperous tract of the South, whereas last year the place was Corwen, in the quietest part of North Wales. In one point the two agree—last year's Festival achieved a record, this year exceeded it. The expenses were £14,000, and the takings not far short of £18,000, leaving the largest surplus ever obtained.

Much of the success was due this year to Mr. D. W. Evans, of the music committee, who in his youth was one of the finest football players of the Principality, and has since then had a great deal to do with Cardiff Musical Festivals. His progressive ideas helped largely to bring the Eisteddfod more into line with modern musical movements. He was not indeed able to get it so far as Stravinsky (except for one short orchestral piece), but he led it a good deal further away from mid-Victorianism than had any of his predecessors.

The most significant innovation was the engagement of the London Symphony Orchestra, not only to play at evening concerts, but to accompany the choirs which sang Stanford's 'Revenge' in the principal choral competition. This was a severe test for some of the conductors, whose experience in handling an orchestra was obviously limited. In one or two cases, in fact, it is hardly an exaggeration to say that the Orchestra conducted them.

A QUESTION OF £50,000

Just here it is convenient to digress on a subject with which the whole future of the Eisteddfod is bound up, though strictly speaking it has nothing to do with last month's function. This is the question of the Welsh National Orchestra. It has been in the air for some years, and seemed likely to remain there; but an important meeting was held during the Eisteddfod week which helped to bring it to earth. An influential committee was formed,

having among its members Lord Howard de Walden, Mr. Cyril Jenkins (who was responsible for the London Symphony Orchestra in Wales at Whitsuntide), Prof. Walford Davies, and Dr. Vaughan Williams. To put the case with brutal frankness, it is a question of £50,000. Considering that more money has been made in the three principal towns of South Wales—Cardiff, Newport, and Swansea—during the war than almost anywhere else in the world, this should not be difficult to secure; but when we remember how long an institution like our own Philharmonic has striven in vain for a few paltry thousands, we should not be too optimistic.

Prof. Walford Davies and Dr. Vaughan Williams, in their various adjudications—which are among the best-remembered incidents of the week—had frequently to refer to the typical weaknesses that marred much of the magnificent singing of the choirs. It would seem as if audiences, competitors, and adjudicators were running round and round a vicious circle. If Wales is to come into her proper heritage of music, and to take her place among the musical nations of the world, she must enlarge the basis of her musical experience; and this can only be done by means of an orchestra.

To return from our digression. Taken as a whole, the choral singing heard during the week was wonderful. I am inclined to agree with a London musician present, who said that the worst choir which competed would easily beat any London choir; and yet one could not help agreeing with many of the strictures passed by the two chief adjudicators. At least a dozen times Prof. Walford Davies was moved to protest against the 'unnaturalness' of much of the singing we heard. One day he said that 'naturalness' was of the essence of the contract between interpreter and listener; over and over again he pointed out how in their anxiety to make effect conductors and singers had spoiled not only the outlines of a beautiful phrase, but the proportions of a whole piece; also he drew attention to singers who sang as if the words were devoid of meaning, and again to others who jerked them out till they made the same effect as a pair of eyes starting out of the head. And he showed that a *cantabile* suitable to 18th century music had been applied to compositions of a later generation. Dr. Vaughan Williams solemnly adjured conductors and singers to remember that admiration at the overcoming of vocal difficulties and anxious speculation as to whether they could be surmounted, were not the feelings which music ought to arouse in its hearers; and last of all came his warning—it should be remembered not in Wales only—that choral singing is not an affair of 'stunts and monkey tricks.'

We have long known that warnings such as these are necessary in Wales, the more necessary because Welsh choral singing ought to be perfect—and, again, the only remedy is orchestral music. A better knowledge of orchestral music would teach Wales, Prof. Walford Davies said, to think of music apart from words, to appreciate purity of melodic outline, and the structure of great works.

How necessary it was to insist on this was shown by the way in which the five orchestras that competed played the slow movement of Schubert's 'Unfinished.' It was surprising that five bands should have attempted it. Indeed it was unprecedented, and in some ways the playing was extremely good, but in most cases the impression remained that the music was strange to players and conductors alike. So it was when choirs sang the 'Spinning' Chorus from 'The Flying Dutchman' and the 'Eia Mater' from Dvorák's 'Stabat Mater.'

Having without apology put the cart before the horse and drawn morals before stating facts, I will now proceed to a brief survey of the principal events of the week.

The two orchestral concerts given by the London Symphony Orchestra made a great impression on the audience. One of them was spoiled by the constant patter of heavy rain on the corrugated-iron roof, and Prof. Walford Davies had in consequence to eliminate some of the gentler items from the programme. The air of bewilderment with which the audience listened to the Infernal Dance from the 'Fire Bird' of Stravinsky was instructive. It is worth mentioning that this was the first time that the composer's arrangement for a small orchestra was used. The two prize compositions, a choral ballad and an orchestral composition, had been anticipated with eager interest. Both the compositions chosen showed promise and a certain amount of technical skill, but little individuality. It was interesting to notice that the young musicians of Wales have got away from mere slavish imitation of mid-Victorian models, and are now deriving inspiration mainly from Elgar, and, it may be added, from Prof. Walford Davies and Dr. Vaughan Williams, who were the adjudicators. No adjudication on the compositions was published, but it was gathered from conversation that the two works chosen were considerably in advance of any others submitted; yet it was only after some hesitation that the prizes were awarded. Both composers are very young and both are self-taught.

The first to be heard was the 'Orchestral Fantasy' on Welsh Airs by Mr. Hughes-Clark, of St. Anne's-on-Sea. He has treated some four Welsh tunes very freely with a good knowledge of orchestral resource, but the work needs compression and there is too little relief from the mood of melancholy, although not all the tunes are in themselves sad.

The other was Mr. J. Owen Jones's setting of Sir Henry Newbolt's 'He fell among thieves.' The composer writes vigorously, but is at his best in the quiet orchestral interlude depicting the passing of night and the waking of dawn; at the same time the work is not remarkably original. Mr. Owen Jones lives at Whitchurch, near Cardiff. He is the son of a working man, and was born in North Wales.

Both works may fairly be described as promising, but they also point to the crying need of an orchestra for Wales.

We add the results of the chief contests. The principal competition for mixed choirs of up to a hundred and fifty voices was remarkable, as already said, for the fact that the London Symphony Orchestra accompanied Stanford's 'The Revenge.' Twelve choirs competed, but the adjudicators took the unusual course of having a preliminary test of the other piece, 'Oh, god of dreams,' by J. Owen Jones (unaccompanied), and selecting five choirs for the final tests. The twelve choirs were: Cardiff Blue Ribbon Choir (Mr. Jenkyn Morris), Rhondda Fach United Choir (Mr. Theo. Thomas), Cardiff Harmonic Society (Mr. Roderick Williams), Aber Valley Choral Society (Mr. D. J. Evans), Mid-Rhondda Choral Society (Mr. W. J. Hughes), Briton Ferry Choral Society (Mr. Evan Morris), Treeynon United Choir

Mr. William Gwynne), Ammanford and District Choral Society (Mr. Gwilym R. Jones), Cwmamman Choral Society (Mr. Stanley Jones), Rhymney Gwent Choral Society (Mr. Daniel Owen), Nottingham Philharmonic Society (Mr. William Turner), Pontypridd and District Choral Society (Mr. William Thompson).

Prof. Walford Davies in his adjudication said that some of the other choirs had been very close up to the successful five, and he was particularly sorry that it was necessary to exclude one which had gone to the expense of rehearsing 'The Revenge' with an orchestra. The five choirs chosen were Cardiff Harmonic, Briton Ferry, Ammanford, Cwmamman, and Nottingham. The contest was throughout remarkably close. In the singing of the unaccompanied piece the highest choir got 90 marks and the lowest 71. In the final test, the highest marks were 88 and the lowest 84. The first prize was won by the Ammanford choir with a total of 177, Briton Ferry being second with 174, and Nottingham one mark below with 173. Ammanford had the highest marks in the first piece, but Briton Ferry was one ahead of the victors in the singing of the Stanford work.

Prof. Walford Davies's adjudication was extremely interesting. The enormous majority of the fifteen thousand people present seemed to agree that the choirs placed first and second deserved their places, but there was a good deal of difference of opinion as to the relative merits of the two. It must suffice to give in few words the gist of Prof. Davies's remarks about the winning choir. He quoted the assertion of one of the adjudicators that the performance of 'The Revenge' was the first real performance of the piece he had ever heard. It was 'simply splendid,' and there was nothing 'mechanical' about it. The only adverse criticism he could make was that there was a little rawness in the alto parts. With regard to the Briton Ferry choir he complained of the overdone accents in certain places and some shrillness in the tenors, but specially praised the interpretation of the final passage of 'God of Battles, was ever a battle like this?' and warmly congratulated the conductor on his handling of the orchestra. It is to be recorded with regret, on the authority of one of the principal officials, that there was a most inordinate amount of betting on the result.

On the Thursday we had a second choral competition for choirs of from sixty to ninety voices. The test-pieces were 'Blessed Jesus,' from Dvorák's 'Stabat Mater,' and 'My Bonnie Lass,' by Edward German. Here the competition was very close and the issue seemed to hang in the balance until the last choir, Bryn Choral Society, came on to the platform, when the result was speedily beyond doubt. It won with 182 marks, Jerusalem being second with 171. The lowest marking was 156. Dr. David Evans adjudicated, and expressed pride in the fact that these choirs all consisted of working men and women, and that many of the conductors were drawn from the same class. Without, however, wishing to exhibit any sort of bias, we might suggest that music such as that of Dvorák requires more artistic training than can be obtained in the leisure hours of strenuous avocations. While the standard of singing was excellent, the playing of the accompaniments for the most part was very indifferent. The great fault of the performances as a whole was that they did not seem to grasp the essential rhythm of the principal phrase of the Dvorák item. It should be in the basses ♪. 𝅘𝅥𝅯 ♪. 𝅘𝅥𝅯 𝅗𝅥 but what we had was either ♪.. 𝅘𝅥𝅰 ♪.. 𝅘𝅥𝅰 ♪ or ♪ ♪ ♪ ♪ ♪. The female voices should answer with ♪.. 𝅘𝅥𝅰 𝅗𝅥 but it was usually ♪ ♪ 𝅗𝅥 or ♪. 𝅘𝅥𝅯 𝅗𝅥, and if memory serves me the winning choir was the only one which was really correct. It is probably for this reason that the winning choir obtained 90 marks for its singing of this number.

The singing of 'My Bonnie Lass'—a work that is essentially simpler—was excellent in all cases. The six choirs competing were Aberfan and Merthyr Vale United (Mr. Robert C. Lloyd), Jerusalem Choral Society (Mr. Ben Devonald), Aberaman Institute Choir (Mr. Charles Thomas), Islwyn Harmonic Society (Mr. R. S. Lewis), Brynmawr Choral Society (Mr. W. T. Angell), and Bryn Choral Society (Mr. Tom Davies).

On the same afternoon came the female choirs, and here, too, we had the same experience. It was a very close contest until the last choir appeared and simply, if I may be allowed the expression, walked away from the others. The competing choirs were Mountain Ash Co-operative (Mr. Theophilus Morgan), William Turner's Girls' Prize Choir, Nottingham (Mr. William Turner), Canton Ladies' (Madame Gwenllian T. Williams), Clydach Vale and District (Mr. Spencer Evans), Rhymney Ladies' (Miss Mary Richards).

Rhymney choir, conducted by Miss Mary Richards, obtained 266 marks out of a total of 300; the next choir, Nottingham, had 250, and the lowest 234. The three test-pieces were 'Sound Sleep,' by Vaughan Williams, the 'Spinning Wheel' chorus from the 'Flying Dutchman,' and 'Canig y Clychau,' by Gwilym Gwent, arranged by D. Emlyn Evans.

In his adjudication, Dr. Vaughan Williams said that the Nottingham choir was the superior in respect of refinement and cultivation, but spoilt its chances by bad intonation. This remark was to a certain extent a criticism on the choice of the piece, for the bad intonation in question came in a passage which was not, strictly speaking, choral. The winning choir would have obtained higher marks in the first piece if it had not, presumably for purposes of effect, sung it too quickly. On this point of course he spoke with authority.

On Friday afternoon male-voice choirs of sixty to eighty voices competed. The twelve competitors were Rhymney (Mr. Abel C. Jones). Cleveland Harmonic (Mr. Garvin Kay), Wattstown (Mr. Dan R. James), Tonyrefail (Mr. Willie Middleton), Penywern (Mr. Evan Thomas), Maesteg United (Mr. Myrnach Davies), Ebbw Vale (Mr. Tom Davies), Splott, Cardiff (Mr. L. Powell Evans), Kingswood, Bristol (Mr. Tom Davies), Abertillery (Mr. Tom Bundred), Tredegar (Councillor J. T. Jenkins), and Williamstown (Mr. Ted Lewis). Of these, two were English—Cleveland Harmonic and Kingswood Harmonic, from Bristol. The two test-pieces were Granville Bantock's setting of Villon's 'Ballade,' 'When he thought he was about to be hanged,' and 'The Winds,' by E. T. Davies. Here again by a curious coincidence it was the last choir that sang, Williamstown, that won the prize, Penywern being second. It was chiefly in reference to the first piece that Dr. Vaughan Williams made the caustic remarks quoted above. It is a very difficult piece, and an example of Prof. Bantock's desire to make instrumental effects with a chorus and with the peculiar sardonic colour which presents such special problems to singers and conductors.

Dr. Walford Davies's adjudication was a model of what these things should be, except that his remarks were such as can only be appreciated when read—their full meaning cannot be grasped when simply heard. Among the things he said which deserve remembering were his description of the tone of one choir as 'brassy,' and his accusation of another, which sang modern music in an old-fashioned style, that the singers were putting new wine into old bottles. Of another choir he said that its effort had body but no sinew, and that its tone was rather fat. But the main doctrine he preached in all his comments on individual choirs was the need for naturalness and the necessity for continuity as against the making of individual points. The details which he specially praised in the two winning choirs were clear diction, absence of exaggeration, and their fine balance in chording. He praised the way in which they introduced real sarcasm into the singing, the ease with which they made real points while refusing to make false ones, and the excellence of their intonation in the first piece, while deploring lapses in this respect in the second.

In conclusion, a word must be said in praise of the general improvement in the standard of the instrumental competitions and the delightful singing of all the children's choirs. It should be mentioned that some critics objected strongly to the introduction of children's dances at the Eisteddfod, but to the majority it proved a very charming interlude. Training in the dances should help to teach

Wales, what Prof. Walford Davies said was so necessary, that there is such a thing as music without song. This year's Eisteddfod did not produce any sensational soloists, but the winners of the contralto and baritone prizes should be heard of again.

To omit a word of praise of the Eisteddfod Choir would be unjust. The best proof of its excellence is that steps were taken on the spot to make it permanent. The Children's Cymanfa Ganu (Congregational singing), another innovation, was one of the most stirring things of the week.

Next year's Eisteddfod takes place at Carnarvon, and that of 1922 at Ammanford, which uninstructed Englishmen may like to know is in Cærmarthenshire.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Young lady pianist desires to meet other players, or good singer. Sheffield and Rotherham district.—'Pianist,' c/o *Musical Times.*

Ladies and gentlemen, all instruments, with good orchestral experience, are invited to attend the Symphony rehearsals held on Tuesdays at 7.45 at the Philological College, 248, Marylebone Road, N.W. 1 (near Great Central Station).

Chamber Music for amateurs in Italy. For particulars of a means of bringing together amateur players and singers, apply by letter to the Consul of the Independent Theosophical Society, 65, Via Mario Cutelli, Palermo, Italy.

Pianist wishes to meet violinist or 'cellist for practice; most evenings free. — FRED MEERS, 165, Galton Road, Bearwood, Birmingham.

Pianist (male) wishes to meet good violinist, for practice, Grieg (Sonatas), Coleridge-Taylor, &c.—J. C. BIRD, 1, Spooner Road, Broomhill, Sheffield.

Lady (violin and viola player) and gentleman ('cellist) wish to meet two violinists, or one violin and one viola player, for a weekly evening practice of classical quartets. Must be experienced and good sight-readers.—Mr. and Mrs. MARTIN, 5, Amblecote Road, Grove Park, S.E. 12.

Experienced violinist wishes to join good pianist for sonata playing, and also for pianoforte trios.—S. H. GOWING, 11, Salisbury Road, Leyton, E. 10.

Pianist (19) desires to form trio (pianoforte, violin, and 'cello) for study of good music. Saturday afternoon and evening. —A. W. W., c/o *Musical Times.*

String Players (amateur) wanted to co-operate with choir in recitals during next winter. Opportunities for study and performance of chamber music, accompaniment of choral works, &c.—Herbert C. R. Galer, St. Andrew's Church, Whitehall Park, N. 19.

Pianist (lady) wishes to meet violinist and 'cellist to form trio for weekly practice. She has a number of classical and modern trios. London, S.W. district.—L. G. K., c/o *Musical Times.*

Violinist wanted to complete quartet, Monday evenings 7.30 to 10. Brownswood Park, N. district.—'Amateur,' c/o *Musical Times.*

The fourth annual Lydbrook Musical Festival was held in the Parish Church on July 21, a large congregation being present. Miss Beatrice Bellamy's orchestra played Elgar's Imperial March, the 'War March of the Priests,' and Walford Davies's 'Solemn Melody'; Miss Muriel Awre played violin solos (Chopin's Nocturne in E flat and the Andante from Mendelssohn's Violin Concerto); and Mrs. Barry gave a Mozart Larghetto for 'celio. The vocal soloists were Miss Bevan and Mr. Percy E. Underwood (Gloucester Cathedral), the latter singing one of Brahms's 'Four Serious Songs.' Choral items by Haydn and Wesley and well-known hymns made up a scheme of an excellence unusual in a village church. Miss Elsie Black, the organist, accompanied.

Church and Organ Music

THE PRECES, RESPONSES, AND LITANY OF THE ENGLISH CHURCH: A BY-WAY OF LITURGICAL HISTORY

By J. M. DUNCAN

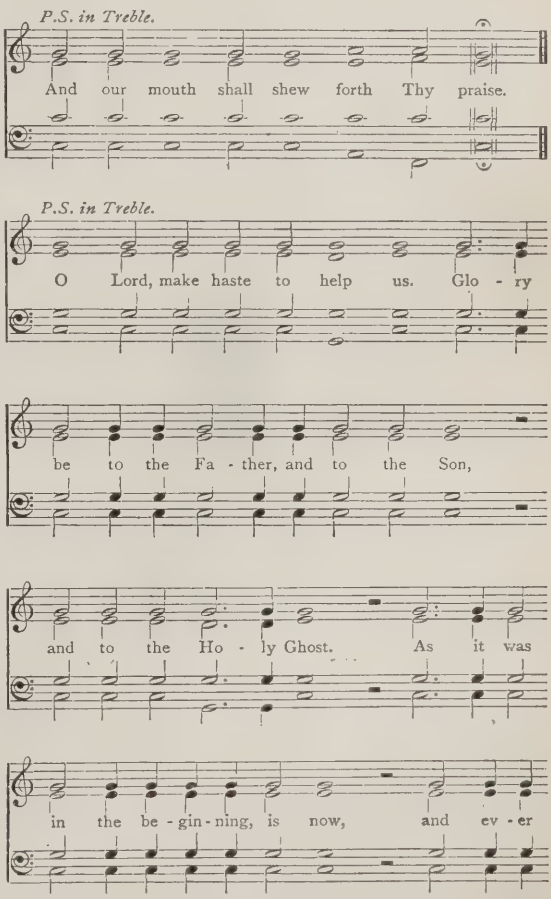
(Continued from August number, page 552)

II

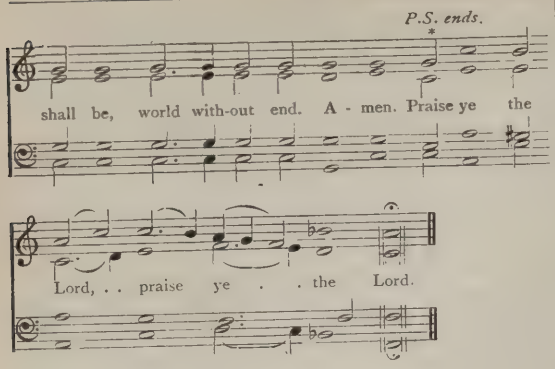
It is now time to examine the text of Tallis's Preces and Responses. The copies on which we have to depend all date from the same period, about fifty years after the composer's death. All but one are manuscript, and were written about the years 1625-40—one in London, one at Oxford, and two at Cambridge—besides two fragments of uncertain origin. The London copy is found in a set of part-books apparently written under the direction of the Rev. John Barnard, minor canon of St. Paul's, for the choir, and brought into use there on August 22, 1625. These books afterwards belonged to the Rev. William Costling, the celebrated bass singer, and are now in the library of the Royal College of Music.* Unfortunately the second counter-tenor part is missing, but the remaining four parts are here given in full:

SET I

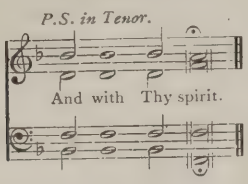
THE PRECES



* Their existence was not known to Dr. Jebb.



THE RESPONSES



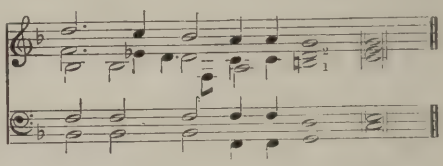
It is curious that the first of the Preces requires four parts only, and all the rest require five.

The Oxford copy is found in a set of part-books written for the choir of Christ Church probably not later than about the year 1640, since from 1641 onwards music of this kind could be had in print. The books are now in the College library—1220-4 is the catalogue number—but the treble and second counter-tenor parts have been lost. The three remaining parts, however, except for two copyist's mistakes, agree exactly with the corresponding parts of the St. Paul's copy already quoted.

The two Cambridge copies are contained in two sets of part-books belonging to Peterhouse, and now on loan to the University library. These books consist of a number of music-sheets written in several different hands, all of about the years 1625-35, and are believed to have been put together about 1635, at the time when John Cosin, afterwards Bishop of Durham, was Master, and was arranging to establish a choral service in the College chapel. The first set consists now of four parts only, the second counter-tenor, as at the Royal College, being missing. These parts, except for one copyist's mistake, agree exactly with the corresponding parts of the St. Paul's copy quoted above.

The second Peterhouse set is unfortunately still more incomplete, only three parts now surviving, namely, first counter-tenor, tenor, and bass. The Preces which this copy contains need not be dwelt upon, as they do not appear again in history. Space unfortunately does not allow the Responses to be quoted, and it must be enough to say that the Lesser Litany differs considerably from Set I., already quoted, and that as regards the other responses, the tenor is the same in both sets, the bass differs only in one note, but the counter-tenor differs considerably. The treble would also inevitably exhibit some points of difference, were it now forthcoming. We will call these Responses 'Set II.'

In 1641, Barnard, after many years of preparation, published the results of his researches in a collection of 'Select Church Music' for the use of cathedral choirs. This was the first publication of its kind for nearly eighty years. The Preces which he included in his book were Set I. above, transcribed exactly. In the Responses the Lesser Litany follows Set II. As for the other Responses, the bass (which, as we have seen, is all but the same in both sets) remains: the first counter-tenor follows Set II.; the tenor, however, no longer preserves the plainsong, but leaves it for a few notes in four different responses. The treble, which is all but identical with the treble of our present Festal Responses, also differs from Set I. in four places, and may be in fairly close agreement with the treble of Set II., now missing.* It is possible, as was surmised by Jebb, that Set II. and 'Church Musick' preserve a separate set of Responses written by Tallis as second thoughts to his first set. But the difference between the two sets does not on analysis appear to be sufficient to justify Jebb's conclusion. Moreover, it must be pointed out that in 'Church Musick' there occurs a passage, three times repeated, in which consecutive octaves are avoided only by the use of a broken chord, such as Tallis himself would scarcely have admitted:



It seems therefore more probable that the music written by Tallis is that given here as Set I.; and that in course of time, as the taste for melody grew at the expense of polyphony, the original was gradually modified, Set II. and 'Church Musick' representing two stages in this process. The fact that the Preces of Set II. are independent is no evidence against this view, for it must be remembered that while nowadays Preces and Responses are regarded as forming one composition, in the 17th century it was Preces and Psalms—settings of selected portions of psalms for chanting—which formed one set, and Responses another. Many sets of Preces and Psalms by composers of this period exist, without any Responses belonging to them.

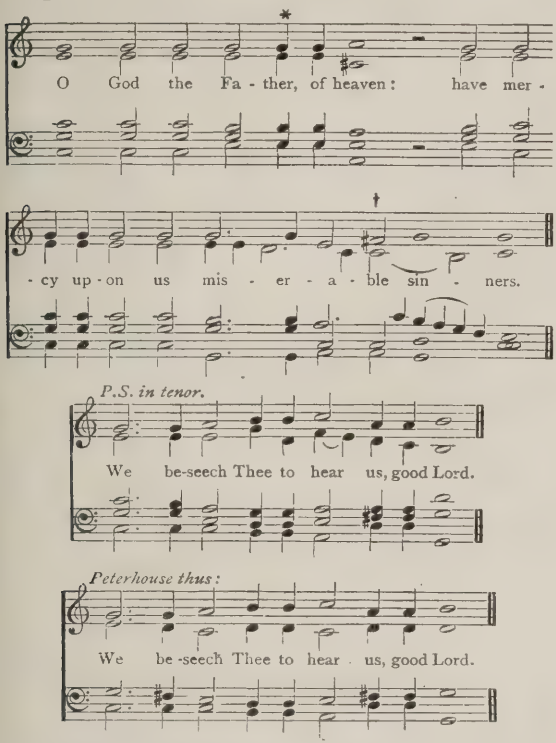
The two fragments need not detain us long. They are two bass parts of the Preces only, without Responses, one in the Lambeth Palace Library, the other at St. John's College, Oxford. Both are the same as the Preces in Peterhouse Set II.

Of the authorities already cited in the Preces and Responses, two only contain the Litany—Peterhouse Set II. and Barnard's 'Church Musick.' The latter is inaccurately printed, a glaring error occurring in the Tenor Decani, which in the last three of the opening invocations, instead of agreeing with the Tenor Cantoris, reproduces the Treble an octave lower. The same mistake occurs in 'Spare us, good Lord.' Dean Aldrich's criticism of Barnard, that he was the first to despoil Tallis's Litany, seems to be justified by such careless editing. Allowing, however, for misprints and miscopyings, the two authorities agree together fairly well so far as treble, tenor, and bass are concerned, and substantially as regards the two counter-tenor parts, though the division of labour between the two varies. We give

* Counter-tenor 1 Cantoris has E.

* This part still existed in Jebb's time (1845), but had disappeared by about 1870. It is said by him to differ but little from 'Church Music.' He does not, however, quote it, contenting himself with this general description, which, as regards the tenor part, is hardly accurate.

part of Barnard's text and variations in the Peterhouse version, of which the treble is also fortunately available, Dr. Jebb having printed it in his 'Choral Responses,' vol. 2. Of the Peterhouse Agnus Dei it must be said that in spite of 17th century addiction to false relations, it can scarcely have been tolerable; and if it was really sung as written, one can hardly be surprised at the determination of the Puritans to abolish Church music altogether:



[Peterhouse preserves the plainsong unaltered. Barnard alters the second note, but produces a more pleasing chord. On the principle of *difficilior potius lectio*, we prefer Peterhouse.]

It will be observed that in his own setting Tallis did not work upon the musical adaptations in Cranmer's Litany. While Cranmer, as we have seen, retained but one single tone for the whole set of Litany responses, Tallis employs four of those given in the Salisbury Processional, showing that there must have existed in his time another adaptation of the plainsong differing from Cranmer's, and retaining the old tones more completely than did Cranmer.

Why Tallis did not finish the Litany is not known. Perhaps he was asked to set only the first half; perhaps he was so much disgusted with Cranmer's mishandling of the latter half that he preferred leaving it alone altogether. At any rate, he did so; and although adaptations have been made from the Responses to fit the later portions, such makeshifts are not successful, and serve by their tediousness only to weary listeners by contrast with the real Tallis. But in the year 1908, at the present writer's suggestion, Prof. Wooldridge undertook to supply the omitted matter and to complete the musical setting of the English Litany in an appropriate style and in the traditional form.§

(*To be concluded.*)

* Peterhouse has G sharp in the Treble.
† Peterhouse D in 1st counter-tenor, probably a mere copyist's mistake.
§ 'Musica Antiquata.' Part 3 (Oxford University Press).

The 'Hymn of Praise' was performed at St. David's Cathedral on July 22 by the Haverfordwest Choral Society, numbering about a hundred voices. Mr. W. E. Dixon conducted, and Mr. Herbert C. Morris, the Cathedral organist, accompanied.

The committee of the Nottingham Central Mission (Halifax Place Chapel) has presented a pair of silver vases to Madame Ethel Parkin, in recognition of her services as principal contralto.

ORGAN RECITALS

Mr. Harold Helman, St. Margaret's, Ilkley (three recitals)—Impromptu, *Lemare;* Voluntary in C, *Maurice Greene;* The Pilgrim's Progress (Parts 1, 2, and 3), *Ernest Austin;* Scherzo, *Bairstow;* Introduction and Variations on a theme in the bass, *Haynes;* Aubade, *Bernard Johnson;* Prelude and Fugue, *Charles Macpherson;* Legend, *Harvey Grace;* Fantasie Rustique and Fantasia in E, *Wolstenholme;* Toccata in D minor, *Faulkes.*

Mr. C. E. Blyton Dobson, Central Mission, Nottingham (two recitals)—Toccata and Fugue in D minor, *Bach;* Grand Chœur, *Haigh;* Minuet, *Boccherini;* Concert Overture, *Fricker;* 'Star of Hope,' *Barber;* Concert Toccata, *Holloway;* Lied, *Wolstenholme.*

Mr. A. G. Mathew, St. Paul's Cathedral, Calcutta—'Pomp and Circumstance,' *Elgar;* Pastorale, *Guilmant;* Capriccio, *John Ireland;* Sarabande and Finale (Suite for Violin, 'Cello, and Organ), *Rheinberger;* Basso Ostinato, *Arensky.*

Mr. Cyril P. Musgrove, Bar Congregational Church, Westborough, Scarborough—Imperial March, *Elgar;* Solemn Prelude, *Noble;* Dithyramb, *Harwood;* Largo and Finale ('New World' Symphony).

Mr. Chastey Hector, Brighton Parish Church (three recitals)—Processional and Good Friday Music, 'Parsifal'; Fantasia and Fugue in G, *Parry;* Scherzando, *Pierné;* Prelude and Fugue in C, *Bach;* Two Preludes, *Dallier;* Prospice, *Bellairs.*

Mr. Alan Burr, Queens' College Chapel, Cambridge (two recitals)—Pavane, *Byrd;* Galiardo, *Bull;* Fantasia in Four Parts, *Gibbons;* Prelude on 'Now thank we all our God,' *Karg-Elert;* Fugue in E flat, *Bach;* Elevation, Communion, and Sortie, *Vierne;* Toccata-Prelude on 'Pange Lingua,' *Bairstow;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Villanella, *John Ireland;* Pæan, *Harwood.*

Mr. T. A. Bevis, St. Nicholas, Childe Okeford (two recitals)—Prelude and Fugue in C minor, *Bach;* Chanson de Nuit, *Elgar;* Postlude (In Memoriam), *Mackenzie;* Meditation, *Frank Bridge;* Festal Prelude, *Dunhill.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in G minor, *Bach;* Berceuse and Carillon, *Vierne;* Chant Pastoral, *Dubois;* Marche-Final (Suite No. 2) and Canzone, *Boëllmann.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Aria (Suite in D) and Toccata and Fugue in D minor, *Bach;* Prelude and Fugue on the name B A C H, *Liszt;* Sonata No. 1, *Mendelssohn;* Marche Pontificale, *Widor;* Selection from the 'Yeoman of the Guard'; Funeral March and Hymn of Seraphs, *Guilmant;* Air with Variations, *Best;* 'Ite Missa est,' *Lemmens;* 'L'Arlesienne,' *Bizet;* Fantasia in F minor, *Mozart.*

Mr. W. J. Lancaster, Bolton Parish Church—Toccata, Adagio, and Fugue in C, *Bach;* Study in A flat, *Schumann;* Sonata No. 6, *Mendelssohn.*

Mr. Harold M. Dawber, St. George's, Stockport—Prelude on Darwell's 148th, *Darke;* Carillon, *Sowerbutts;* Caprice Héroïque, *Bonnet.*

Mr. H. C. J. Churchill, Royal Albert Hall—Grand Chœur in D, *Guilmant;* Minuet in E flat, *Mozart;* Chaconne in G minor and March (Occasional Overture), *Handel.*

Mr. J. Hammond Fearon, Mount Tabor U.M. Church, Sheffield—March for a Festival, *Fearon;* Prelude on the 'Old Hundredth,' *Parry;* Romance in D flat, *Lemare;* Prelude and Fugue in G, *Bach;* Postlude in D, *Smart;* March in B flat, *Silas.*

APPOINTMENTS

Mr. C. E. Blyton Dobson, organist and choirmaster, High Pavement Chapel, Nottingham.
Mr. Alban Hamer, organist and choirmaster, Bloemfontein Cathedral, and music master, St. Andrew's High School, South Africa.
Mr. W. A. Macduff, organist and choirmaster, All Saints', Scarborough.
Mr. A. Forbes Milne, organist and music master, Berkhamsted School.
Mr. Ernest H. Smith, organist and choirmaster, St. James's, New Brighton.
Mr. J. J. Percy Terry, organist and choirmaster, Erdington Parish Church, Birmingham.
Mr. George F. Walter, organist and choirmaster, Parish Church, Altrincham, Cheshire.

Letters to the Editor

ROBERT FAYRFAX

SIR,—May I be allowed to explain that, with reference to my article in last month's *Musical Times*, the second C in the third bar from the end of the quotation from the 'Agnus,' was an error. It ought to have been B. Fayrfax's modernity was not, I fear, quite equal to the broken upward suspension indicated.

In the Madrigal there was an A missing in the first bar of the treble. The tenor reproduces the proper opening in this respect.

These errors will be corrected in a reprint of the article, designed to assist in a propaganda for a suggested Fayrfax Commemoration on October 24, next year, the fourth centenary of his death.—Yours, &c.,

The Old Bridge Cottage, S. ROYLE SHORE.
Staines, August 14, 1920.

SIR,—Mr. S. Royle Shore's invitation to Dr. Grattan Flood at the close of his article on 'Robert Fayrfax' in your August issue is so personal a one that I must apologise for entering into the hunt for Fayrfax information. I owe Dr. Flood too much gratitude for past help to wish to rob him of the honour of any fresh discovery relating to so important and interesting an English musician. My object in writing is to draw the attention of Mr. Royle Shore and your readers to my articles on Robert Fayrfax appearing in *Musical News* for January 20, February 3 and 10, 1917. Those articles are, I believe, as complete as they could be from the bibliographical point of view. I have tried to give a comprehensive catalogue of Fayrfax's writing, so that those interested in the man could know where to find specimens of his work. The use of a bibliography is apparent to those who have to work in places where access to the various museum and library catalogues is difficult or impossible. Neither Mr. Shore's nor Dr. Flood's articles supply a list of Fayrfax's works and their present whereabouts. So far as the present whereabouts are concerned it is quite likely that my list is no longer quite correct. Dr. Flood takes the history a little farther back than I was able to do, owing to the publication of papers not available when I wrote. Mr. Shore's article is valuable on account of the number of musical examples he is able to give. I think that a writer using the three articles as sources of information could put together a fairly good account of Fayrfax's activity.

Mr. Royle Shore says that Fayrfax took the degree of Mus. D. in 1501 or 1502. It is true that, according to the Cambridge Grace Book, he was licensed to proceed in 1501-02, but an entry in the Privy Purse Expenses of Elizabeth of York does not include a degree in his style. Moreover, and more important, Fayrfax himself says, in 1511, that he had possessed the degree of Mus.D. for seven years; he must, therefore, have had it conferred upon him in 1504. His exercise was the five-part 'O, quam glorifica' (Lambeth Palace, Cod. I.).—Yours, &c.,

JEFFREY PULVER.

London, N. 16.

GLASTONBURY FESTIVAL SCHOOL

SIR,—The visit of the Glastonbury Festival School to London has created two dominant impressions: first, that the Glastonbury movement contains the seeds of a healthy musical and dramatic development in the life of the country, and, secondly, that Mr. Boughton's music-drama 'The Immortal Hour' is a work of genius; but unfortunately, unless the movement can receive further financial support, it must cease with this year. The local resources are too slender to support even its present modest outlay of expenditure. To carry on the work requires an additional income of £750 a year to pay a small living wage to the musicians who take part in the School's activities and to defray the expenses of the periodic performances. So long as these have to be given in the small Assembly Rooms at Glastonbury they cannot pay their way because large audiences cannot be accommodated.

Two things then are necessary. This income of £750 must be found for, say, three years. At the same time the site secured through the generosity of a supporter to build a permanent home for the Glastonbury performances has to be paid for this year, or the offer of it will be lost.

Last year an appeal was issued asking for £10,000 for the construction of the Theatre, with permanent stage and lighting, and a temporary auditorium. Out of this £10,000 £3,000 will be required to secure the above-mentioned site. About £1,200 has been received or promised towards the Theatre Fund, therefore not more than £1,800 is required to secure the site. If this were assured, it would give considerably further time in which to collect the remainder for the construction of the Theatre.

If a hundred and fifty people who have received favourable impressions through the 'Old Vic' performances will promise a subscription of £5 each for three years, the first point can at once be satisfactorily settled. The work of the Glastonbury School can then go on, Mr. Boughton being given adequate help in its executive details and set free for his own proper business of composition—with the prospect of giving us more immortal hours.

But the point is that unless both the site and the necessary income are provided now, there will be nothing left in existence to be added to later on. That should be a disastrous prospect to those who have appreciated the result of the last seven years' work, lately shown at the 'Old Vic.' It is one, however, which they can avert if they will.

We believe that Glastonbury has in it the possible development of a movement of the greatest importance, both for British music and the regeneration of the life of the countryside. It will form a musical and dramatic centre for the study of British music from the Elizabethan period down to the present time. Its methods will be largely experimental. We believe that at present Mr. Boughton's work is unique, but we hope that it will also be an example, and that centres may be started in other parts of the country on the same lines.

It is necessary to add that the two funds—that of working expenses and the permanent theatre scheme—are kept entirely distinct, and that cheques drawn to the hon. treasurer, Mr. Roger Clark, Street, Somerset, should be crossed 'School' or 'Theatre Fund,' according to the intention of the giver.—Yours, &c.,

(Signed) EDWARD ELGAR
(Chairman of the London Committee).
(Signed) W. H. HADOW.

N.B.—The following gentlemen have consented to act as Trustees of the Theatre Fund: The Rt. Hon. Sir Frederic Pollock, Bart., LL.D., D.C.L., Mr. Roger Clark, and Mr. P. Napier Miles.

THE ARTISTIC VALUES OF OPERA

SIR,—Although it cannot be denied that there is much truth in the views which Mr. A. L. Salmon has expressed in his article on 'The Artistic Values of Opera,' which appeared in your August issue, I cannot help thinking that he leaves the greatest justification for opera untouched.

It seems to me probable that the majority of real lovers of opera will be prepared to admit the existence of its defects as a means of combining the various departments of

art which are used in its production, but for them there is a greater attraction in opera which more than counterbalances these details. Recognising its possibilities, they patronise it with lofty expectations—which, it is true, are not always fulfilled; but that is not their fault.

Few will venture to contradict the statement that from time immemorial the human voice has been found capable of moving our species more profoundly than any other known means. The orator has held, holds, and will continue to hold, an audience spell-bound by the judicious use of his voice and his command of language. But even his immense power over men's feelings pales before that of the great singer. Instruments may charm the senses, but the voice touches a much deeper and more tender chord in the human heart.

An instrumental composition aims at expressing the intentions of its composer, but comparatively few are sufficiently educated to grasp its message unaided. People who have the musical sense but insufficient education will be likely to interpret the composer's ideas in various ways, guided therein by their individual feelings or intuition. Not every one, when listening to the 'Pastoral' Symphony, for example, is capable of closing his eyes and imagining himself seated in a forest hearing the warbling of birds and the babbling of the brook. Uncertainty as to a composer's intention may or may not be an advantage.

In vocal music it is otherwise. Its message is not in doubt. The singer's duty is to endeavour to express that message in accordance with the composer's intention. His privilege is to take a dead, printed page of notes and words and cause them not only to live, but to reach the heart of his hearers. Besides that, if he be a real artist, he will impart to his interpretation of a given theme a certain element from his own personality, which will stamp individuality on his effort.

To the real singer the message is embodied in the words; the music is but the vehicle whereby he gives it expression. If the music be well adapted for the expression of lyricism and dramatism, so much the better, and his task will be facilitated. But whatever be the quality of the music, his aim remains the same. His success depends upon his ability to convey the message to the audience. He calls upon gesture and colour to assist him in making it more impressive, not to the real musician, but to the majority of his hearers, who would not be content with lyricism pure and simple. But he must never forget that his chief object is the delivery of the articulate message—the meaning of the words for which the music has been written.

I further disagree with Mr. Salmon when he states that 'Wagner triumphed by his music alone, not by his drama.' To my mind this stamps him as an instrumentalist, hence he cannot be expected to pass a dispassionate judgment on opera. Not being an instrumentalist, I opine that in all the operas he wrote after 'Tannhäuser,' Wagner failed dismally in his vocal music, because instead of the text, he made music-drama the centre of his creations.—Yours, &c.,

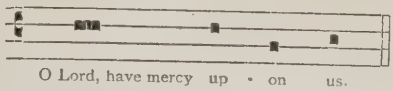
A. KEAY.

2, Gledstanes Road, W. 14.
August 18, 1920.

RESPONSES AT MATINS AND EVENSONG

SIR,—Has not Mr. J. M. Duncan, in his interesting article in your issue for August, done the memory of Merbecke an injustice? He accuses him of making the mistake, when adapting the responses of the choir offices, of giving a rising note when the scansion of the final foot of the response was a trochee.

But Mr. Duncan seems to have overlooked the fact that the Latin rules governing the responses are the same as those governing Psalm Tones 2, 5, and 8, viz., that the rising note shall be used when the final word of the response is (1) a monosyllable or (2) a Hebrew word; and that when the final word comes within either of these two classes, it is then not a question of scansion. Thus when Merbecke gives



he has made no mistake.

The same thing can be seen (*e.g.*) in vv. 27 and 28 of the Te Deum to Tone 8.1. in Briggs and Frere.—Yours, &c.,

F. DARWIN FOX.

111, Lansdowne Road, W. 11,
August 2, 1920.

Sixty Years Ago

From the *Musical Times* of September, 1860:

WANTED, a CONDUCTOR for a Choral Class connected with one of the Bethnal Green Parishes. Remuneration, 42s. per quarter for 2 hours upon one evening of the week. Address, Choral Class, Benham's Money-order Office, Mile End Road.

DEBAIN'S ANTIPHONEL, a Substitute for an Organist. Any music, from the common hymn tune to the grand chorus, can, by this instrument, be played on the Organ or Harmonium by a person who has no knowledge of music.—'*Mons. Debain has successfully carried out the idea of giving to all Churches and Chapels the benefit of an Organ and Organist at a trifling cost.*'—H. BERLIOZ.

Illustrated Price List, on application at the London Wholesale Warehouse, 43, Watling Street, Cheapside, and of all Music-sellers.

DESTRUCTION OF ST. MARTIN'S HALL BY FIRE.

We regret to state that this highly popular music hall was almost entirely destroyed by fire, on Sunday morning last, August 26. The fire is said to have originated in the extensive premises of Messrs. Kesterton, coach-builders, at the corner of Hanover Street, in Long Acre (immediately adjoining St. Martin's Hall), the whole of which were entirely destroyed. . . . The building and property are of course insured to a considerable amount; but there is reason to fear that Mr. Hullah's loss will greatly exceed the amount of insurance, and that he will stand in need—and doubtless receive—the active sympathy of the 'musical' public, for whose benefit and enjoyment he has so successfully catered for many years. Mr. Hullah was out of town at the time of the unfortunate occurrence, as was also Mr. Headland, his active manager. Mrs. Hullah and others were on the premises at the time, but were got out in safety.

DENBIGH.—The National Eisteddfod of Wales was this year held at Denbigh, on the 7th of August and three following days, when prizes were awarded for the best compositions in poetry and music. The prize for the best anthem was awarded to Mr. R. Davies, of the St. Asaph Cathedral Choir. There was also a competition in chorus singing. Three choirs competed for the prize of ten guineas, which was awarded to the Denbigh Choral Society. The other choirs were the Dyserth Wesleyan Choir, and a choir from the vicinity of Denbigh. Concerts of vocal and instrumental music were held each evening.

DR. FOWLE'S EIGHTEEN ANTHEMS.—Second Thousand. Price 10s. 6d., with a Portrait of Handel and an Oratorio GRATIS. Notice.—The numerous testimonials in favour of these Anthems from the Nobility, Clergy, and the Musical Profession, can be had GRATIS, and post-free, on application to Dr. Fowle, Birchyfield, near Bromyard, Herefordshire.

ONLY FOR ONCE IN A WAY. Ladies' Comic Song. The words (which are unexceptional) [*sic*] by CARPENTER, the music by C. W. GLOVER. Price 2s.

Obituary

J. J. DOUCE, organist for forty years of the Church of St. James, Spanish Place, London, passed away on July 18, full of years. The former Catholic Church was built in 1791 as the Chapel of the Spanish Embassy, adjoining the Ambassador's house in Manchester Square (whence the name of the street, 'Spanish Place'), and was replaced by the present church in 1891. Mr. Douce was appointed organist of the old church in 1880, and retained his post in the splendid new Gothic church with considerable distinction. He was interred in St. Mary's Cemetery, Kensal Green, after a solemn Requiem Mass in St. James's.

W. EDMONDSTOUNE DUNCAN, at Alexandra Road, Sale, near Manchester, on June 26. Born at Sale in 1866, and a brilliant student at the Royal College of Music, Mr. Duncan composed Masses, operas, odes, overtures, songs, &c., and published a dozen volumes, including 'The Story of Minstrelsy,' 'The Story of the Carol' (both issued by Walter Scott), and an 'Encyclopædia of Musical Terms' (Schirmer, 1915). He was well-known as the musical critic of the *Daily News* in pre-war days, and he was the Manchester correspondent of *Musical Opinion* since last January. Although in failing health for the past three years, he struggled on manfully to the end. As recently as Christmas he had completed and published, through Aird & Coghill, five remarkable song-cycles, some of which display a freedom of diction and an originality that ought to appeal to those desirous of modernity combined with sound musicianship.

[An article on Edmondstoune Duncan, by Mr. Samuel Langford, appears on page 585 of this issue.]

LETTERS OF GREAT COMPOSERS: BEETHOVEN, MOZART, MENDELSSOHN, WAGNER

BY WILLIAM PEARSON

One was rather surprised the other day to see a contemporary American journal lamenting that our great composers have said so little about their own works. Such an assertion is inexplicable when one thinks of the many volumes of letters of famous musicians, from Mozart and even earlier, down to Brahms—letters wherein we come across almost on every page some reference to the composition they had on hand at the time of writing, or of some criticism the critics had passed on a work which had already been offered to the world. The present writer has been for a long time collecting the published correspondence of the world's master-musicians. Of all the varied phases of musical literature—biographical, historical, æsthetical, critical—none is more fascinating and more abundantly serviceable to the musician than the study of what the great minds in music have thought and felt about their own offspring.

For example, no one can read Beethoven's letters (now happily accessible in an English edition) without being profoundly impressed by the enormous import of the man and his message. It does us good merely to scan the index of his two bulky volumes of letters, to notice his wide range of interests, his knowledge of men and affairs, his æsthetical observations on certain subjects, his religious and moral sentiments, his deep reverence for Shakespeare, his lifelong reading of Homer, his opinion of Handel, his exaltation of Mozart, his acquaintance with Goethe, and his love-letters to Countess Giulietta Guicciardi, 'the immortal beloved.' Then again his pathetic epistles to his blackguardly nephew Carl, his heartrending references to his increasing deafness, his communications with our own Philharmonic Society in London, and—what is still more of interest to those of us who really study Beethoven's music—his comments upon his works. But before giving brief extracts from references to his works I should like to strike the personal note (or rather let the master do it for me) and select from the copious outpourings of his full heart one or two passages which show him in a little-known light. I am tempted to dwell upon his letters to his nephew, but space forbids. Yet I cannot help quoting a passage from one, that shows the extraordinary magnanimity of the man. Addressing him as 'My dear son,' he exclaims:

> 'Say no more! only come to my arms, not one harsh word shall you hear. For God's sake do not bring misery on your own head! You shall be received as lovingly as ever. I pledge my word of honour you shall meet with no reproaches. You need expect only the most affectionate care and assistance.—BEETHOVEN (*volti sub.*)!'

Here is tenderness, indeed! But there is another picture of the irritable, irate master. Falling out in his habitual way with his servants, whom he always suspected, he thus writes of his somewhat summary treatment of one of them:

> 'All the devilry began again yesterday morning, but I made short work of it by throwing the heavy armchair beside my bed at his head, which procured me peace for the rest of the day.'

On his pecuniary difficulties, fancied or real, Beethoven dwells constantly:

> 'You know yourself that a sensitive spirit ought not to be fettered by miserable anxieties, and much that might render my life happy is thus abstracted from it. Even my inclination, and the duty I assigned myself to serve suffering humanity by means of my art, I have been obliged to limit, and must continue to do so.'

In another letter he complains that he is a very bad man of business. (That we shall not dispute.) But he goes on to make a very wise suggestion concerning composers and the remuneration they should receive. It is this:

> 'There ought to be one grand depôt of art in the world to which the artist may repair with his works, and on presenting them receive what he required; but as it is now one must be half a tradesman besides—and how is this to be endured? Good heavens! I may well call it troublesome.'

Of Beethoven's appreciation of other composers, one quotation shall suffice. Writing to Kapellmeister Hofmeister he proceeds:

> 'Your intention to publish Sebastian Bach's works really gladdens my heart, which beats with devotion for the lofty and grand productions of this our father of the science of harmony. I trust I shall soon see them appear. I hope when your subscription list is opened to procure you many subscribers.'

As I said above, it was upon the subject of his own works that Beethoven dwelt most frequently. His Sonatas are constantly discussed:

> 'As for myself, I wander about here with music-paper among the hills and dales and valleys, and scribble a great deal. But I shall finish the Sonata some day or other, for I cannot contain myself with it much longer.'

(One would just like to know the precise Opus which was causing this travail at birth.) Much illuminating matter, too, occurs in his letters to Count Oppersdorf relative to the Symphonies. (The fourth Symphony is dedicated to Count Oppersdorf.) His solitary opera, 'Fidelio,' at one period is never out of his mind and letters. Of his Quartets, and one in particular, he was very anxious about payment. To Peters & Co., his publishers, he writes a very long letter, and tells them his demands for the following:

> 'For the greatest work I have hitherto written, a Grand Mass with choruses and four obbligati voice-parts and full orchestra, I demand at least 1,000 florins; Variations on a Waltz (Diabelli's) for the pianoforte (they are numerous) 30 ducats in gold. A Song with pianoforte accompaniment 8 ducats. An Elegy for four voices with the accompaniment for two violins, viola, and violoncello, 24 ducats. Four military marches with Turkish music; when applied for I will name the sum. . . .'

He adds many other works with price appended, and concludes somewhat naïvely:

'My fixed principle has always been never to make any offer to publishers; not from pride, but simply from a wish to ascertain how far the empire of my small talents extended.'

Mozart's letters show a playfulness and a nicely-balanced sense of humour and observation one looks for in vain in Beethoven's. And how truly do the letters of both reflect the inner man! If one had the time he could point out pages and pages of Mozart's letters analogous to pages and pages of the composer's scores; spontaneity, brightness, a nimble wit, a certain pathos (the corollary of the gay man), a wistfulness, and above all charm—the indefinable Mozartian charm—pervading his correspondence and music alike. Then again the familiar and confidential mood which permeates all his epistles makes one feel that they were written for the actual reader, whoever he may be. The Mozart letters, properly arranged and with a few explanatory and connecting notes, would make a biography of the 'little master' far more authentic than many a pretentious volume. His letters commence when a boy of thirteen years at Salzburg, and close with his all too short life, his last epistle being written but a few weeks before his death, at Vienna, in 1791. How he lived and laboured, enjoyed and suffered, is delineated with a degree of vividness and graphic reality which, as I have said, no biography of the master could accomplish. A perusal of his correspondence must of necessity kindle fresh zeal in our artists of to-day. It is manifestly the unrestrained, natural, simple outpourings of his heart, delightfully recalling to our minds all the sweetness and pathos, all the spirit and grace which have a thousand times enchanted us in his music. The accounts he gives us of his visit to Paris may indeed lay claim to a certain æsthetic value, for they are written throughout with visible zest in his own descriptions and also with wit and charm and characteristic energy. But to try to analyse Mozart's letters, like endeavouring to analyse the effect of his music, is as futile as attempting to explain the scent of a flower or the thumping of one's heart when a friend unexpectedly enters the room. When we consider his brief existence, we are more and more amazed at the amount of life he crammed into it. Unlike his great contemporary of whom I have been speaking, Mozart travelled much, and his letters from Italy, Vienna, Munich, and Paris reveal a keen susceptibility, a power of delicate observation which make his descriptions a most entertaining volume even to one not specially interested in music. His predilection for England and the English is marked. Writing from Vienna he says:

'During my stay here I have taken three lessons in English. I hope in the course of three months to be able to read and understand English books very tolerably.'

Again, when in 1782 the Spaniards attacked Gibraltar and were heavily beaten, the news put Mozart in a fever of excitement, and he exclaims in a letter:

'I did indeed hear, and with the greatest joy (for you know I am thoroughly English at heart) of England's victory.'

Now there is one salient feature of Mozart's letters that must strike the most indifferent reader, and that is his freely-expressed opinion upon all that relates to his art. One can almost hear him proclaiming his likes and dislikes in the most authoritative manner. The soft complaining flute comes in for his ire, and he refers to it thus:

'I become quite obtuse when obliged to write for an instrument I cannot bear.'

Of the much-discussed operatic libretti the composer of 'Die Zauberflöte' has some pertinent remarks. In a communication to a very intimate friend, dated Vienna, June 16, 1781, we find this:

'I don't care what the subject is provided the libretto be only good. Do you really suppose that I am likely to write an "opera comique" in the same style as an "opera seria." There should be as little sprightliness in an opera seria and as much learning and solidity as there should be little learning in an "opera buffa" but all the more sprightliness and gaiety. That people like to have a little comic music in an "opera seria" I cannot help, but here they draw the proper distinction on this point. I do certainly find that in music the merry-andrew is not yet got rid of, and in this respect the French are right.'

How dear to Mozart's heart was this subject of opera all readers of the letters are soon aware. Down to his last week of life he was ever at a performance of his stage works, if not in the body, then in the spirit:

'Oh to hear my "Magic Flute" once more! Now it's time for the "Bird Catcher's Song," now for the "Queen of the Night's Aria"'

he keeps ejaculating in a letter the calligraphy of which shows the very feeble state of his health. But it is his 'Figaro' that Mozart expatiates upon more than any other of his works. On May 1, 1786, by the positive command of the Emperor, after many cabals, it was first produced. He writes from Prague, May 18:

'At the second performance of "Nozze di Figaro" there were five encores, and at the third seven encores, one of these, a short duet, being encored three times.'

On January 15 in the following year he is writing in his characteristic boyish vein to Herr Jacquin. He is returning from a ball where the flower of the Prague beauties assembled:

You ought to have been there, my dear friend. I think I see you running or limping after all those pretty creatures, married and single. I saw, however, with the greatest pleasure all these people flying about with such delight to the music of my "Figaro" transformed into quadrilles and waltzes; for here nothing is talked of but "Figaro"; nothing played but "Figaro"; nothing whistled or sung but "Figaro"; no opera so crowded as "Figaro"—nothing but "Figaro"—very flattering certainly.'

Great as Mozart was in all forms of music, he was certainly the greatest in opera. But his singers were for him a constant occasion for the invention of scathing remarks. A certain Herr Raaff—a noted tenor in his day—is drawing crowded houses and Mozart goes to hear him. This is how he writes after his performance:

'Herr Raaff in four arias of somewhere about 450 bars sang in a manner which gave rise to the remark that his want of voice was the principal cause of his singing so badly. When he begins an air I defy anyone not to burst out laughing. I had to take out my handkerchief to hide a smile.'

That Mozart was in the best sense a religious man is as obvious to the readers of the letters as that he was a musician. The space at my disposal could readily be occupied by culling his sentiments and reflections upon this topic. Writing to his father, Leopold Mozart (a truly remarkable man), we read:

'I never lie down at night without thinking that (young as I am) I may be no more before the next morning dawns. And yet not one of all those who know me can say that I ever was morose or melancholy in my intercourses with them. I daily thank my Creator for such a happy frame of mind, and wish from my heart that every one of my fellow creatures may enjoy the same.'

But I must have done with Mozart for a while. I will, however, give one more quotation. It will serve to show him in the light of a philosopher and moralist. In the last year or so of his allotted span he wrote the following note to a friend whose life does not appear to have been one of the most regular:

'Now tell me, my dear friend, how you are. I hope you are all as well as we are. You cannot fail to be happy, for you possess everything that you can wish for at your age and your position—especially as you now seem to have entirely given up your former excited mode of life. Do you not every day become more convinced of the truth of the little lectures I used to

inflict upon you? Are not the pleasures of a transient, capricious passion, widely different from the happiness produced by rational and true love? I feel sure that you often in your heart thank me for my admonitions. I shall feel quite proud if you do, for I certainly played no insignificant part in your improvement and reform.'

Some biographers of Mendelssohn rate his letters as highly as his music. He, indeed, of all the great composers, is the prince of letter-writers. Although others have written a greater number (Tchaikovsky has two thousand to his credit), yet the composer of 'Elijah,' with his general culture, fostered and developed by the best education, has been able to give a literary flavour to his epistles that one usually looks for in vain in the correspondence of other great composers. Not only could Mendelssohn keenly analyse scenes, events, and persons that came before him, but few writers have had a happier knack of expression—and even Cowper himself, with all his genius as a letter-writer, did not excel him. Such happy expressions—free and gay, but never even tinctured with slang—as abound in the two volumes of Mendelssohn's letters place him almost as high in the literary as in the musical world.

The letters begin with his famous visit to Goethe when quite a boy, and conclude with one to his 'dearest brother Paul,' penned but a week before his death. Perhaps the most interesting of all the letters is the series from Weimar, where Felix describes his meeting with the aged poet. The opportunities which he enjoyed as a boy of seeing and knowing Goethe in his own house gave an impulse to his whole life. Goethe's living presence strengthened and nurtured that love for perfection, and that dislike for everything mean and morbid, which always distinguished him. 'Keep your wits about you,' writes his father. 'Mind you snap up every word Goethe says,' enjoins the mother. And right well did their devoted son obey the paternal exhortations. Here is a passage from a lengthy letter written at Weimar:

'Yesterday evening I was at a party at Goethe's and played the whole evening—the "Concert-Stück," the "Invitation à la Valse," and Polonaise in C, all by Weber, my three Welsh pieces and my Scotch Sonata. He is so friendly and kind to me that I don't know how to thank him sufficiently, or what to do to deserve it. In the forenoon he likes me to play to him the compositions of the various masters in chronological order for an hour, and also tell him the progress they have made while he sits in a dark corner like a Jupiter Tonans, his old eyes flashing on me. He did not wish to hear anything of Beethoven's, but I told him I could not let him off, and played the first part of his Symphony in C minor. It seemed to have a singular effect on him. At first he said: "This causes no emotions, nothing but astonishment; it is grandiose." He continually grumbled in this way, and after a long pause he began again: "It's very grand, very wild; it makes one fear that the house is about to fall down; and what must it be when played by a number of men together." He said he hoped to learn much from me. I became henceforth twice as tall in my estimation.'

Mendelssohn's letters from Italy and Switzerland make delightful reading, especially those from Italy.

In a lengthy communication dated Rome, June 16, 1831, he gives us a graphic picture of Holy Week and its attendant ceremonies. He is at St. Peter's, and apparently so intent on hearing and seeing that he ignores decided physical risks to gratify his insatiable longings:

'I must not forget to tell you that on the Thursday when the "Miserere" was about to begin I clambered up a ladder leaning against the wall, and was thus placed close to the roof of the Chapel, so that I had the music, the priests, and the people far beneath me in gloom and shadow. Seated thus alone without the vicinity of any obtrusive stranger, the impression made on me was very profound.'

In the evening we find the ardent young Felix again at St. Peter's, and as the following extract shows, he was strangely impressed by a certain singer:

'One lesson was chanted by a soprano solo on a peculiar melody that I mean to bring home with me. It is an Adagio in long-drawn notes, and lasts a quarter of an hour at least. There is no pause in the music, and the melody lies very high, and yet it was executed with the most clear, pure, and even intonations. The singer did not drop his tones so much as a single comma, the very last notes swelling and dying away as even and full as at the beginning; it was indeed a masterly performance.'

There are a good many references to his own works. On the popularity of his 'Songs Without Words,' he says, writing to his publishers from Leipsic:

'I hope shortly to complete some pieces, but they are not "Songs Without Words," for I have no intention of writing any more of that sort, let the Hamburgers say what they will. If there were too many such animalculæ between heaven and earth at last no one would care about them; and there really is too great a mass of piano music composed now in a similar style; another chord should be struck, I say.'

His letters contain much to interest in regard to 'Elijah.' Years before its production he is writing to Pastor Schuburg, who made himself responsible for the libretto, and Mendelssohn's letters to him show what a keen sense of dramatic fitness he possessed on the purely literary side. But the letters, again to his brother, dealing with his triumph at the initial performance of 'Elijah' at Birmingham on August 26, 1846, are perhaps the most arresting. After describing the 'giant hall and its magnificent organ,' he proceeds:

'How often I thought of you during the time I was conducting! more especially however when the "Sound of abundance of rain" came and when they sang and played the final chorus with furore, and when after the first part we were obliged to repeat the entire movement. Not less than four choruses and four airs were encored, and not one single mistake occurred in the whole of the first part; there were some after in the second part, but these were trifling. A young English tenor sang the last air with such wonderful sweetness that I was obliged to collect all my energies not to be affected and to continue beating time steadily.'

Mendelssohn was evidently overjoyed at the birth at Birmingham of his greatest offspring. At a subsequent production in London this was by no means the case, and he expressed himself pungently:

'The worst singer was the soprano' [he goes on to say]. 'It was all so neat, so elegant, so slovenly, so devoid both of soul and head that the music acquired a kind of amiableness that even now drives me almost mad to think of it.'

His tone, however, changes towards the close of this letter, and he speaks thus of other singers:

'Towards ten o'clock, when I was tired enough, the Italians lounged quietly in with their usual cool nonchalance. But from the very first moment that Grisi, Mario, and Lablache began to sing I inwardly thanked God. They themselves know exactly what they intend, sing with purity and in time, and there is no mistaking where the first crotchet should come in.'

But I must make no more quotations from these delightful pages, though sorely tempted. In leaving Mendelssohn, I cannot but regret that some of our enterprising publishers who do various series of standard literature should not include a selected volume of his letters, for they certainly would not be out of place in any library of best books.

Now for a glimpse of Wagner's letters. Of all the great musicians Wagner's literary output is by far the largest. In addition to some six or seven volumes of

correspondence, about the same number of works upon his art, viz., 'The Music of the Future' (now, I suppose, the music of the past), and a bulky autobiography, there are of course his opera libretti, from 'Rienzi' to 'Parsifal,' which would fill a shelf of their own. But it is not my purpose here to speak of anything but his letters, and as the field is so wide I shall narrow it down to the immortal communications to Mathilde Wesendonck. (His letters to Liszt, to his first wife Minna Planer, to Emil Heckel, and to August Roeckel are all full to the brim with interesting matter, but want of space compels me to leave them untouched.) To the student of Wagner the Wesendonck letters are of paramount importance. To her he confided his innermost thoughts; and, what is of far more importance to remember, if it had not been for her the world would have been infinitely the poorer, for we should never have had 'Tristan and Isolda'—at any rate, so Wagner himself declares. A perusal of these precious documents addressed to his 'Dearest precious child'—as he styles her—reveals at once the magnitude and littleness of the man. The world owes a debt of gratitude to Frau Wesendonck, who after Wagner's death did not regard herself as exclusive owner of this unique correspondence the master addressed to her. She silently preserved them for posterity and willed their publication:

> 'For years since his death I have lived on these letters' [writes this remarkable woman]. 'True, for me alone they have been written, adapted to my individual sense; but the truths were expressed so lucidly, the sure paths to inner calm and happiness so gently and so clearly pointed out, that a knowledge of them must be salutary for every seeking mind.'

In such a welter of subjects one finds it a hard task to concentrate upon any single one. Now it is Buddha and his teachings which come up for discussion and are soon dissected; anon it is Beethoven and his Symphonies; then Jesus of Nazareth as a subject for a music-drama. Yet again our own Shakespeare, with a vivid dissertation upon Act 5 of 'Hamlet.' But a little further on it is animals—for his knowledge and love of dogs was proverbial. Turn but a few pages in these letters, and we light upon some glowing criticism of Homer, or some stinging remarks upon Schopenhauer; or he expatiates upon the psychology of sleep, or Tschudi's 'Fauna of the Alps,' or 'Judaism in Music.' Then he is comparing London and Moscow, or Paris and Naples, or Berlin and Rome. Later he is holding up to merciless ridicule the 'opera-mongers,' as he designates the once-popular opera composers like Rossini, or Auber, or Boieldieu, and even the German Spohr who befriended him not a little and was the first to produce his 'Flying Dutchman.' But it is when he analyses and explains the principal characters in his own works that the musical reader is most held.

I must squeeze in a paragraph or two to show the reader what 'Tristan' was to Richard Wagner and Mathilde Wesendonck. In his Venice diary, under date of October 12, 1858, he writes:

> 'I shall now return to "Tristan," to let the deep art of sounding silence there speak for me to thee.'

From Paris some three years later he writes:

> 'The production of the "Tristan" still remains my eye's chief mark. That once successfully effected, I have not much more to do on this earth and would gladly lay myself to sleep beside Master Cervantes. For my having written "Tristan" I thank you from my deepest soul to all eternity.'

Again, from Venice:

> 'Here will the "Tristan" be completed—a defiance to all the raging world. So be it—Sir Tristan—Lady Isolda—help me. From here shall the world once learn the sublime and noble stress of highest love, the plaints of agonising joy. And august as a god serene and hale shalt thou then behold me back, thy lowly friend.'

But one more extract from these Venice letters:

> 'The marvellous relation in which I stand to "Tristan" now you will easily perceive yourself. I say it openly since it is an observation due to the initiated mind, though not to the world that never has an idea so definitely passed into experience. How far the two predestined one another is so subtle, so wondrous a regard that the common mode of perception will be able to conceive it only in the sorriest distortion.'

But here I must pause. I have I trust said enough to show that the correspondence of the great composers is a field which we may explore with pleasure and profit.

A PEEP BEHIND THE SCENES IN ITALY

By CLAUDE TREVOR

Having assisted many scores of times at episodes such as those recounted below, I venture to think musical readers may like to join me in 'a peep behind the scenes in Italy.'

. . . . . .

The opening meeting of an operatic company in Italy usually takes place at the first rehearsal with the pianoforte, and is often considered by singers as an audition. At the rehearsal, or *prova*, as it is called in Italian, besides the director of the orchestra there are also present his substitute—always engaged in case of an emergency—the prompter, the impresario, and one or two members of the municipal authorities: rarely anyone else. The prima donna almost invariably arrives a few minutes late, accompanied by her inseparable mamma—or chaperone—who considers it not at all correct for her charge to go about alone, though, be it said, the lady is perfectly capable of taking care of herself. The general appearance of the artist in question is loud and showy, and in her ears and on every finger blaze ornaments set with more or less authentic gems, while brooches, lockets, and chains are hung about her person wherever possible. But this is a trait of the sterner sex also, whose curious habit it is to adorn all the fingers of each hand—not by any means always immaculately clean—to wear a huge scarf pin, usually a horse-shoe in form, and a colossal watch-chain—from which hang all manner of charms for good luck and against the *iettatura* (evil eye). After the usual introduction of the members of the company, each one saying the stereotyped thing—how glad he or she is to be singing with such an array of great artists—the rehearsal begins. The prima donna seats herself by the director (if there are two of the former, one on each side of him), the men standing about waiting for their cues to approach the pianoforte. It will be unusual if at the commencement of a *prova* the leading lady or the tenor does not complain of a slight indisposition. '*Caro Maestro*,' pleads the former, 'I arrived late last night after a journey of twelve hours, and feel quite knocked up in consequence. You *will* be indulgent, won't you?'—at the same time letting one of her bejewelled hands rest lightly upon that of the director, a smile, meant to be irresistibly bewitching, accompanying her action. Usually the Maestro is far too old a bird to be caught with such chaff, but if he knows the lady's capabilities he permits her to go through her part *sotto voce*, otherwise he remarks drily, 'My dear Madame, if we are going to rehearse, have the kindness to sing out, or we shan't get along at all.' The result is one of two things. Either the singer (male or female) has merit, the indisposition being all humbug; and this being so, having 'sung out' and shown their capability, all goes well. In the alternative, the director rises, closes the pianoforte, and the singer is *protestato* (declared incompetent). Such a slight is perhaps the greatest an artist can receive, and a singer of only mediocre value will never submit without a vigorous protest against a verdict of the kind, leaving no stone unturned to get it reversed. Most performers who are not celebrities hold strong cards in their hands to avert a *protesta*, in the form of letters of praise, &c., from musicians of note. How such documents are obtained is in some cases a mystery, and it is not our business to inquire into the means

resorted to. If a *protesta* is imminent, these valuable documents are produced, when, confronted also with the relations, or friends, who miraculously spring from no one knows where, the director and impresario experience an unpleasant half-hour. In the case of a lady a husband, father, brother, or more commonly a *fiancé*, takes up her cudgels, and interviews those who have dared so to humiliate an artist of such standing. Is the management aware that in England, France, Russia, Spain, and indeed every European country (not to mention every corner of America) she has had colossal success? Has such a singer come to the present city, which was really a condescension, to be insulted? And be it known further that a splendid contract for the Scala and San Carlo of Naples was refused to keep faith with the present management! Shall the *diva* be declared incompetent for a slight cold? As if such cannot happen to anybody. A few days' rest and care, *then* will be heard something like a voice. *Such* notes! Finally the impresario is inclined to give the singer another chance, provided the Maestro agrees. Generally matters are adjusted in this way. The singer interviews the director, who, after considerable manœuvring, consents to give his valuable aid and run over the part the artist has been engaged for, before another trial with the company, and after an interval of a few days for the cure of the 'slight cold.' Frequently the whole matter is an understanding between impresario and director, and ends by a nice little sum finding its way into the latter's pocket. In these circumstances, if the performer is really unfit to sing the part she is engaged for, there is no hope for it but to allow an appearance, and let the public judge, which is not often at fault in spite of paid *claques*, &c. It may be remarked in passing that rehearsals nowadays with the pianoforte are limited to a few, and one cannot help comparing this procedure with that of the past, taking as an example the occasion of the evening prior to the general rehearsal of Verdi's 'Macbeth' (the two chief parts to be sustained by two of the greatest singers of the day), when the composer insisted on their going through the famous duet of the fourth Act for the *hundred and fiftieth* time!

Envy and jealousy are two qualities that seem inseparable from the theatre, and when revealed by rival *prime donne* are not easily to be matched, and certainly not surpassed, by any other mortals. I will close this portion of my article by citing a case of which I was a witness. Some years ago it was decided to mount Meyerbeer's 'Les Huguenots' at ———, a strong cast being engaged. The dramatic soprano was going through the great love duet of the fourth Act when the impresario appeared adorned with an immense gardenia in his button-hole. Not far from the pianoforte was seated the light soprano engaged for the part of the Queen, who, on seeing the impresario, went towards him and entered into conversation, the two retiring to a remote corner in order to chat more at their ease. After a short time, at most five minutes, they came forward and approached the instrument. Gradually the voice of the dramatic soprano diminished, she grew pale, and with a gasp or two burst into hysterics. The consternation of all present can be imagined. All attempts to soothe, or learn the cause, proved in vain. When somewhat recovered, the lady seized her fur boa, and, rising to her feet, with her eyes ablaze, exclaimed, 'I have never been so insulted in all my career. To think that under my very eyes my impresario dares to present to a singer of the *second part* [very much emphasised], flowers, in preference to his prima donna. It's monstrous, and I will not put foot in the theatre again till I have received ample apology,' and with a last look that should have killed the two culprits, the offended *diva* flounced out of the place. Alas! only too true was her statement of the flower, for the outraged dramatic lady had seen, as the manager and light soprano emerged from their corner, that the gardenia of the former had found its way to the bosom of the latter. It may be called to mind, however, that the part of the light soprano in 'Les Huguenots' is in its way quite as important as that of the dramatic soprano.

. . . . . .

The first orchestral rehearsal is ordinarily 'called' for 12 o'clock, and lasts till about 3.0 or thereabouts. Half an hour previous to the hour fixed, all the band parts are distributed, usually by the prompter, on the desks of the players, and he is responsible for any loss of such after the final performance of an opera. The performers arrive tardily, generally taking the utmost advantage of the legal half hour allowed for the difference of clocks, the very last to arrive being the director. The stage-manager is alert to note any late-comer, inflicting a fine of from two to five lire—which, however, is rarely paid. The director shakes hands and smiles amiably on all with whom he thinks it worth while to be friendly, for even such an important being as he cannot afford to set at naught all that are under his baton. Ascending his throne, he exclaims, 'Gentlemen, please take your places,' which in the case of a fixed orchestra is a superfluous admonition, all the members being accustomed to their posts. When a director is engaged in an important theatre for the first time, he usually addresses a few words to the members of his orchestra. One I have in mind invariably ended his speech with: 'I have the honour to direct the first orchestra in the world' (pause), 'so it is said' (pause; and then, drily)—'We shall see!' The rehearsal proceeds more or less rapidly according to the difficulties of the score, or the familiarity that the orchestra may have with it. Often I have assisted at such a rehearsal when in two and a half or three hours no more headway has been made than one Act, and not infrequently only half of an Act. I heard a celebrated old *chef d'orchestre* once say: 'We are for the composer what light is for the painter, but sometimes the light we are seeking we alone know how much work and patience it costs us to find'—and his words were very significant.

. . . . . .

The *prova generale*, or dress rehearsal, which immediately precedes the first performance of a new opera, or an elaborate work which has not been mounted for some time, should in all essentials be the same in execution as a *première*. But this is seldom the case, for several reasons, one being the desire of the impresario that the opera shall be launched with as little delay as possible, he rarely considering the venture as other than a means for making money, and not caring a jot about the artistic side of the business. To fill his pockets is his one aim and object. I do not pretend to assert that there are not some honourable exceptions, but these are few and far between. These drawbacks, along with scenic or lighting effects not working as desired, are some which militate against a final rehearsal being like a first performance. I will set before the reader an incident that comes to my mind, which happened a few years ago during the *prova generale* at one of the leading theatres of Italy. The first Act of the opera was just terminating, all having gone swimmingly so far, when an unfortunate player in the orchestra came in at the wrong moment. 'Stop,' shouted the conductor, striking his desk furiously with his baton, and turning to the culprit the following altercation ensued. 'What are you doing there? Where is your head?' demanded the irate chief—and then, forcibly and volubly, 'You had better learn to read music and directions before you pretend to play in a decent orchestra.' 'As a matter of fact I probably read music better than you do,' was the retort. 'You are an idiot,' retaliated the conductor. 'The idiot is yourself,' was the answer. Beside himself with rage, the conductor descended from his desk, and, with clenched fists, made for his adversary. At once there was general confusion in the orchestra, all the players rising to their feet to interpose between the belligerents, those present in the stalls (the press and friends of the company) rushing forward to intervene, while to add to the dismay the *prima donna* took the occasion as a good one to faint, whereat the tenor, baritone, and bass carried her to a convenient sofa while the rest of those on the stage wildly called for the doctor of the theatre. The manager, who had witnessed the whole episode from a box, descended precipitately to aid in appeasing the anger of the conductor, who, under the combined efforts of those around him, gradually calmed down and reascended his throne, while the *prima donna* thought it opportune to return to her senses,

and in a pathetic voice declared herself ready to go on. 'All's well that ends well' seemed apposite at this juncture, and everything promised to proceed smoothly. But the fire, though subdued, was not extinguished. Scarcely had twenty bars been played when the conductor gave a sign to cease. Placing his baton on his desk and crossing his arms, amid a terrifying silence he roared, 'Stage manager!' 'Here I am,' responded that personage, presenting himself behind the foot-lights. 'Send the manager,' was the demand. 'What is it?' inquired the impresario in anxious tones. 'It is this: either that gentleman'—indicating the former culprit—'leaves the orchestra or I don't conduct. That is all I have to say'—upon which he descended once more from his post, lighted a cigarette, and flung himself into a seat, crossing his legs and puffing furiously. Another half-hour now elapsed, which was occupied in trying to appease the ire of the two antagonists. At length the offending player was induced to proffer his excuses to his chief, who graciously extended his hand and consented to continue the rehearsal. All resumed their places, but it was time wasted, for the *prima donna* sang almost inaudibly, and the organist (who had to accompany her just then) and the master of the chorus (which latter should have sung with her) could not hear their cues, so chaos was the result. After trying over the passage two or three times the conductor once again lost patience, exclaiming, 'Madame, if you don't sing out it is impossible for the organ and chorus to come in at the right time.' 'Oh! *Maestro*,' was the reply, while a slight stagger seemed to indicate that another fainting fit was imminent, 'after what I have gone through it's impossible, quite impossible.' 'Very well, when you can' (brusquely), 'let me know. In the meantime, gentlemen' (turning to the orchestra), 'I thank you. The rehearsal is at an end.' So saying he left the theatre, and the company dispersed.

. . . . . .

The emotions attendant upon a *première* of importance are little known, and less understood, by the mass of the public who elect to be present at it. All the principals are dressed and ready long before they are required, and as the time approaches for their entrance on the stage a positive panic seizes many of them, some breaking out into violent perspiration, while others' hands and feet become like ice. It is extraordinary the different ways in which artists are affected. A famous *prima donna*—happily, still among us—on the night of an important *première* would be almost physically prostrated; another I knew was sometimes seized with deadly sickness. The tenor Gayarrè would furiously smoke a dozen cigarettes before appearing, enveloping himself in a veritable fog, while Stagno, another famous tenor, and invariably courteous, was capable of the greatest violence to anyone who came in contact with him before 'going on.' Scores of strange instances could be cited of the uncontrollable nervousness exhibited by performers. It is however worthy of note that no sooner are they before the public than their fear entirely disappears. I have known singers who have been acclaimed in a town, and left the most profound impression of their voices and talent, yet upon their return a few years later, when it would be thought their anticipation of renewed triumphs would engender calm, they have experienced greater panic than before, from the fear of having lost ground in the interval. Such a feeling is positive agony.

On the occasion of a new opera being produced its failure or success is generally decided at the second Act. If the first two Acts should have conquered the public, it is rare that disaster waits upon the remainder of the work.

CHAMBER MUSIC FOR AMATEURS.—Will 'F. H.' kindly communicate with the Editor? His address has been lost, and a letter is waiting to be forwarded.

The *Competition Festival Record* is not presented as a supplement to this issue of the *Musical Times*, as it does little more than duplicate the *M. T.* report of the Royal National Eisteddfod.

The two hundredth meeting of the Three Choirs Festival takes place at Worcester on September 5, 7, 8, 9, and 10. A full report will appear in the October *Musical Times*.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

A feature of special interest just now is the changing of the pitch of the Town Hall organ, which has for some time past been a vexed question. The following details, as given in the *Birmingham Post*, will therefore be perused with interest by readers of the *Musical Times:*

> 'Changing the pitch of a large pipe-organ is a somewhat delicate undertaking, . . . and the builders will be engaged on their task for some weeks. The organ, which is considered one of the best in the country, was originally built in 1834 for the purpose of Triennial Musical Festivals, and it had 64 draw-stops and 2,492 pipes. The cost was £3,000. In 1890 it was entirely rebuilt at considerable expense. A tubular pneumatic action was supplied, four hydraulic engines were installed, and an independent solo organ was added to replace the combination organ. At the present time there are no fewer than 4,450 pipes in the organ, the largest being 40-ft. in length and weighing three-quarters of a ton each.
>
> When the late Dr. Richter was a familiar figure in Birmingham musical circles he insisted on the organ being pitched at A 435, which denotes the Continental pitch. This has proved quite unsuitable for the wood-wind instruments of the modern English orchestral combination, and the pitch is being adjusted to A 439. It is probably not generally known that as a consequence of Dr. Richter's insistence on the Continental standard pitch it was necessary for Mr. C. W. Perkins (the city organist) to play for a whole season and part of another, at certain concerts, in a key half a tone higher than that in which the music was written, while for other performances the organ was inevitably out of tune.'

Active preparations are now being made for the coming musical season, which will start in September, and of which the following forecast of events will convey an idea of what we may expect to hear.

Mention has already been made (see August number) of Madame Minadieu's forthcoming Musical Matinées at the Grosvenor Room. Particulars of the Festival Choral Society's scheme have not yet been published, nor of many other concerts contemplated to be given in the autumn.

The City of Birmingham Orchestra—of which Mr. Appleby Matthews is director and conductor—figures largely in forthcoming events. As already stated there will be five Wednesday evening symphony concerts, eight popular Saturday concerts, and Sunday evening popular orchestral concerts at the Theatre Royal.

Mr. Max Mossel's series of concerts will be held at the Town Hall instead of at the Central Hall. Among the artists who will appear are MM. Alfred Cortôt and Arthur de Greef, Misses Irene Scharrer and Myra Hess (pianoforte), and Madame Donalda, Mr. John Coates, M. Mischa Leon, and Mr. Murray Davey (vocalists). Mr. Max Mossel will be solo violinist at the last concert, and Mr. Landon Ronald will conduct the symphony concert.

Mr. Hubert Brown will give four subscription concerts at the Town Hall, for which he has secured the following operatic artists: Mesdames Rosina Buckman, Gleeson White, Jeanne Brola, Edna Thornton, and Messrs. Frank Mullings, Maurice D'Oisly, Arthur Jordan, and Robert Radford. The instrumentalists will include M. Arthur de Greef, Mr. Victor Benham, Miss Irene Scharrer, Miss Margaret Fairless, and M. Zacharewitsch. The list of engagements also include the appearances of Miss Margaret Cooper and the Joseph Lewis Choir.

The Beecham Opera Company will give a season of opera at the Prince of Wales Theatre from September 27 to October 23. The repertory includes 'The Mastersingers,' which has not previously been staged here by this Company, otherwise the selection is of the usual orthodox order,

comprising 'Aïda,' 'Côq D'Or,' 'Faust,' 'Samson and Delilah,' 'Il Trovatore,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Tristan and Isolda,' 'Tannhäuser,' 'Madame Butterfly,' 'La Bohème,' 'Carmen,' 'Louise,' 'Marriage of Figaro,' and 'Othello.'

CHATHAM AND DISTRICT.

With the arrival of the holiday months concerts and other things musical had been shelved, and it was left mainly to educationists and those in the teaching profession to keep the flag flying. In response to the wishes of the local branches of the National Union of Teachers, the Kent Education Committee arranged a lecture on music, with demonstrations, which was given by Dr. R. T. White (of Goldsmiths' College), at Chatham, in the last days of July. The lecturer dealt with the subject of music in the school curriculum under the headings (*a*) 'Singing at Sight' (the nature of the problem—the degree of efficiency attainable—the relative advantages of staff and tonic sol-fa notations—the subject in connection with school songs); (*b*) 'Music in Infant Schools' (the ideal to be cultivated—how much theoretical instruction can usefully be given—eurhythmics—singing games and action-songs); (*c*) 'Ear- and Eye-training' (their place in musical instruction); and (*d*) 'Music in Continuation Schools and Schools for Older Scholars' (the problem of specialisation—the need for a wider interpretation of the phrase 'musical instruction'—the special difficulties with older boys, and the connection between school music and that of the outside world). Dr. White advocated half-hour concerts by specialists and the use of the gramophone in schools. There was, he said, too much snobbery in the musical world, and choral societies took themselves and their efforts much too seriously. There ought to be in every district an organization to which every musical young person could belong with the certainty of having a happy and not too strenuous time. Concert-giving should be quite a secondary consideration. Dr. White invited and replied to criticism, while some difficulties that might prove to be attendant upon the scheme that he advocated were pointed out by the teachers present.

The value of the gramophone in musical education at school was demonstrated before local head-masters and head-mistresses by Mr. A. Robertson, at a meeting promoted by the Medway Association of Head-Teachers. In the course of his remarks the lecturer contrasted the treatment meted out to a composer's ideas by a performance on the typical school pianoforte with that afforded by a reproduction on the gramophone. The comparison, he said, was all to the advantage of the mechanical instrument.

The annual Choirs' Festival at Rochester Cathedral was revived on July 21, when upwards of five hundred voices assembled under the conductorship of Mr. C. Hylton Stewart, the organist and master of the choristers at the Cathedral. Mr. A. H. Allen (assistant-organist) was at the organ. The service comprised the unison setting in A flat by Dr. Charles Wood, and Tallis's anthem 'All people that on earth do dwell' was also sung. The responses were those recently issued by the Church Music Society, for which the organ part was written by Mr. Hylton Stewart. The service showed how even a simple scheme could be endowed with appealing beauty.

Under the conductorship of Miss Leney (the organist), Holy Trinity Church Choir, Maidstone, gave a sacred concert in H.M. Prison on August 8 to a large congregation of prisoners. Included in the programme were three anthems, organ solos, and concerted numbers from Stainer's 'Crucifixion.'

The Medway Amateur Operatic Society commenced rehearsals on August 13 for the season, which opens in December with 'Les Cloches de Corneville.' The Society is producing 'Havana' in April, 1921.

Three musical newcomers to the variety stage were given a cordial reception at the Empire Theatre, Chatham, on August 9. They were Mr. Cecil Baumer (pianoforte), Miss Constance Izard (violin), and Mr. Frederick Allen (vocalist), whose first appearance before the footlights was at the London Coliseum the previous week.

CORNWALL

On Bank Holiday band contests at Truro attracted four thousand enthusiasts. There were ten entries, six in the section for small bands and four in that for large bands. Mr. J. F. Stater, of Manchester College of Music, adjudicated. In the first section the chief honour—carrying with it Sir Edward Nicholl's challenge cup—was won by Mount Charles band (bandmaster, Mr. J. Libby), which scored an unexpected success, this being its first competition. The order of results was: St. Dennis (Mr. W. Juleff), St. Austell (Mr. J. Williams), Redruth (Mr. G. Wills). Of the small bands Foxhole (Mr. J. Morcom) won first place, and Mr. Charles Williams's cup; Newlyn East (Mr. L. Abram), St. Ives (Mr. J. Tanner), Falmouth (Mr. M. T. Atkinson), Indian Queens (Mr. Ford Knight), and Wadebridge (Mr. G. A. Barrett) being the order achieved by the other competing bands. Among the small bands the cornet prize was won by F. Morcom (Foxhole), the horn by L. Halls (Newlyn East), the euphonium by W. Bidgood (Newlyn East). In the large bands W. Juleff (St. Dennis) won the cornet prize, and R. S. Hambly (Mount Charles) the euphonium.

West Cornwall Musical Society has already become active in educational directions, and for its third concert early in September, to be given at Falmouth, has organized an orchestra (conducted by the Rev. C. Daly Atkinson) which will play music by Mendelssohn, Haydn, Stanford, Schubert, and Wagner.

A new organ was opened in Mabe Parish Church on July 29 by a recital given by the Rev. F. B. Rogers (All Saints', Falmouth).

Madame Bertha Moore and Miss Marjorie Moore gave a song and story recital at Carbis Bay on July 29.

COVENTRY AND DISTRICT

The only concert of note has been one arranged for charitable purposes by the male-voice choir of the Coventry Musical Club. Numbers contributed to a well-arranged programme included 'Bold Turpin,' 'Invictus,' 'Awake, Æolian lyre,' 'Come, let us join the roundelay,' 'Land o' the Leal,' and the Soldiers' Chorus ('Faust'). The choir acquitted itself well, under the leadership of Mr. John Chapman, giving its hearers a foretaste of interesting musical programmes to come in the season before us.

DEVON

The series of weekly organ recitals which Dr. Ernest Bullock, organist of Exeter Cathedral, commenced in May closed on July 30. These recitals, which have been largely attended, have formed the most important educational musical work at Exeter for a long time, and their value, from the points of view of matter and manner, can hardly be over-estimated. The opening of a new series in October is anticipated with interest.

Organ recitals have been frequent during the holiday season. At Holy Trinity Church, Exmouth, a series is being given on Sunday afternoons, the performers including Dr. Harold Darke, of St. Michael's, Cornhill, Mr. F. Gandy Bradford, sub-organist of Exeter Cathedral, and Mr. F. J. Pinn, of St. David's, Exeter.

On July 21 the band of the Grenadier Guards visited Exeter. Unfortunately Capt. A. Williams, M.V.O., Mus. Doc., was not able to conduct, and Band-Sergt. Cobb took his place. The most important number was an extract from César Franck's symphonic poem 'The Redemption.' The prelude to Debussy's 'L'après-midi d'un faune' was surprisingly successful in military band arrangement, and Balfour Gardiner's 'Shepherd Fennel's dance' was another good number.

To members of the South Western section of the Incorporated Society of Musicians Miss Katherine Eggar on July 24 gave a lecture at Torquay on 'Modern aims in Musical Education.' Mr. F. Harris (Paignton) presided, supported by Dr. Emilie B. Guard (Plymouth), hon. secretary.

DUBLIN

The many friends at Dublin of Mr. W. S. Hopkins who appreciated his valuable services as assistant-organist of St. Patrick's Cathedral, were very pleased at his selection as successor to Mr. T. H. Weaving (now organist of Christ Church Cathedral *vice* Dr. C. H. Kitson resigned) at the Castle Chapel, generally known as the Chapel Royal.

Mr. John Gill, of Christ Church Cathedral and formerly of the choir of Armagh Cathedral, has been appointed solo tenor in St. Patrick's Cathedral. Mr. Gill received a sound training as a chorister in Gloucester Cathedral, under the ægis of Mr. Charles Lee Williams, and numerous well-wishers will be gratified at his promotion to St. Patrick's.

The annual Oireachtas was held during the week commencing Sunday, August 1, but music was more or less subsidiary to football, oratory, educational schemes, and committee meetings. The glorious Uilleann (Shakespeare's 'Woollen') Pipes are, alas! disappearing, and are, unfortunately, replaced by the ear-piercing war-pipes, many of which are of Scots pattern, not Irish. From a musical point of view the principal item of the week was the concert on August 5, to which Miss Flora MacNeill (Scotland), the Rev. J. C. O'Flynn, Messrs. Arthur Darley and Owen Lloyd contributed acceptable numbers. Carl Hardebeck, the well-known German musician, received a cordial welcome. The prize-winners' concert was on August 7.

The new La Scala Theatre and Opera House, which will seat three thousand persons, will be available for concerts, oratorios, and opera, but its primary object is the presentation of first-class films along with artistic musical programmes with an orchestra of twenty-three, under the direction of Mr. W. T. W. Mortimer. Mr. Chambers and Mr. Fleming, the proprietors, have expended about £20,000 on this enterprise, which deserves success. Mr. T. W. Senior has been appointed resident manager. One of the attractions from August 10 to 14 was Mr. John Clarke (vocalist).

In days of old the Horse Show week—quite the social event of the year in the Irish metropolis—was looked forward to for a season of opera, but in recent years 'musical comedy' has been the fare. Hence it is not surprising that the votaries of Apollo had to be content with the 'Southern Maid,' announced 'from Daly's Theatre, London, with full chorus and augmented orchestra,' at the Gaiety Theatre from August 9-14.

Already there is brisk postal booking for the Quinlan Subscription Concerts, of which five are to be given in the season 1920-21 at the Theatre Royal, including such well-known artists as Miss Agnes Treacy and Mr. John MacCormack.

PORTSMOUTH

Owing to the ill-health of Mr. Hugh Burry, who had accepted the position of hon. musical director of the proposed municipal concerts during the winter, the Town Hall committee of the Town Council has decided that it is impracticable to proceed with the scheme. It is, however, unlikely that the concerts will on this account be indefinitely shelved, for the proposals of the committee appear to possess sound possibilities and to meet a great need.

Early in August, twenty-five young miners comprising the Troedyrhiw Merthyr glee party visited Portsmouth for a holiday, and with their wonderful voices charmed many large audiences. They gave a concert on board the Royal Yacht before the King and Queen, soon after their majesties' arrival at Portsmouth from Ryde on August 9. The Royal party expressed their delight with the selections, which included a part-song 'Dear Home,' 'Evening Bells,' and 'Hyfrydol,' the favourite hymn tune of Queen Mary, who also specially asked for 'Aberystwyth,' which was feelingly sung under the baton of Mr. H. Llewelyn. A duet, 'Soldiers and Comrades,' was sung by Messrs. Ben Lewis and G. Edwards.

The annual Festival of the London Sunday School Choir will be held at the Crystal Palace on October 16. The programme includes two choral competitions, concerts by the juvenile choir of five thousand voices, and by an adult choir, and two organ recitals.

SOUTH WALES

The end of July saw the competitive spirit in full stride throughout South Wales, and various choral bodies competing at the National Eisteddfod at Barry in Bank-holiday week gave concert-rehearsals in their respective districts to crowded and enthusiastic audiences.

In addition to these, the Jerusalem Choral Society at Ton, Rhondda Valley, on July 29 gave Mendelssohn's 'Lord, Thou alone art God' and German's 'My bonnie lass,' under the conductorship of Mr. B. Devonald, and contributions by local artists completed the programme. Haverfordwest Choral Society gave a creditable performance of Mendelssohn's 'Hymn of Praise' at St. David's Cathedral. The conductor was Mr. W. E. Dixon, and Mr. Herbert C. Morris accompanied. The proceeds were in aid of the County Hospital Memorial Fund.

It is announced that the promoters of the Welsh Musical Festival have decided to hold their second Festival at Mountain Ash, when the London Symphony Orchestra will again be in evidence, in conjunction with the Mountain Ash Choral Union, under the baton of Mr. Albert Coates. The Cardiff Symphony Orchestra has decided to continue its Sunday orchestral concerts at the new Playhouse in Wood Street, and it is confidently hoped that the increased comfort of the building will be productive of greater success during the coming season.

At a special meeting of the committee of the Swansea and District Royal Male Choir, with Mr. George Hill in the chair, it was decided to open a fund with the object, *inter alia*, of enabling the Choir to visit Belgium and France, to sing over the graves of the fallen.

Prof. Walford Davies, the director of music for Wales, was a dynamic force at Barry in the Eisteddfod week. On Tuesday afternoon, August 3, at the English Congregational Hall, he addressed a large audience of the Honourable Society of Cymmrodorion on 'The Council of Music for Wales; its Objects and its Aspirations.' Primarily, said Prof. Davies, it aimed at inculcating a love of music, and fostering and directing special talent in the rising generation. He emphasised the need for issuing large quantities of good folk-music, for promoting regular weekly concerts in schools, and for appointing tutors to assist societies and school children in all branches of music. This would involve the outlay of both time and money, and the lecturer trusted that the needs of the National Council would be readily responded to.

Lord Howard de Walden, who also spoke, while agreeing substantially with the lecturer, felt that the needs of the present generation should also be considered, while Mr. Cyril Jenkins deprecated too much folk-song, and advocated reform in the Gymanfa Ganu (Singing Festival), and Mr. Samuel Langford claimed that unity was essential to success.

Merthyr is to be congratulated in possessing such an energetic enthusiast as Mr. E. T. Davies in the cause of instrumental music. It may be remarked, in passing, that Merthyr revels in a wealth of choral music, but there is a marked deficiency on the instrumental side. Mr. Davies has consistently advocated the cause of chamber music in the borough, and last year he enterprisingly promoted a chamber concert there, and brought down the London String Quartet. Though the venture was not exactly a financial success, yet, owing to the keen appreciation of those present, Mr. Davies is encouraged to organize for the coming season a series of four chamber concerts—two to be devoted to quartets, one to trios, while the fourth will be a violin and pianoforte recital. If possible, he intends establishing a similar series at Tredegar, Aberdare, and other towns where chamber music is practically unknown. Mr. Davies is music-master at Merthyr County School, where half-hour concerts of classical music were initiated last year. It is contemplated arranging to hold some chamber concerts for the pupils of the county school and the two secondary schools of the town during the coming year.

Another meeting, convened by the Lord Mayor of Cardiff (Mr. G. F. Forsdike), was recently held at the Y.M.C.A. buildings, Barry Dock, by the promoters of the National Orchestra for Wales, under the chairmanship of

Prof. Walford Davies. Suggestions prepared by the sub-committee of the National Council of Music—dealing with the personnel of the players, the basis of their engagement, and the question of finance—were laid before the meeting, and it was resolved that a committee be formed to consider further the various aspects of the problem, and that the University Council of Wales be asked to draft proposals for its constitution.

Answers to Correspondents

W. SMITH.—So far as we know, Rachmaninov attached no legend to his Prelude in C sharp minor. Various more or less gruesome stories have been invented and applied to it, among them being one which tells us of a man being buried alive, and knocking at the coffin-lid. The knocks are of course represented by the *ostinato* of three notes. But why bother about a programme? Let the music speak for itself. If it says a dozen different things to as many hearers, so much the better. No other art has this rare power.

A READER.—If your confine your practising to the very reasonable limits described in your letter, your neighbours have no ground for complaint. Go ahead, and never mind anonymous postcard writers.

CONTENTS

	Page
Prize Competitions	585
William Edmondstoune Duncan. By Samuel Langford	585
Shall we Retain the Bar? By Arthur L. Salmon ...	587
Three Unpublished Portraits of Henry Purcell. By William A. Shaw, Litt.D.	588
The Organ Works of Bach.—II. The Weimar Period (*continued*). By Harvey Grace	590
Interludes. By 'Feste'	594
New Light on Early Tudor Composers. XII.—John Traverner. By W. H. Grattan-Flood	597
The Choral Works of S. Coleridge-Taylor. By George Lowe	598
The Composer and the Public. By Stanley H. Clarke	601
Sir George Grove: A Centenary Appreciation. By W. H. Grattan-Flood	603
Occasional Notes	603
The Influence of Occidental Music on the Orient. By Norman Peterkin	605
The Music and Musicians of Dickens.—II. By C. Edgar Thomas	608
Some Musico-Literary Mishaps. By Clement Antrobus Harris	617
The Musician's Bookshelf. By 'Feste'	618
A New Choral Writer	620
London Concerts. By Alfred Kalisch	621
Opera in London. By Francis E. Barrett	621
The Royal National Eisteddfod. By Alfred Kalisch	622
Chamber Music for Amateurs	625
Church and Organ Music	625
The Preces, Responses, and Litany of the English Church: A By-way of Liturgical History.—II. By J. M. Duncan	625
Letters to the Editor	628
Sixty Years Ago	629
Obituary	630
Letters of Great Composers: Beethoven, Mozart, Mendelssohn, Wagner. By William Pearson ...	630
A Peep behind the Scenes in Italy. By Claude Trevor	633
Music in the Provinces	635
Answers to Correspondents	638
MUSIC:	
'Autumn.' A Four-part Song (unaccompanied). By George Tootell	611

EXTRA SUPPLEMENT given with this number:—
'Wi' a hundred Pipers.' Part-Song for S.A.T.B. Arranged by John E. West.

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BAXTER, F. N.—An Easy Congregational Setting of the Office of Holy Communion, arranged to familiar Church melodies. 6d.

BULLIVANT, G.—"The Spacious Firmament." Hymn for Septuagesima or general use. (No. 979, Novello's Parish Choir Book.) 1½d.

BURGESS, FRANCIS.—The Plainchant of the Ordinary (The English Gradual, Part 1). People's Edition. 2s. net.

BUTTON, H. ELLIOT.—"System in Musical Notation." (No. 91, Novello's Music Primers and Educational Series.) 1s. 6d.

CHADBOURNE, M. A.—"These are they." Anthem. 8d.

CRAGG, AUTHUR E.—Vesper ("Lord, keep us safe this night"). 1d.

HUNTER, I. F.—"My God, my Father, while I stray." Hymn and Tune "Morna." 2d.

MENDELSSOHN.—"O for the wings of a dove." Arranged as a duet for female or boys' voices by JOHN E. WEST. (No. 66, Novello's Chorister Series.) 3d.)

SCHOOL MUSIC REVIEW (No. 339) contains the following music in both notations:—"Fortune." Two-part Song. Composed by SCHUMANN. "The Fair." Spanish Song. Arranged by EDMONDSTOUNE DUNCAN. 1½d.

SCHOOL SONGS. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). *B.* Voice parts only, in Tonic Sol-fa Notation.

		A.	*B.*
No. 1293.	"The Silent Land" Arranged as a Two-part Song. A. R. GAUL	3d.	—
No. 1296.	"The Birks of Aberfeldy," and "My heart's in the Highlands." Arranged by DAVID STEPHEN	3d.	—
No. 1297.	"The bonnie, bonnie banks," and "Mary Morison." Arranged by DAVID STEPHEN	3d.	—

STOCK, F.—"Souvenir." Pianoforte Solo. 2s.

TOOTELL, G.—"Autumn." Four-part Song. (No. 931, *The Musical Times.*) 1½d.

WEST, JOHN E.—"Wi' a hundred pipers." Scottish Air. Arranged as a Four-part Song. (No. 1383, Novello's Part-Song Book.) 3d.

WILLIAMS, J. G.—"March Morning." Song. In C, for low voice. In E flat, for high voice. 2s. each.
—— Two Songs. 1. "Absence." 2. "Serenade." For low, medium, or high voice. 2s. each key.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

BARLOW, H.—"King Charles." Part-song for T.T.B.B. 15 cents (8d.).

DELAMARTER, E.—"Sing we to our God." Cantata for Solo voice. $2 (8s.).

RUGGLES, C.—Toys. Song.

FOR SALE.—Two-Manual CHAMBER ORGAN, by Foster & Andrews, 1905. Very good condition. Great Organ: Open Diap., Dul., Har. Flute: Swell Organ: Lieb. Gedact, Viol da Gamba, Flauto Dolce, Tremulant, Pedal Bourdon. Three Couplers: Full organ, Comp. Pedal. Complete with Hyd. Engine. Price, about £350. Approx. measurements: 9-ft. by 7-ft. by 10-ft. high. May be tried at J. W. Walker & Sons, Ltd., 27, Francis Street, Tottenham Court Road, W.C.1.

FOR SALE.—Valuable, two-manual pedal PIANO. Perfect condition, excellent for student or College. Specially built by Rogers, London. Address, Principal, College, Cleobury Mortimer.

WANTED.—A few O. N. copies of "THE KINGDOM AND THE KING." By T. Mee Pattison. (Curwen's Edition, 3254). Send price and particulars to D. Augustus Davis, Newport, Pem.

DR. RALPH H.

BELLAIRS'
Melodic and Rhythmic Primer
FOR THE PIANOFORTE.

There is in existence a multitude of pianoforte tutors, all of which are rather out of date in the light of modern educational developments.

The "MELODIC AND RHYTHMIC PRIMER," by Dr. Bellairs, breaks essentially new ground, by making a definite appeal to the sub-conscious as well as to the conscious mind of the musical beginner.

No dry-as-dust finger exercises or scale studies are employed. Against such, the pupil naturally rebels, and only negligible progress results.

The basis of music being melody, harmony, and rhythm, it is obvious that a correct educational plan must embrace all three.

Ear and imagination need training as well as hand and fingers, which have hitherto had the lion's share of attention.

The object of this "PRIMER" is to eliminate drudgery by stimulating interest from the very outset.

Published in 2 parts, each 2s. net. Complete, 3s. 6d. net.

LONDON:

ENOCH & SONS,

58, GREAT MARLBOROUGH STREET, W. 1.

Telegrams: ENOCOUSE, LONDON. Telephone: GERRARD, 5595.

£100 SINGING, £50 PIANO,
Free Scholarships, Souvenir Cup, Cash Prizes, and Medals.
MR. CLIFTON COOKE'S OPERA COMPETITIONS,
6th and 13th NOVEMBER.
Adjudicators:
Singing—Miss KATIE THOMAS, F.R.A.M.
Piano—Miss JOY SMITH, A.R.C.M.
Prospectus from Secretary, 26M Guilford Street, W.C. 1.

ORGANIST WANTED, for Congregational Church. Honorarium of £20. Apply by letter, Secretary, 25, Rothschild Street, West Norwood, S.E.27.

LYRIC AUTHOR is prepared to submit several original MSS. without obligation. Write, "Lyricus," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

OFFER—Some 1,000 First-Class New PIANOS for prompt shipment. Lowest prices. Otto Mohr, Export, Hamburg 36.

MR. ERNEST A. FLAMBE (BASS).
Concerts, Oratorios, Receptions, &c.
"Judas Maccabæus," "Messiah," "Elijah," &c.
67, Ashbourne Avenue, Mitcham, Surrey.

THE MUSICAL TIMES

CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

JUST PUBLISHED.

CYRIL SCOTT.

YOUNG HEARTS
(PIECES FOR CHILDREN).

Series I., 2s. 6d. net.

1. SEE-SAW.
2. LAMENT FOR A BROKEN DOLL.
3. MUSICAL BOX.
4. EVENING PRAYER.
5. QUICK MARCH.

Series II., 2s. 6d. net.

1. MARCH OF A TIN SOLDIER.
2. SUNDAY MORN.
3. CONCERTINA.
4. LONELINESS.
5. THE BOY WITH THE PIPES.

These pieces are quite short and quite easy—easier even than the same composer's well-known "SUMMERLAND" Suite. Their aim is to familiarize young players with the modern idiom, so that they will be able to pass on to more complex works in due course.

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET,
LONDON, W. 1.

"I can now play Octaves for an hour on end without my arms aching."

So writes one of my pupils who has worked through the Octave Lesson of my Advanced Course of Piano Playing.

Think what this would mean to you! I set myself to overcome the drudgery of Piano Playing and I know I have succeeded. Another pupil—an organist—writes: "I have got a wonderful command over Arm Balance and Relaxation," and a letter from yet another says, "I have found a vast improvement in Tone and Ease." Do you wish to improve your Technique—Fingering—Phrasing—Rhythm—Interpretation—Memorising—Sight reading? Each of these subjects is dealt with fully in the Gillett Course and twenty years of actual teaching experience, both Oral and by Correspondence, lies behind my training.

A postcard will bring you full particulars of the system.

THE CHARLES A. GILLETT
School of Pianoforte Playing. Studio, M.T.
11, SOUTH MOLTON STREET,
NEW BOND STREET, W. 1.

NOVELLO'S OCTAVO EDITION OF PART-SONGS

SELECTED LISTS OF RECENT PUBLICATIONS

MIXED VOICES

(S A.T.B. unaccompanied or accompaniment *ad lib.* where not otherwise indicated.)

*Alexander (Humorous) ... ... A. H. Brewer 1½d
Autumn ... ... G. Tootell 1½d.
*Beacon, The ... ... Adam Carse 3d.
*Beyond ... ... C. Lee Williams 1½d.
Boy, The ... ... A. H. Brewer 3d.
Cryes of London, The ... ... R. Deering 6d.
" " ... ... Orlando Gibbons 6d.
" " ... ... T. Weelkes 4d.
*Deil's awa' wi' the exciseman, The ... ...E. T. Sweeting 3d.
*Echo Song ... ... Oliver King 1½d.
*Frog, The (arranged) ... ...Ernest Newton 4d.
From the lone Shieling ... ... Malcolm Maclean 3d.
Gather ye rosebuds ... ... John Pointer 3d.
Here a pretty baby lies ... ... J. A. Sowerbutts 1½d.
*How happy the lover ... ... John E. West 1½d.
Hunting Song ... ... John Gerrard Williams 3d.
*I love my love in the morning ... ... Bernard Johnson 1½d.
Islet, The ... ... Percy E. Fletcher 1½d.
*John Peel ... ... (arr. by John E. West) 3d.
*Lass with the delicate air (arranged) ... ... Michael Arne 1½d.
Longing ... ... Haydn Keeton 2d.
*Love is a sickness ... ... A. W. Marchant 1½d.
Love the Harlequin ... ... H. W. Wareing 3d.
Love wakes and weeps ... ...B. Luard-Selby 1½d.
*Lullaby, A ... ... C. Lee Williams 1½d.
*March of the Cameron men, The ... Granville Bantock 3d.
My dear mistress has a heart ... ... John E. West 2d.
*O can ye sew cushions ... (arranged by Granville Bantock) 3d.
*Oh! the noble Duke of York (arranged by N. F. Byng-Johnson) 1½d.
*Rolling down to Rio ... ... Edward German 4d.
*Soldier, rest... ... ... David Stephen 3d.
§*Song of the grey seas (accompanied) ... Percy E. Fletcher 6d.
*Song of the thrush, The (accompanied) ... R. Walthew 4d.
Sweet Day, so cool... ... ... David Stephen 2d.
Sweet Western Wind ... ... John E. West 1½d.
Tell me where is fancy bred ... ... John Pointer 1½d.
Tewkesbury Road ... ... E. T. Sweeting 3d.
*There is a lady sweet and kind ... ... Harold E. Darke 1½d.
Three Sleeps ... ... John Gerrard Williams 1½d.
Tide rises, The ... ... Adam Carse 1½d.
Water Party, A ... ... C. H. Lloyd 3d.
*Weep you no more ... ... Arthur Somervell 3d.
§*What shall we dance ... ... F. H. Cowen 4d.
Where shall the lover rest ... ... E. C. Bairstow 4d.
Wi' a hundred pipers ... ... (arr. by John E. West) 3d.
*World is too much with us, The ... Granville Bantock 3d.
Youthful, charming Chloe ... ... W. McNaught 3d.

MALE VOICES

(T.T.B.B. unaccompanied or accompaniment *ad lib.* where not otherwise indicated.)

*Alexander (Humorous) (T. (or A.) T.B.B.) ... A. H. Brewer 2d.
§Bacchanalian Chorus ... ... J. W. Elliott 4d.
*Ballade ... ... Granville Bantock 4d.
*Boy, The (Humorous) (T. (or A.) T.T.B.) ... A. H. Brewer 3d.
*Cargoes ... ... H. Balfour Gardiner 3d.
Crossing the Bar ... ... T. F. Dunhill 2d.
Dirge of Kisses, A ... ... Percy E. Fletcher 3d.
*Duncan Gray (T.T.B.) ... ... A. M. Richardson 3d.
Early one morning (arr. by T. F. Dunhill) (A T.B.B.) Folk-Song 2d.
Echoes ... ... T. F. Dunhill 2d.
*Festival Song ... ... Granville Bantock 4d.
*Full fathom five ... ... T. F. Dunhill 3d.
*Glories of our Blood and State, The ... Granville Bantock 3d.
He that hath a pleasant face (arranged) ... ... Hatton 2d.
Hymn to Harmony ... ... Laurent de Rillé 4d.
I fear thy kisses (A. (or T.) T.B.B.) ... ... A. H. Brewer 2d.
*I would I were the glow-worm ... ... Harold Rhodes 3d.
*Laird o' Cockpen ... ... Granville Bantock 4d.
Lament, A ... ... (arr. by H. Elliot Button) 2d.
*Land of the leal, The (arr. by H. Elliot Button) Scotch Air 2d.
Lass of Richmond Hill, The (A. (or T.) T.B.B.) A. H. Brewer 3d.
Let the hills resound (arranged) ... Brinley Richards 4d.
*Little Sandman, The ... ... (arr. by John E. West) 3d.
*Lotus Flower, The (Op. 33, No. 3) ... ... Schumann 2d.
*Lucifer in starlight (6 parts) ... ... Granville Bantock 6d.
*Lullaby (Op. 49, No. 4) ... ... Brahms 1½d.
*Mad Dog, The (Humorous) (A.T.B.B.)... ...C. H. H. Parry 4d.
*Marching (Op. 41, No. 4) (Humorous) ... ... Brahms 2d.
*Night March, The (Op. 62, No. 1) ... ... Schumann 3d.
*Oh! the noble Duke of York (arranged) N. F. Byng-Johnson 3d.
Orpheus (Humorous) (A.T.B.B.) ... ...C. H. H. Parry 3d.
*Pibroch of Donuil Dhu ... ... Granville Bantock 4d.
Queen of my heart, The ... ... A. H. Brewer 3d.
*Riders of the night, The ... ... Laurent de Rillé 4d.
*Sailor's Return, The ... ... Percy E. Fletcher 4d.
Sally in our Alley (A. (or T.) T.B.B.) ... H. Elliot Button 3d.
Sir Eglamore (arranged) ... ... H. Balfour Gardiner 3d.
*Sleeping ... ... Edward German 3d.
Softly fall the shades of evening (arranged) ... ... Hatton 3d.
*Soldier, rest... ... ... A. Somervell 3d.
*Song of Freedom (Op. 62, No. 2) ... ... Schumann 3d.
That very wise man (Humorous) (A.T.B.B.) ... C. H. H. Parry 3d.
There was an old man (Humorous) ... ... A. H. Brewer 3d.
*United are we (Op. 41, No. 2) ... ... Brahms 2d.
§Viking Song ... ... Julius Harrison 4d.
*Walpurga (Op. 30)... ... ...F. Hegar 6d.
Ware, Wire! ... ... C. Lee Williams 3d.
Who rides for the King ... ... Reginald Somerville 3d.
Winter is gone, The (arr. by R. Vaughan Williams) Folk-Song 2d.

§ Orchestral Accompaniment.

* Also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S CHORAL MUSIC

A SELECTED LIST.

FREDERIC AUSTIN
SONGS IN A FARMHOUSE
A cycle of traditional songs, S.A.T.B. Soli and Chorus, with accompaniment for pianoforte or orchestra. 18 mins.
Price One Shilling.

GRANVILLE BANTOCK
A PAGEANT OF HUMAN LIFE
Chorus only, unaccompanied. 15 mins.
Price One Shilling and Sixpence.

J. BRAHMS
SONGS OF LOVE (LIEBESLIEDER)
S.A.T.B. Soli or Chorus with accompaniment for pianoforte duet. 20 mins.
Complete vocal score, Four Shillings.
Vocal parts only, One Shilling.

EDWARD ELGAR
THE MUSIC MAKERS
Contralto Solo, Chorus and Orchestra. 35 mins.
Price Two Shillings and Sixpence.
Tonic Sol-fa, One Shilling and Sixpence.

EDWARD ELGAR
THE SPIRIT OF ENGLAND
S. or T. Solo, Chorus and Orchestra. 30 mins.
Price Two Shillings and Sixpence.
Tonic Sol-fa, One Shilling and Sixpence.

EDWARD ELGAR
*THE BLACK KNIGHT
Chorus and Orchestra. 40 mins.
Price Two Shillings.
Tonic Sol-fa, One Shilling.

BALFOUR GARDINER
*NEWS FROM WHYDAH
Chorus and Orchestra. 5 mins.
Price Eightpence.
Tonic Sol-fa, Threepence.

HAMILTON HARTY
THE MYSTIC TRUMPETER
Bar. Solo, Chorus and Orchestra. 35 mins.
Price Two Shillings.
Tonic Sol-fa, One Shilling.

GUSTAV HOLST
*KING ESTMERE
Chorus and Orchestra. 25 mins.
Price Two Shillings.

E. C. MACMILLAN
ENGLAND
S. and Bar. Soli, Chorus and Orchestra. 40 mins.
Price Two Shillings and Sixpence.

C. HUBERT H. PARRY
THE PIED PIPER
T. and B. Soli, Chorus and Orchestra. 30 mins.
Price Two Shillings.
Tonic Sol-fa, One Shilling.

C. HUBERT H. PARRY
THE CHIVALRY OF THE SEA
Chorus and Orchestra. 16 mins.
Price One Shilling.
Tonic Sol-fa, Ninepence.

RICHARD WAGNER
PARSIFAL
Prelude and Selection from Act I.
T. Bar. B. (B.) Soli *ad lib.*, Chorus and Orchestra. 1 hr.
Price One Shilling and Sixpence.

RICHARD WAGNER
*SCENES FROM TANNHÄUSER
Soli, Chorus and Orchestra. 1 hr. 45 mins.
Price One Shilling and Sixpence.

R. T. WOODMAN
FALMOUTH
Chorus only. Accompaniment *ad lib.* 5 mins.
Price One Shilling.

* Orchestral material for reduced orchestra may be hired from the publishers.

See also page 642 for list of Operas adapted for concert performance with reduced orchestra.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S EDITIONS
OF THE
FAVOURITE OPERAS
ADAPTED FOR
CONCERT USE.

1. FAUST.
Price 1s. Tonic Sol-fa, 9d.

*2. IL TROVATORE.
Price 1s. 6d. Tonic Sol-fa, 1s.

*3. TANNHÄUSER.
Price 1s. 6d.

*4. MARITANA.
Price 1s. 6d.

*5. THE BOHEMIAN GIRL.
Price 1s. 6d.

*6. THE DAUGHTER OF THE REGIMENT.
Price 1s. 6d.

*7. MARTHA.
Price 1s. 6d.

* Orchestral Parts for *Reduced Orchestra* may be obtained from the Publishers.

London: NOVELLO AND COMPANY, Limited.

T. MEE PATTISON'S POPULAR CANTATA
THE ANCIENT MARINER
30th 1,000.
Vocal Score, 2*s.* 6*d.* Choruses only, 1*s.* 3*d.*
Band Parts may be hired.

London: NOVELLO AND COMPANY, Limited.

REFLECTIONS
FOR
PIANOFORTE SOLO
(AFTER VERSES FROM LONGFELLOW)
BY
PERCY E. FLETCHER.
Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.
VALSE IMPROMPTU
FOR
PIANOFORTE SOLO
COMPOSED BY
ALFRED HOLLINS.
PRICE TWO SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

SONGS
BY
JOHN GERRARD WILLIAMS.

"LOVE OUTWITTED"
Phantasy Duet for Voice and Pianoforte.
Price Two Shillings.

"MARCH MORNING"
For High and Low Voice.
Price Two Shillings each.

TWO SONGS.
"ABSENCE" AND "SERENADE"
For High, Medium, or Low Voice.
Price Two Shillings each.

London: NOVELLO AND COMPANY, Limited.

TWO PASTORALS
COME YOU, MARY.
WHO WOULD SHEPHERD PIPES FORSAKE?
THE WORDS BY
NORMAN GALE.
THE MUSIC BY
ERNEST BRISTOW FARRAR
(Op. 21, Nos. 2 and 3)
TWO KEYS.
PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, Limited.

FOUR
SHAKESPEARE SONGS
1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY.
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY
REGINALD STEGGALL.
Op. 28.

PRICE, TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, LIMITED.

PROGRESSIVE STUDIES
FOR THE VOICE.
WITH PIANOFORTE ACCOMPANIMENT.
BY
GEORGE HENSCHEL.
IN TWO PARTS

		s.	d.
PART 1.	High Voice ...	2	6
,,	Medium Voice	2	6
,,	Low Voice ...	2	6
PART 2.	High Voice ...	2	6
,,	Medium Voice	2	6
,,	Low Voice ...	2	6

LONDON: NOVELLO AND COMPANY, LIMITED.

EVENTIDE

(MELODY)

FOR STRINGS, HARP, AND ORGAN

FROM

SUITE IN D MINOR

COMPOSED BY

GEORGE J. BENNETT.

	s.	d.
FULL SCORE	2	6
STRING PARTS	2	3
HARP	0	6
ORGAN	0	6
PIANOFORTE SOLO	1	6
ORGAN SOLO	1	0

London: NOVELLO AND COMPANY, Limited.

ADORAMUS TE

PRELUDE FOR ORCHESTRA

BY

HUGH BLAIR.

	s.	d.
FULL SCORE	5	0
STRING PARTS	2	6
WIND PARTS	6	3
Do. (Arrangement for String, Brass, Timpani, and Organ)	2	6
Arrangement for Organ Solo	1	6

London: NOVELLO AND COMPANY, Limited.

NEW COMPOSITIONS

FOR THE

ORGAN

BY

ALFRED HOLLINS.

	s.	d.
EVENING REST	1	6
SCHERZO	1	6
MORNING SONG	1	6
MINUET	1	6
EPITHALAMIUM	1	6

London: NOVELLO AND COMPANY, Limited.

THREE CHORALE PRELUDES

FOR THE ORGAN.

1. ST. PETER.
2. DARWELL'S 148TH.
3. THEME BY TALLIS.

COMPOSED BY

HAROLD E. DARKE

(OP. 20).

PRICE TWO SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

SOLEMN MELODY

COMPOSED BY

H. WALFORD DAVIES

FULL ORCHESTRA.

	s.	d.
FULL SCORE	3	0
STRING PARTS	1	3
WIND PARTS	3	9

STRINGS AND ORGAN.

SCORE	2	0
STRING PARTS	1	3
ORGAN	0	6

PIANOFORTE SOLO	1	6
ORGAN SOLO	1	6
VIOLIN AND PIANOFORTE	1	6
VIOLONCELLO AND PIANOFORTE	1	6

London: NOVELLO AND COMPANY, Limited.

VALSE LYRIQUE

("THE SMILE OF SPRING")

ARRANGED FOR

PIANOFORTE SOLO

FROM THE SONG.

COMPOSED BY

PERCY E. FLETCHER.

PRICE ONE SHILLING AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited.

GOODWIN & TABB,

PERCY STREET, W.

JUST PUBLISHED.

JOSEF HOLBROOKE'S NEW WORKS.

	s.	d.
"PICKWICK" STRING QUARTET	6	0
STRING QUARTET, No. 5 (SONGS AND DANCES)—Score	6	0
"NOCTURNE"—Organ	1	6
"EILEAN SHONA"—Organ	1	6
"DYLAN"—Organ	3	0
FOUR MEZZOTINTS—Violin and pianoforte, or clarinet and pianoforte	2	6
SUITE MODERNE—Pianoforte (1. Scherzo; 2. Valse; 3. Nocturne; 4. Bacchanale.) each	2	0
VALENTINE—Pianoforte	2	0
TWO DRAMATIC SONGS	3	0
"ANNABEL LEE"—Ballad	2	6
NODENS' SONG	2	0
"THE SHIRKER"—Part-song	0	4
"PIERROT"—Operetta	7	6

PRINTING SPECIALIST

TO THE

MUSICAL PROFESSION.

PRICE—LOW.

QUALITY—HIGH.

Write for Estimates and particulars

FREDK. T. MORAT,

9, MOORVILLE GROVE, LEEDS.

TASTY WORK

IN

LETTER HEADS.

BOOKLETS.

CIRCULARS.

LEAFLETS.

PRICE LISTS.

NOVELLO'S
MUSIC FOR VIOLIN AND PIANOFORTE.

A SELECTED LIST.

SONATAS AND SUITES.

EDWARD ELGAR
SONATA
Price Six Shillings net.

ARTHUR HINTON
SUITE
Price Five Shillings net.

ERNEST FARRAR
CELTIC SUITE
Price Three Shillings net.

A. C. MACKENZIE
PIBROCH SUITE
Price Six Shillings net.

C. HUBERT H. PARRY
TWO SUITES
No. 1, in D. No. 2, in F.
Price Three Shillings and Sixpence each net.

A. DUTEUIL D'OZANNE
SUITE PITTORESQUE
Price Six Shillings net.

SHORT PIECES.

JOHN IRELAND
BAGATELLE
Price Two Shillings net.

JOHN E. WEST
IN THE SPRING
Price Two Shillings net.

JOSEF HOLBROOKE
SOUVENIR DE PRINTEMPS
Price Two Shillings net.

ALBERTO RANDEGGER, JUN.
SOUVENIR
Price Two Shillings net.

H. WALFORD DAVIES
SOLEMN MELODY
Price One Shilling and Sixpence net.

A. DUTEUIL D'OZANNE
AIR À DANSER
Price Two Shillings net.

A. C. MACKENZIE
BENEDICTUS
From Six Pieces, Op. 37.
Price Two Shillings net.

EDWARD ELGAR
SERENADE
From the Wand of Youth Suite, No. 1.
Price Two Shillings net.

J. B. McEWEN
SIX HIGHLAND DANCES
Price Two Shillings each net.

EDWARD ELGAR
CHANSON DE MATIN
Price Two Shillings net.

W. McNAUGHT
BARCAROLLE
Price Two Shillings net.

EDWARD ELGAR
CHANSON DE NUIT
Price One Shilling and Sixpence net.

H. WALDO WARNER
SCHERZO
Price Two Shillings net.

EDWARD ELGAR
PASTOURELLE
Price Two Shillings net.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S
POPULAR PIANOFORTE ALBUMS
FOR YOUNG PERFORMERS.

HUBERT BATH
DOLL'S-HOUSE SUITE
Price Two Shillings.

FRANCESCO BERGER
EIGHTEEN LITTLE PIECES
Price One Shilling and Sixpence.

EDMONDSTOUNE DUNCAN
HAPPY THOUGHTS
Price Two Shillings.

ARNOLD KRUG
TEN LITTLE PIECES
Op. 109.
In two Books. Price One Shilling and Sixpence each.

ARNOLD KRUG
SCENES FROM FAIRY-LAND
In two Books. Price Two Shillings each.

TH. KULLAK
TWENTY-FOUR PIECES
Op. 62 AND 81.
In four Books. Price One Shilling each.

MAX MAYER
BAGATELLES
Price Two Shillings and Sixpence.

MENDELSSOHN
SIX CHRISTMAS PIECES
Price One Shilling.

ERNEST NEWTON
WOODLAND DANCES
Price Two Shillings.

HUBERT G. OKE
THREE PIECES
Price Two Shillings.

SCHUMANN
PIECES FOR THE YOUNG
Part I., Price 1*s.*; Part II., Price 1*s.* 6*d.*

SCHUMANN
THREE PIANOFORTE SONATAS
(Part III. of Pieces for the Young).
Price One Shilling.

CLEMENT M. SPURLING
SIX SHORT AND EASY PIECES
Price Two Shillings.

CLEMENT M. SPURLING
OUR VILLAGE IN SUMMER
Price One Shilling and Sixpence.

E. A. SYDENHAM
SIX SHORT AND EASY PIECES
Price Two Shillings.

TSCHAIKOWSKY
CHRISTMAS ALBUM
In three Books. Price One Shilling each.

FRANCESCO BERGER
FIRST STEPS AT THE PIANOFORTE
PRICE TWO SHILLINGS AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.

"Such settings as these cannot do otherwise that tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
"Admirably adapted to meet the requirments of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.
Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER.

	Staff Notation.	Tonic Sol-fa.
HARVEST ANTHEMS.		
Sing to the Lord of Harvest	3d.	2d.
While the earth remaineth	3d.	2d
Blessed be the Name of the Lord	3d	2d.
SERVICES.		
SERVICE IN G	1/6	1s.
Or, separately:—		
Te Deum	3d.	2d.
Benedicite, omnia Opera	2d.	2d.
Benedictus	2d.	2d
Jubilate	3d.	2d.
Office for the Holy Communion	8d.	6d.
Pater Noster from the above	2d.	2d.
Amen ditto	1d	1d.
Magnificat and Nunc dimittis...	3d.	2d.
SERVICE IN CHANT FORM (No. 1)	1s.	8d.
Or, separately:—		
Te Deum, &c., with Kyrie	3d.	2d.
Office for the Holy Communion	6d.	4d.
Magnificat and Nunc dimittis	3d.	2d
Te Deum in B flat	3d.	2d.
Magnificat and Nunc dimittis in C (partly Unison)...	3d.	1½d.
Magnificat and Nunc dimittis in D	3d.	2d.
ORGAN.		
Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use) ...	1/6	1s.

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR HARVEST

AND OTHER SEASONS.

BY

EDWARD BUNNETT, MUS. D. CANTAB.

ANTHEMS.	
BLESSED BE THOU—(HARVEST)	4d.
,, ,, ,, TONIC SOL-FA	2d.
THINE, O LORD—(SHORT ANTHEM)	2d.
O CLAP YOUR HANDS	4d.
,, ,, ,, TONIC SOL-FA...	2d.
I WAS GLAD—(FESTIVAL)	4d.
,, ,, TONIC SOL-FA	2d.
HARVEST OR FESTIVAL HYMN: "SING TO THE LORD"—WITH WORDS	1d.
SERVICES.	
TE DEUM IN E—FOUR VOICES	4d.
BENEDICTUS AND JUBILATE, IN E	4d.
MAGNIFICAT AND NUNC DIMITTIS, IN E	4d.
CANTATA AND DEUS, IN E	4d.

London: NOVELLO AND COMPANY, Limited.

POT-POURRI

A CYCLE OF FRAGMENTS

FOR

PIANOFORTE SOLO

ON VERSES BY

ISOBEL SCOTT BREMNER

COMPOSED BY

JOHN GERRARD WILLIAMS.

PRICE THREE SHILLINGS NET.

London: NOVELLO AND COMPANY, Limited.

CONCERTO

IN E MINOR

FOR

VIOLONCELLO AND ORCHESTRA.

COMPOSED BY

EDWARD ELGAR.

(Op. 85).

ARRANGEMENT FOR

VIOLONCELLO AND PIANOFORTE

PRICE SIX SHILLINGS.

Full Score and Orchestral Parts on hire only.

London: NOVELLO AND COMPANY, Limited.

S. COLERIDGE-TAYLOR'S

INCIDENTAL MUSIC

TO

STEPHEN PHILLIPS'S DRAMA

NERO.

	s.	d.
PRELUDE:		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
String Parts	3	0
Wind Parts MS.		
PROCESSIONAL MARCH:		
Pianoforte Solo	2	0
String Parts...	2	6
FIRST ENTR'ACTE ("NERO"):		
Pianoforte Solo	2	6
Violin and Pianoforte	2	0
Pianoforte Conductor	1	6
String Parts...	3	0
Wind Parts...	9	9
SECOND ENTR'ACTE ("POPPÆA"):		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
Pianoforte Conductor	2	0
String Parts	2	6
Wind Parts	9	6
INTERMEZZO ("Singing Girls' Chorus"):		
Pianoforte Solo	1	6
Violin and Pianoforte	2	0
Pianoforte Conductor	0	6
String Parts	2	3
Wind Parts	3	3
EASTERN DANCE:		
Pianoforte Solo	2	0
Violin and Pianoforte	2	0
Pianoforte Conductor	1	0
String Parts	2	6
Wind Parts	6	3
SUITE OF FOUR PIECES:		
Pianoforte Solo	4	0
String Parts...	8	0
Wind Parts (just published complete)	24	6

London: NOVELLO AND COMPANY, Limited.

THE ASSOCIATED BOARD OF

THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC

FOR LOCAL EXAMINATIONS IN MUSIC.

PATRON: HIS MAJESTY THE KING.
PRESIDENT: H.R.H. THE PRINCE OF WALES, K.G.

TELEGRAMS: "ASSOCIA, LONDON."
TELEPHONE: MUSEUM 1710.

CENTRAL OFFICE:
14 & 15, BEDFORD SQUARE, LONDON, W.C. 1.

IMPORTANT ANNOUNCEMENT.

THE EXAMINATION MUSIC for 1921 and subsequent years for School and Local Centre Examinations in Pianoforte and in Violin will be published by the Board and supplied from the Central Office as above. All orders and correspondence relating to these publications should be addressed to:—
THE PUBLISHING MANAGER, The Associated Board of The R.A.M. and The R.C.M.,
14 & 15, BEDFORD SQUARE, LONDON, W.C. 1.

LIST OF BOOKS FOR 1921.

"SCHOOL" EXAMINATIONS.

		NET. s.	d.
PIANOFORTE.			
Primary.	Lists A, B, & C	2	0
Elementary.	Lists A, B, & C	2	0
Lower.	Lists A, B, & C	2	0
Higher.	List A	2	0
Higher.	List B	2	0
Higher.	List C	2	0
VIOLIN.			
Primary.	Lists A & B	3	0
Elementary.	Lists A & B	3	0
Lower.	Lists A & B	3	0
Higher.	Lists A & B	3	0

LOCAL CENTRE EXAMINATIONS.

		NET. s.	d.
PIANOFORTE.			
Intermediate.	List A	2	0
Intermediate.	List B	2	0
Intermediate.	List C	2	0
Advanced.	List A	2	0
Advanced.	List B	2	0
Advanced.	List C	2	0
VIOLIN.			
Intermediate.	Lists A & B	3	0
Advanced.	Lists A & B	3	0

JAMES MUIR, *Secretary.*

CATHEDRAL STRINGS
. . SUMMIT STRINGS . .

Retail Prices: "Summit" from 3d.; "Cathedral" from 6d.

MR. OLLY OAKLEY says: "They are really excellent."

The following letter is from MR. OLLY OAKLEY, the famous Banjoist:—

"52, Palmerston Road, East Sheen, S.W.
"July 14th, 1920.

"I tried the 1st, 2nd, and 5th wire, also the 4th silk strings yesterday, and they are really excellent. I feel sure I could not play on better, if as good, and I shall be only too pleased to use 'The Cathedral Strings' at all my engagements, and for making my 'Gramophone' records. With all good wishes, I am, yours sincerely,
"(*Signed*) OLLY OAKLEY."

Mr. Oakley is probably the best judge living of what a Banjo string should be. We do not ask for a finer tribute.

Both the "Cathedral" and "Summit" Brands are made in our own London factory by skilled craftsmen. Particular attention is paid to the gauge of the strings, and the packing suits the quality—a dust-proof envelope for every string, and attractively designed boxes to hold one dozen.

Prices range from 3d. for "Summit" and from 6d. for "Cathedral." Every Music Dealer can get these fine strings for you. Don't be put off with foreign brands of inferior quality and higher price.

We make good our claims by offering a free sample string to every reader of the "*M.T.*" Send us your name and address on a postcard, and state the exact string required. This offer applies to banjo, mandoline, guitar, or violin.

STEEL AND COVERED STRINGS FOR ALL INSTRUMENTS OF ALL MUSIC DEALERS.

SEND FOR A SAMPLE STRING.

This offer of a Sample String applies to Violin, Mandoline, and Banjo. State exact String required.

SOLE MANUFACTURERS:

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N. 4.

Telegrams: "CELLO, FINSPARK, LONDON." *Telephone: NORTH 2594.*

NOVELLO'S SONGS.

A. HERBERT BREWER—
When all the world is young.
In D (Compass, D to E) and F.
Price 2s.

S. COLERIDGE-TAYLOR—
Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—
The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—
Life's Highway.
In E flat (Compass, B flat to F).
Price 2s.

ERNEST FARRAR—
Brittany.
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

PERCY FLETCHER—
Hark! Hark! my Soul.
In C (Compass, A to C) and E flat.
Price 2s.

EDWARD GERMAN—
Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.
It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. McNAUGHT—
The Piper.
In D (Compass, D to D) E flat, and F.
Price 2s.

W. G. ROSS—
A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J. WALKER—
My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.
The Summertime of Love.
In B flat (Compass, B flat to E flat), C, and D.
Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE CHESTERIAN

Edited by G. JEAN-AUBRY.

A MUSICAL MAGAZINE OF PROGRESSIVE TENDENCIES.

Eight Numbers per annum. Subscription Five Shillings.

Second Year commencing September 15th, 1920. Full Prospectus on application.

Principal Contributors:

ENGLAND—Granville Bantock, Eric Blom, Rutland Boughton, Gerald Cumberland, Edward J. Dent, Edwin Evans, Eugène Goossens, Harvey Grace L. Dunton Green, Sydney Grew, H. Festing-Jones, Leigh Henry, Josef Holbrooke, Robin H. Legge, J. A. Fuller-Maitland, George Moore, Rollo H. Myers, Mrs. Rosa Newmarch, Frank Rutter, Cyril Scott, Wm. Barclay Squire.

FRANCE—Robert Brussel, Jean Cocteau, René Chalupt, Paul Dukas, Louis Durey, Louis Fleury, Mlle. M. Godebska, Gabriel Grovlez, Pierre de Lanux, Roland Manuel, Edmond Pilon, G. J. Prod'homme, Henry Prunières, Maurice Ravel, Albert Roussel, Raoul de Roussy de Sales, Florent Schmitt, Edouard Schneider.

BELGIUM—Georges Systermans.

HOLLAND—W. L. van Warmelo.

INDIA—Kaikhusru Sorabji.

ITALY—Alfredo Casella, Mario Castelnuovo, Guido M. Gatti, G. Francesco Malipiero, Vincenzo Tommasini.

POLAND—Jan Sliwinsky.

RUSSIA—Lazare Saminsky.

SPAIN—Oscar Espla, Manuel de Falla, J. Joachim Nin, Felipe Pedrell, Adolfo Salazar, Joaquin Turina.

SWITZERLAND—Gustave Doret, Aloys Mooser.

U.S.A.—Carl Engel, A. Walter Kramer, Frederick H. Martens.

Letters from London, Paris, Italy, Spain, Belgium, Holland, Poland, Scandinavia, &c.

Published by J. & W. CHESTER, Ltd., 11, Great Marlborough Street, London, W. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Wednesday, September 1, 1920.

If you have room for an upright piano you have room for : : :

The Weber Small Grand Piano

Length: 4 ft. 10 ins., Width: 4 ft. 10 ins.

This instrument is the latest product of the famous Weber factory at Hayes, Middlesex. It is a triumph alike for its producers and for British craftsmanship, for never have any foreign makers succeeded in obtaining so rare a tone in an instrument of such limited proportions. Less than five feet in length, it occupies almost the same space as an ordinary upright piano, but has all the advantages of tone and :: appearance that characterise the Grand type of piano ::

The tone of the Weber Concert Grand Piano has made that instrument the choice of the world's chief pianists, and in this miniature model all the beauties of the Weber tone are preserved. This wonderful new piano may be seen and played in our showrooms; it is obtainable upon easy payment terms that make it as accessible as an upright piano.

THE AEOLIAN COMPANY, LTD.,
(Formerly the Orchestrelle Co.).
Aeolian Hall, 131-7, New Bond St.,
LONDON, W. 1.

THE PURCELL SOCIETY.

Committee.

SIR C. VILLIERS STANFORD, D.C.L., M.A., MUS. DOC., MUS. PROF., CANTAB.
SIR J. FREDERICK BRIDGE, M.A., MUS. DOC., C.V.O., GRESHAM PROFESSOR OF MUSIC.

G. E. P. ARKWRIGHT, ESQ.
ROBERT BRIDGES, ESQ., M.A., M.B., D. Litt., LL.D., *Poet-Laureate.*
E. J. DENT, ESQ., M.A., MUS. BAC.
J. A. FULLER-MAITLAND, ESQ., M.A., F.S.A.
ALAN GRAY, ESQ., LL.M., MUS. DOC.
AUGUSTUS J. LITTLETON, ESQ.
CYRIL B. ROOTHAM, ESQ., MUS. DOC.
W. BARCLAY SQUIRE, ESQ., M.A., F.S.A., F.R.G.S., *Hon. Sec.*

THE FOLLOWING VOLUMES HAVE NOW BEEN PUBLISHED:—

I. "The Yorkshire Feast Song."
II. "Dido and Æneas."
III. "The Masque" in "Timon of Athens."
IV. "Ode on the Duke of Gloucester's Birthday."
V. "Twelve Sonatas of Three Parts."
VI. "Harpsichord and Organ Music."
VII. "Ten Sonatas of Four Parts."
VIII. "Ode for St. Cecilia's Day, 1692."
IX. "Dioclesian."
X. "Three Odes for St. Cecilia's Day."
XI. "Birthday Odes for Queen Mary"—Part I.
XII. "The Fairy Queen."
XIV. "Sacred Music"—Part II.
XV. "Welcome Songs for Charles II. and James II."—Part I.
XVI. "Dramatic Music"—Part I.
XVII. "Sacred Music"—Part III.
XVIII. "Welcome Songs"—Part II.
XIX. "The Indian Queen," and "The Tempest."
XX. "Dramatic Music"—Part II.
XXI. "Dramatic Music"—Part III.

Subscription Price ... One Guinea per Volume net.

Most of the back numbers are offered to new subscribers at special rates.

Owing to the advisability of keeping, so far as possible, the chronological order of the Anthems, and of printing the contents of the important autograph volume from Buckingham Palace Library while it was deposited at the British Museum for the use of the Society, it has been decided to defer for the present the issue of Vol. XIII., which will contain earlier Anthems than those in the Buckingham Palace Manuscript.

The names of new subscribers should be sent to the HON. SEC. (W. BARCLAY SQUIRE, British Museum), who will also be glad to hear from any members willing to assist in the Society's work, either by collating and copying, or by subscribing to a small fund which has been raised for defraying the editorial expenses.

THE ASSOCIATED BOARD

OF

THE ROYAL ACADEMY of MUSIC & THE ROYAL COLLEGE of MUSIC

FOR

LOCAL EXAMINATIONS IN MUSIC.

Patron—HIS MAJESTY THE KING.
President—H.R.H. THE PRINCE OF WALES, K.G.

ASSOCIATED BOARD:

ERNEST MATHEWS, *Chairman.*

SIR ALEXANDER C. MACKENZIE, MUS. DOC., ST. AND., CANTAB., ET EDIN., LL.D., D.C.L., *Principal of The R.A.M.*
SIR HUGH P. ALLEN, M.A., MUS. DOC., OXON., PROFESSOR OF MUSIC, UNIVERSITY OF OXFORD, *Director of The R.C.M.*

OSCAR BERINGER.
PERCY C. BUCK, M.A., MUS. DOC.
EATON FANING, MUS. DOC., CANTAB.
FREDERIC KING.
SAXTON W. A. NOBLE.
SIR WALTER PARRATT, C.V.O., M.A., MUS. DOC., OXON., CANTAB. ET DUNELM.
H. W. RICHARDS, MUS. DOC., DUNELM.
SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., MUS. DOC., CANTAB. ET OXON., PROFESSOR OF MUSIC, UNIVERSITY OF CAMBRIDGE.
S. P. WADDINGTON.
H. WESSELY.

Secretary: JAMES MUIR.

Bankers: BANK OF ENGLAND, WESTERN BRANCH, BURLINGTON GARDENS, LONDON, W. 1.

THE Board holds Examinations throughout the United Kingdom and in the Colonies in both Theoretical and Practical Music. The Examinations are of two kinds, "Local Centre" and "School." The Local Centre Examinations are carried out by two Examiners chosen almost exclusively from the Staffs of The Royal Academy of Music and of The Royal College of Music. The School Examinations are conducted by one Examiner.

The Subjects for Examination are comprised in the following list:—

GRAMMAR OF MUSIC.	ORGAN.	DOUBLE BASS.
RUDIMENTS OF MUSIC.	VIOLIN.	HARP.
HARMONY.	VIOLA.	WIND INSTRUMENTS.
COUNTERPOINT.	VIOLONCELLO.	SINGING.
PIANOFORTE.		

Local Centre Examinations (Syllabus **A**). Examinations in Theory held in March and November at all Centres. In Practical Subjects in March—April at all Centres; and in the London district and certain Provincial Centres in November—December also. **Entries** for the November—December Examinations **close Wednesday, October 13th, 1920** (or, with extra fee, October 21st).

School Examinations (Syllabus B) held three times a year: viz., October—November, March—April, and June—July. **Entries** for the October—November Examinations **close Wednesday, October 6th, 1920** (or, with extra fee, October 14th).

Theory Papers set in past years (Local Centre *or* School) may be obtained from the Central Office, price 6d. per annual set post-free.

The Board offers annually **Six Exhibitions** tenable at The Royal Academy of Music or The Royal College of Music **for two or three years.** These Exhibitions are limited to Candidates under twenty years of age who fulfil certain conditions set forth in each Syllabus.

Syllabuses **A** and **B** for 1920 *or* for 1921, Forms of Entry, and any further information, may be obtained, post-free, from the Secretary—

JAMES MUIR,

TELEGRAMS:—"ASSOCIÀ, LONDON."
TELEPHONE:—MUSEUM 1710.

CENTRAL OFFICE: 14 & 15, BEDFORD SQUARE, LONDON, W.C. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Wednesday, September 1, 1920

MADE IN ENGLAND.

THE POSTAGE OF THIS NUMBER IS TWOPENCE

The WIGMORE HALL & PIANO GALLERIES Ltd.

HAVING acquired the West End Premises of Messrs. J. & J. Hopkinson, Ltd., are opening
NEW SHOW ROOMS AT
52, WIGMORE STREET
for the
Sale of Pianos
by the best
English Makers

WIGMORE HALL
32-40, WIGMORE STREET,
LONDON·W·1

Tunings & Repairs effected by a skilled staff of Piano Makers.

Pianos Stored in a special storage warehouse which is kept at an even temperature throughout the year. Insurance included in the storage rates.

Piano Removals
by experienced men in our own motor vans.

TELEPHONE:
MAYFAIR 1761.

The Name of
J. & J. HOPKINSON
Stands for the HIGHEST ATTAINMENTS
in THE WORLD OF MUSIC
REMARKABLE FOR THE EXQUISITE QUALITY OF TONE
J. & J. HOPKINSON, LTD.,
44, FITZROY ROAD, PRIMROSE HILL,
LONDON, N.W.-1

SONGS and MUSIC of DISTINCTION.

"The Harvesters' Night Song"

First introduced to the public by **Mr. NORMAN ALLIN**, the well-known Lancashire Bass. A great Blackpool favourite.

"The Minster Bell"

A song with a refrain that has positively jumped into fame. Ask your music dealer to play it over.

"Rest at Eventide"

An unusual combination of real musical merit and popular appeal. Suitable for all voices.

"My Lady Charming"

Charming by name and charming in character. Just a delightful little entr'acte for piano.

"Dream Sprite"

An intermezzo for pianoforte. Dainty in construction, melodious, and effective.

Of all Music Sellers, price 2/- net; or direct from the Publishers, post free, 2/1½.

THE NEWMAN PUBLISHING CO., Ltd.

7, Newman Street, London, W. 1.

THE MOST NOTED HOUSE FOR REALLY MUSICAL NUMBERS.

SAMES

HIGHEST QUALITY
GRAND & UPRIGHT
PIANOS

WILLIAM SAMES, LIMITED,
Ombersley Road :: BIRMINGHAM.
LONDON SHOWROOMS: 126 NEW BOND ST.

— THE —

SCHOOL MUSIC REVIEW

A Monthly Periodical devoted to the interests of Music in Schools.

PUBLISHED ON THE FIRST OF EVERY MONTH.

PRICE THREEPENCE

ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, FOUR SHILLINGS.

LONDON: NOVELLO AND COMPANY, LIMITED.

(From a photograph by G. C. Beresford, London, S.W.)

Ch: Kennedy Scott

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 932.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

OCTOBER 1 1920

Price 6d.; Postage 2d.
Annual Subscription, post-free, 7s. 6d.

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

FIFTIETH SEASON, 1920-1921.

SATURDAY, OCTOBER 30, 1920, AT 2.30 P.M.
ELIJAH - - - - - - MENDELSSOHN
MISS AGNES NICHOLLS. | MISS PHYLLIS LETT.
MR. BEN DAVIES. | MR. HERBERT BROWN.

SATURDAY, NOVEMBER 27, 1920, AT 2.30 P.M.
JUDAS MACCABÆUS - HANDEL
MADAME STRALIA. | MISS MILLICENT RUSSELL.
MISS MARGARET BALFOUR.
MR. WILLIAM BOLAND. | MR. GRAHAM SMART.

SATURDAY, DECEMBER 18, 1920, AT 2.30.
CAROLS
MISS FLORA WOODMAN. | MISS CARMEN HILL.
MR. JOHN BOOTH. | MR. TOPLISS GREEN.

SATURDAY, JANUARY 1, 1921, AT 2.30 P.M.
MESSIAH - - - - - - - HANDEL
MISS RUTH VINCENT. | MISS PHYLLIS LETT.
MR. BEN DAVIES. | MR. ROBERT RADFORD.

SATURDAY, FEBRUARY 5, 1921, AT 2.30 P.M.
SAMSON AND DELILAH - SAINT-SAËNS
MADAME KIRKBY LUNN.
MR. FRANK MULLINGS. | MR. EDWARD HALLAND.
MR. EDMUND BURKE.

SATURDAY, MARCH 5, 1921, AT 2.30 P.M.
THE DREAM OF GERONTIUS - ELGAR
MISS OLGA HALEY.
MR. JOHN COATES. | MR. FREDERICK RANALOW.

GOOD FRIDAY, MARCH 25, 1921, AT 2.30 P.M.
MESSIAH - - - - - - - HANDEL
MISS AGNES NICHOLLS | MADAME KIRKBY LUNN.
MR. FRANK MULLINGS. | MR. ROBERT RADFORD.
THIS IS NOT A SUBSCRIPTION CONCERT.

SATURDAY, APRIL 23, 1921, AT 2.30 P.M.
HIAWATHA - - COLERIDGE-TAYLOR
MISS CARRIE TUBB.
MR. JOHN COATES. | MR. HERBERT HEYNER.

Of the EIGHT CONCERTS to be given, Seven, including the Carol Concert on December 18, will be comprised in the Subscription Series. Prices of Subscription for these Seven Concerts: Stalls, £2 14s. 6d.; Arena, £1 19s.; Balcony (Reserved), £1 7s. 6d.

Prices of Tickets for each Concert: Stalls, 10s. 6d.; Arena, 7s. 6d.; Balcony (Reserved), 5s.; Unreserved, 3s. 6d.; Gallery (Promenade), 2s.

Subscribers' names will be received and tickets issued at the Booking Office, Royal Albert Hall, and the usual Agents.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

FORTNIGHTLY CONCERTS, Saturdays, October 9 and 23, at 3.
CHAMBER CONCERT, Monday, November 1, at 3.
A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.
L.R.A.M. CHRISTMAS EXAMINATION. Last day for entry October 31.
A JUNIOR DEPARTMENT is now open.
J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.
(Incorporated by Royal Charter, 1883.)
Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: SIR HUGH ALLEN, M.A., D.Mus.
Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

The CHRISTMAS HALF-TERM will commence on MONDAY, NOVEMBER 22, 1920.
A Junior Department is established for Pupils under 16 years of age.
Syllabus and Official Entry Forms may be obtained from the Registrar.
THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.
Particulars may be obtained from the Registrar of the College.
CLAUDE AVELING, Registrar.

GUILDHALL SCHOOL OF MUSIC

(CORPORATION OF LONDON).
VICTORIA EMBANKMENT, E.C. 4.
PRINCIPAL ... ... LANDON RONALD.
PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.
AUTUMN TERM began MONDAY, 20th SEPTEMBER.
Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s. per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.
Saturday Opera Class, "Veronique," in rehearsal. There are a few vacancies.
Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.
Telephone: Cent. 4459.
H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.
H. A. HARDING, Hon. Sec.
Kensington Gore, S.W. 7.

ADVANCE IN PRICES.

The prices of certain of the Novello publications are again advanced as from June 30, 1920, but the charges are still unaltered in the advertisement columns.

BIRMINGHAM & MIDLAND INSTITUTE.
SCHOOL OF MUSIC.

Visitor ... ... Sir Edward Elgar, O.M., Mus. Doc., LL.D.
Director ... ... Granville Bantock, M.A.

Session 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—
H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: Her Majesty Queen Alexandra.
President: Sir Thomas Beecham, Bart.
Principal: Dr. Adolph Brodsky.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £30, and for Wind Instrument Course, £18.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss Marie Brema.

STANLEY WITHERS, Registrar.

MANCHESTER SCHOOL OF MUSIC.
Founded 1892.

Principal: Albert J. Cross, A.R A.M.

The oldest Institution in Manchester devoted solely to the interests of Music.

The Twenty-ninth Year begins on October 11

All Branches of Music taught. Day and Evening Private Lessons.

Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, &c., and Opera.

Single Subjects taught. Prospectus from 16, Albert Square.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

THE INCORPORATED LONDON ACADEMY OF MUSIC,
22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3, and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.).

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ORCHESTRAL AND CHAMBER MUSIC CLASSES WEEKLY.

Frequent Students' Concerts. Examination in Music and Elocution, July and December. Spong Rhythmic Dancing. For Prospectus and Examination Syllabus apply to the

Central Academy, 22, Princes Street, Cavendish Square, W. 1.

MUSICAL COMPOSITIONS REVISED.

Lyrics Set to Music, Melodies Harmonized, Music Transposed and Copied, Band Parts Written, MSS. Prepared for Publication by a Master Hand, Accompaniments of Distinction Written to Songs.

For terms, write, A. CARRINGTON BRIGGS, Glennholme, The Common, Hessle, E. Yorks.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, Blomfield Crescent, Paddington, W. 2.

Founder: Mr. James Bates.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., Arthur G. Bates.

VICTORIA COLLEGE OF MUSIC.
LONDON.

Governors: Directors of the Victoria College Corporation, Ltd.
INCORPORATED 1891.

158, Holland Park Avenue, Kensington, W. 11.

President: The Most Hon. The Marquis of Anglesey.

Board of Examination:

Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. Bentley, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: Churchill Sibley, Mus. Doc., F.I.G.C.M.
Registrar: J. G. Cooper, Mus. Doc. Dunelm., F.R.C.O., A.R.C.M.
Robert Fox Frew, Mus. Doc. Dunelm.
Rev. Noel Bonavia-Hunt, M.A. Oxon.
Secretary: H. Portman Lewis.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.

SPECIAL CINEMA COURSES in Orchestral, Piano, and Organ-Playing.

ORCHESTRAL CLASS for Ensemble Playing, Thursdays, at 12 (noon). Terms, £1 11s. 6d. per course.

All communications to be addressed to The Secretary.

INCORPORATED GUILD OF CHURCH MUSICIANS.
Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: The Rt. Rev. Bishop J. E. C. WELLDON, D.D., Dean of Durham.

Vice-Presidents:
THE VENERABLE ARCHDEACON OF MIDDLESEX
The Rev. Canon W. DOUGLAS SPRINGETT, D.D. Oxon.
The Rev. Sir GEORGE RALPH FETHERSTON, Bart., J.P.

Warden:
Dr. J. H. LEWIS, D.C.L., F.E.I.S., Mus Doc.

Chairman (Board of Examination):
Dr. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.

October 21st, 1920, 3.30 p.m.—Lecture, "Registration Enigma," by Dr. J. G. Cooper, Mus.Doc. Dunelm., F.R.C.O., L.R.A.M., A.R.C.M. *Chairman:* Dr. J. H. Lewis.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best Introductory Voluntary for the Organ, and Evening Service.

BRONZE MEDALS for the best Hymn-Tune, Te Deum (Chantwise), Harmonized Setting of the Guild Office.

Organists (Members) have the free use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

NATIONAL CONSERVATOIRE OF MUSIC.
Founded 1895. Incor. 1900.

Under direction of National Conservatoire Corporation (Ltd.), 149, Oxford Street, London, W. 1.
For Musical Examination and Education.
Council: Professor Alexander Phipps, Mus. Bac. (Warden).
W. H. Paltridge, Esq., Mus. Doc. Dunelm.
F. W. Haydock, Esq., Mus.Doc. T.C.D.
Walter Williams, Esq., Mus. Doc. Oxon.
Local Centre and Diploma Examinations, December.
Educational Dept., also at Liverpool College of Music, 62, Princes Rd.

COLLEGE OF VIOLINISTS.
LTD.

91, ST. MARTIN'S LANE, LONDON, W.C. 2.

EXAMINATIONS

In VIOLIN, VIOLA, VIOLONCELLO, and THEORY of MUSIC held in June and December

Syllabus on application to E. E. JACKSON, Hon. Secretary.

UNIVERSITY OF MANCHESTER.
FACULTY OF MUSIC.

The Prospectus containing information as to the Courses of Study for the Mus. B. and Mus. D. degrees will be forwarded on application to the Registrar. Under the regulations, graduates of other approved Universities who fulfil the requirements of the syllabus, may qualify for the degree of Mus. D. The Hargreaves Scholarship, of the value of £30 per annum, and tenable for two years, is awarded on the results of the First Mus. B. Examination. The Session commences October 7th, 1920.

BRITISH MUSIC SOCIETY.

(NATIONAL AND INTERNATIONAL.)

19, BERNERS STREET, LONDON, W.1.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: DR. A. EAGLEFIELD HULL

£15,000 WANTED.

FOR THE FOSTERING AND ENCOURAGEMENT OF BRITISH MUSIC AT HOME AND ABROAD.

YOU CAN HELP

By sending a Donation to the Foundation Fund.

By becoming a Member.
(Membership is open to Professionals *and* Amateurs.)

By forming New Branches.

By assisting Centres and Branches already formed.

Full particulars from
THE GENERAL SECRETARY,
19, BERNERS STREET, LONDON, W.1.

ADVISORY BOARD FOR COMPOSERS.

FEDERATED BOARD OFFICES: 101, MORTIMER STREET, LONDON, W.1.

Director: DR. EAGLEFIELD HULL.

Advisory Board:
Messrs. ARNOLD BAX, FRANK BRIDGE, EDWARD J. DENT, EUGENE GOOSSENS, DR. EAGLEFIELD HULL, HAMILTON HARTY, JOHN IRELAND, DR. R. R. TERRY, DR. VAUGHAN WILLIAMS.

Advice, criticism, and appraisement of Composer's MSS., with suggestions for publication and performance if worthy.
Particulars from Mr. L. C. MORRIS, M.C., Secretary, Advisory Board for Composers,
Federated Board Offices, 101, Mortimer Street, W.1.

THE PHILHARMONIC CHOIR.

Hon. Conductor: CHARLES KENNEDY SCOTT.

Arrangements for next season include performances of "Christmas Oratorio" (Bach); "Christmas Carols" (Vaughan Williams); "Schicksalslied" (Brahms); "Prometheus" (Scriabin); &c., &c.

Rehearsals will be resumed on Wednesday, October 6th.

Applications for membership should be addressed to—
GRANVILLE HUMPHREYS, 145, Elms Road, Clapham, S.W.4.

Y.M.C.A. MUSIC SECTION.

Chairman: SIR JOHN D. MCCLURE, LL.D., D.Mus.
Committee: Prof. Percy C. Buck, M.A., D. Mus.; Prof. H. Walford Davies, LL.D., D.Mus.; A. A. Fitzsimmons; Harvey Grace, F.R.C.O.; J. T. Lightwood; Sydney H. Nicholson, M.A., B.Mus.; Percy A. Scholes, B.Mus., A.R.C.M.; Miss Phœbe M. Walters, A.R.C.M.; Mrs. Z. F. Willis. *Secretary:* Major J. T. Bavin.
All information regarding its aims and plans for the introduction and maintenance of good music in the Y.M.C.A. as an educational and recreational feature, may be obtained from The Secretary, Y.M.C.A. Music Section, Shakespeare Hut, Malet Street, W.C.1.

THE IDEAL METHOD OF MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—
"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,
SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

MR. CHARLES TREE.

RECITAL-LECTURES ON "ITALIAN PRODUCTION."

Coming Lectures: London (2), Manchester, Edinburgh, Glasgow, Pontefract, Farnborough, Croydon, Plymouth, Weston, Halstead, W. Bromwich, Ashton-under-Lyne, Walsall, Cockermouth, Felstead, Luton, Southend, Horwich, Bolton, Markinch, Greenock, Grimsby, Leicester, Nottingham, Mansfield, Grantham, Todmorden, &c.

There are perhaps to-day twenty singers who have been busy before the public for thirty years or more. Twenty! During those thirty years probably twenty *thousand* have been "trained." There cannot be the slightest doubt that with the correct, definite, easy method the lives of those short-lived voices could have been trebled. This is of NATIONAL IMPORTANCE.

"How to acquire ease of voice-production," by Charles Tree (5s.).
(If difficult to obtain, write direct to author.)

Concerts, &c.: Address, 14, Courtfield Gardens, Kensington, S.W. 5.

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*
"One of the sanest of sane expositions."—*Musical Courier, N.Y.*
"Is a reliable expert in all branches."—*Gentlewoman.*
"A magnificent guide to both teachers and students."—*Eastern Morning News.*
"Do not hesitate to commend."—*Glasgow Herald.*
"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*
"Common-sense in all he utters."—*Leeds Mercury.*
"Is an acknowledged authority. . . ."—*Western Morning News.*
"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

MODERN CORR. COLLEGE

Principal: MR. A. MCALISTER, B.A.

SUCCESSES - - 48.

Final.
Ex.
1st M.B.
Matric.

MUS. BAC. One fee for the whole Series.

GUARANTEE COURSES:

A.R.C.O. | A.R.C.M. L.R.A.M.
F.R.C.O. | A. Mus. T.C.L.

201, ILKESTON ROAD, NOTTINGHAM.

The TECHNIQUER in New Zealand

Invented and Patented by MR. R. J. PITCHER, Mus. Bac.

Copy of Testimonial from ROBERT PARKER, Esq., Organist St. Paul's Pro-Cathedral; Musical Instructor to the WELLINGTON TRAINING COLLEGE:—

"I have an earnest and intelligent pupil whose progress at the pianoforte has been greatly impeded by hands so cramped and stiff that the usual keyboard exercises, and even systematic hand gymnastics, have availed her but little in time past. For the last few weeks she has been using the 'Techniquer' with most satisfactory—I had almost said astonishing—results, and I fully believe that her former disabilities and discouragements are at an end. I have tested the apparatus myself, and find from personal experience that the claims made for it are not exaggerated."

Send for full particulars and list of testimonials.

No earnest student should be without a Techniquer.

"Hand Development," post free, 7d. Set of 15 photos, 4s.
The Secretary, 33, Orchard Street, W.1.

LONDON COLLEGE OF MUSIC

GREAT MARLBOROUGH STREET, LONDON, W. 1.

FOR MUSICAL EDUCATION AND EXAMINATIONS.

Patron—HIS GRACE THE DUKE OF LEEDS. Principal—DR. F. J. KARN, Mus. Bac. Cantab.
Director of Examinations—G. AUGUSTUS HOLMES, Esq.

HIGHER EXAMINATIONS, 1920.

The following is the List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at Provincial and Colonial Centres for the half-year to July, 1920 :—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

Pianoforte Playing.—Gershon Anderson, Enid Almond, Jennie Auld, Ada Alderson, Mollie Allen, Harry Borley, Violet Beardshaw, Florence M. Bowden, Florence B. Bagnall, Emily Bowling, Muriel R. Beesley, Elsie Brown, Gladys Baylis, Helen C. Brown, Gwendoline Bennett, Phyllis M. Brook, Alice E. Baker, Minnie Bilton, †Kathleen Beasley, Edgar L. Booth, Eleanor Blyth, Ruby Ball, Beatrice E. Croxall, Margret Cowlin, Doris L. Cooper, Doris Corden, Edith Connor, Nora Corscaden, Hilda Crook, Elizabeth G. Cameron, Eileen M. Coles, Avice Chisholm, Elletta R. Coulson, Edith Court, Annie E. I. Chilton, Mary Carlin, Elsie I. Crealy, Dulcie Conroy, Edith I. Davies, Albert T. Davies, Hope Dalley, Ida Daly, *Nettie Dennington, Dulcie E. Don, Maudie Dunn, Ruth E. Evans, Arthur Elliott, Lena Evans, Elizabeth Etchells, Jeanetta Frith, Evelyn M. Foreman, Jessie Fennessey, Annie E. Fall, Katie Fahey, Doris Formby, Vera M. Fordham, Winifred Grills, Ethel Guest, Dorothy C. Gwinnell, Hilda E. Goddard, Alfred H. Glover, George Gorton, Alice Goodier, Teresa M. Green, Gertrude Gardner, Jessie C. Gaywood, Una Gledhill, Greta M. Green, Myrtle Griffiths, Margaret J. Hutchinson, Lilian Heath, Charles H. Hardy, Gwendoline Hamilton, Viola A. M. Hill, Dorothy L. Hawtin, Leila Hodges, Veronica S. Johns, Margaret A. Johnston, Harry C. Jackson, Hugh Jones, Ceciley M. Jones, Violet James, Myrtle Jeffery, Cushla Jones, Winifred Johnston, †Florence L. King, Selby Keeler, Harry B. Knudson, Lillian Keep, Evelyn Kirk, Mary Langshaw, Veronica Lang, Jennie Ludford, Dorothy Lee, Albert T. Lycett, Doris Lloyd, Rosa Masson, Cicely Moore, Hannah McKavanagh, Gertrude McMahon, Violet K. McBride, Marjorie A. May, Veronica Maher, Alice McLean, Susan Mahony, Lillian Mann, Rachel McKenzie, Barbara McCarthy, Doreen Maddock, Annie C. McGarry, Chrystobel McRae, Cecilia Moore, Cicely Maher, Rene Moore, Lucy Mullens, Estelle M. Norton, Vera M. Nelson, Mary W. E. Ollier, May Osland, Dolly Powell, Norman S. Peters, Elizabeth Pimblett, Doris M. Perrin, Robert Poole, May Patmore, Rita Perry, Doris Plowman, Muriel M. Prince, Alice Randle, Foma D. Fenton, Grantley Rudge, Kathleen H. Rolph, Edith I. Roscoe, *Annie H. Rankin, Hazel Ross, Aileen Roper, Ethel M. Reed, Olive R. M. Scott, Emma Speakman, Linda Straker, Ada C. Smyth, Maude Sennett, Mary A. E. Shankland, Doris Stuckenschmidt, Dora Stirzaker, Mary D. Shuell, Nellie A. Torode, Rita A. Turrell, Stanley F. Thurlow, Edith Thirlway, Gladys Timms, Nellie Taylor, Edith H. Trevena, Florence L. Tamlyn, Thelma D. Thomas, Gwendoline Toomey, Glenn Thitchener, Edith Wilkinson, Myrtle Watson, Annie E. Wilson, Erica K. Walker, Nina M. Warmoll, Freda I. Webb, Fannie E. Warden, Mary Wilson, Coral A. H. Wood, Marie S. Wilson.

Violin Playing.—Edgar Baker, Eileen Connell, Winifred E. Fincher, Miriam Freiman, Evelyn R. Gibbs, Cecilia Hopkinson, Jessie Johnson, Gladys McPhail, Sarah McLoughlin, Dorothy M. O'Connor, Eleanor E. Perkin, Winifred Pithie, Freda A. Rigoy.

Singing.—Dora Anderton, Lillian E. Armond, Dora M. Derbyshire. Dora Gray, Leonard W. Hanks, Theodore G. M. Leeson, Charles C. Legge, Charles H. Pollard, Gladys M. Richards, Mary Shaw, Wilkinson Townsend.

Elocution.—Eloise Bartels, Francis J. Duffy.

Trumpet.—Henry Albert Rainbow.

Bandmastership.—Wilkinson Townsend.

TEACHERS' DIPLOMA (T.D.L.C.M.).

Pianoforte Playing.—Margaret V. Armstrong, Elizabeth G. Cameron. Kate E. Dales, Effie Dickson, Margaret Doyle, Gladys I. Llewhellin, Herbert D Melrose, Kathleen McNeice, Annie Middleton, Myra E. Oliver, Annie Owen, Mary Wareing, Eileen White.

Elocution.—Florence B. Campbell, Francis J. Duffy, Gladys de La Cour, Alys Duncan, Eva J. Hall, Lily Hughes, Ada Plant Beatrice P. H. A. Preston, Ethel M. Punshon, Lily Ward.

ASSOCIATES (A.L.C.M.).

Pianoforte Playing.—Arthur J. Aston, Rosie Adams, Eva A. Attwooll, Doris W. Adcock, Matilda Armitage, Annie Acton, Alice L. Ashmore, Sarah Aspinall, Jennie Allen, Ivy M. Ayling, Dorothy M. Allen, Madge D. Arland, Nellie Andrew, Ruth Armstrong, Marion R. Allen, Mollie Allen, Dora Allen, Dorothy Annabel, Charles Anning, Agnes Butchart, Narelle Bullard, Edna C. C. Bennett, Doris M. Benson, Vera Bradford, Vera Boardman, Aldyth Braby, Dorothy Bavister, Sylvia Barton, Agnes Batchelor, Bella Bethune, Jean F. Bath, Winifred Barnes, Bernice Berkery, Doris H. Berger, Percy Brown, Lizzie Burns, Irene J. Bunn, Mary R. Black, Helen R. Bakewell, Lena Bloom, Marion K. H. Bunting, Annie Blumfield, Sybil W. Blatcher, Doris E. Bilbe, John N. Burrows, Florence J. J. Byers, Alice R. Bland, Miriam E. O. Brown, Edith M. S. Brown, Ethel F. Brown, Gladys Brown, Priscilla Bridgwater, Daisy Bain, Edith Bisset, Ethel A. Burke, Jervisina Bennix, Mary Bolger, Bertha V. Booth, Charlotte J. Byrne, Thomas W. Brown, Aurelie Bellemare, Olga E. Bruslan, Gladys C. Burns, Alwyn Berry, John W. Burgum, Gertrude Broadbent, Lalah F. Bax, Lily Beardmore, Richard H. Ball, Agnes D. Bell, Joshua Brailsford, Violet B. Booth, Arther M. Bate, Fred Bennett, Raymond A. Blocksidge, Elizabeth M. Burns, Lily Barry, Maie Bulluss, Erma Bowen, Mary Barry, Jane N. Baldwin, Phoebe C. Barton, Clarice Brownbill, Honora M. Barratt, Lorna M. Bartlett, Mary Baker, Beatrice M. Cudbard, Alice M. Cadman, Olive M. Cleaver, Mona Clarke, Harriet Clift, Nora Corscaden, Florence Clinch, Harold Clarke, Lilian Crooks, George C. Carr, Teresa Carroll, Edith Crampton, Dorothy Coombs, Isabel Christie, Ethel M. M. Clibery, Kate M. Chamberlain, Florence C. Catt, Mabel Cooper, Emily M. Cooper, Enid E. Conway, Adeline Condliff, Rosa V. Chesney, Marie Collins, Edward Carter, Florrie Cohen, Albert H. Carter, Elsie Charlesworth, Stanislaus Curry, Colin Crapper, Doreen Clapham, Mary V. Casey, Margaret Crellin, May Clark, Frances Collins, Violet Cohen, Doris Cox, Madge Comer, Eileen Crowe, Rene Cusick, Gladys M. Charlton, Kathleen Conway, Marjorie Cockerill, Mabel Cockerill, Maggie M. Cuthbert, Melba Cramer, Clarice Carol, Edna Coutts, May Carroll, Doris Dodd, Mary E. Devlin, Ethel M. Davies, Margaret Davies, Harry Dyson, Winifred G. G. H. Dyer, Annie Docherty, Susan Dalgarno, Alice Duncalf, Dora Dearden, Eleanor Dobson, William Donohoe, Ethel Dodd, Margaret H. Davies, Jessie S. Drewery, Patricia Duncan, Bernadette Delahenty, Doreen Drinan, Alice M. Dempster, May N. Davey, Louisa Dodd, Agnes Doyle, Catherine Dillon, Ruth Davies, Doris H. Dyson, Ivy Dunkley, Pearl Dunkley, Donald Dudgeon, Mary E. Davison, Nellie Doolan, Mary A. Devine, Desna Dennett, Gladys E. Devereaux, Lily Danson, Winifred Deasey, Francis J. D'Arcy, Gwladys Evans, Gladys R. Elton, Doris Evans, Nellie Edwards, Ruby M. Eastwood, Eileen V. Egan, Gordon R. Edwards, Doris Binnie-Fleming, Elsie M. Fisher, Thelma J. Frahm, Agnes Fanning, Lily Fawcett, Maggie Ferriday, Clarice T. Foster, Maude France, Winnifred Fisher, Thomas Fowler, Maude Franks, Dodo Foster, Aileen Fitzgerald, Gladys Fisher, Emily H. Franks, Alice M. Fletcher, Ada Fielding, Annie L. Fall, Pearla Freadman, Gertrude L. Field, Ina A. Flad, Roy Faull, Eileen Foristal, Agnes Fitzpatrick, Corella M. I. Farmer, Mary Foster, Phyllis T. Gallienne, Elsie Garlick, Florence L. George, Nora Gilmore, Georgina E. Goldsmith, Alfred H. Glover, George E. Griffin, Isabel T. Gorrie, Grace F. B. Goldsmid, Ethel M. Grandfield, Edith Greene, Charles E. Gibson, Irene Goodfellow, William B. Gell, Quipta Golding, Elsie M. Grayson, Eva Graham, Daisy L. Gilhooley, Nonie Griffen, Bessie Grogan, Myrtle Griffiths, Birdie Gatehouse, Hilary Gardiner, Nellie Glasheen, Daniel W. Griffith, May A. Giles, Mary Gemel, Charles E. Harper, Phyllis B. Hillcox, Edith Hook, Lottie D. Haddleton, Charles H. Hardy, Annie E. Howell, Dorothy G. Hampton, Gladys Holden, Grace E. H. Heavens, Dorothy Horrocks, Doris Holt, Muriel R. Hand, Joseph C. Harrison, Olive Holland, Olive H. Harding, Violet Hale, Stanley Hall, Colin Howson, Alfred Heaton, Muriel Halliday, Maura Hanna, Doris Harkness, Doris M. Hurley, Edith B. Henley, Edith Hunter, William Howlett, Mabel Harrison, Isabella G. Hedley, Annie E. Hadley, Emily M. Hammond, Gwendoline S Hamilton, Doris E. Horton, Ruby E. M. Harmon, Edna B. Hansson, Gwendoline Harkin, Hannah Harris, Jean Hislop, Cora Handley, Elvie M. Hook, Katie Harper, Marquita W. Hanley, Alma C. Hill, Gwendoline I. Herbert, Nellie Hinchey, Cecilia E. Hogan, Mollie Hume, May Harding, Thomas Glennie-Holmes, Mabel E. Hanna, Mary Howard, Stella A. Horton, Norman G. Hamilton, Helena Idsal, Mabel W. Irving, Ivy L. M. James, Harriet C. Jones, Arthur Jasperson, Howard Jackson, Emma Jewell, Albert O. Jones, Frederick Jennings, Charles Jones, Mary A. Jones, Leila M. L. Johnston, Ernest S. Jones, Thomas Johnston, Enid E. Jalland, David S. Jamieson, Brynmor Jones, Olwyn Jones, Morfyn Jones, Una Jensen, Jessie Johnson, Olive Jackson, Glory Joice, Trissie Jay, Iris A. Jepsen, Lorna V. Jones, Alice Kimberley, William H. Kirby, Mildred Kirkpatrick, Leslie H. Kendall, Frances E. Kitchen, Ida M. Kilbride, Ida W. Kelley, Edna J. Kitson, Florence M. E. Knuckey, Florence Kimber, Edna Keane, Violante Kimpton, Doris Kelsey, Vera King, Ursula Kennedy, Ada Kleinman, Tillicent Keane, Dorothy Key, Lionel W. Langley, Doris M. Louis, Gwendoline E. Ledsome, George Love, Ivy Lockwood, Mary C. Leishman, Doris I. Lilley, Aileen J. Larkinson, Doris M. Little, Francis H. Littler, Nancy Littlefield, Rose Lewis, Irene Lloyd, Daisy M. Lewis, Leslie R. Lockwood, Moya Larson, Edna A. S. Lawrence Jennie Lambert, Ruth Lovegrove, Eva L. Landry, Faith I. Luttrell,

ASSOCIATES (A.L.C.M.)—*continued.*

Doralie Lucas, Lucy Lee, Emily la Chapelle, Winifred Langlands, Alexandra M. Lindsay, Maureen Linehan, Ellen M. Looney, Thelma Livingstone, Roland Lewis, Florrie M. K. McMahon, Hubert H. Morris, Molly McCullough, Walter McIntyre, Elsie E. Mackie, Agnes E. Maxwell, Rotha M. Maiden, Elizabeth A. Mottershead, George E. Mason, Marjorie A. Maycock, Annie M. Machon, Kitty M. Maher, Jean L. M. Mathieson, John Milne, Cecilia L. Mount, Edith S. Marshall, Teresa H. Morgan, Haydn C. Meredith, Katie L. Martin, Kathleen Mann, May M. Mills, Edith M. Mackrell, May I. Milne, Milly E. Munslow, Marjorie B. Morton, Edith Martin, Khys E. Morgan, Lorna Morris, Mollie McGoldrick, Alice F. Michael, Cecily Maher, Muriel Mitchell, Agnes G. Minchin, Gwendoline McLeod, Kathleen McDonald, Alice M. Marshall, Eileen McLaren, Alice Martin, Nancie Monahan, Verna L. McGuffie, Olga Morgan, Ismay Mackey, Jessie R. McMichael, Myra Mertens, Helena McMahon, Vera McIntyre, Herbert W. Middleton, Vera Murray, Alma Moore, Jessie Marks, Sybil I. K. McIvor, Violet McArthur, Gladys Mascord, Betty Miller, Olga Mills, Gladys Napper, Allen Noon, Elsie Nixon, Gwendoline L. Naismith, Mary E. V. Nunan, Brighta L. Norman, Clara Nicholls, Charles Nobbs, Jessie M. Nobbs, Edna M. O'Brien, Ruby E. B. Orchard, Gerty Ogden, Lily Owen, Arthur J. Oakeley, Jane Y. Oswald, Magaret M. O'Byrne, Mary I. O'Dwyer, Bert Ogden, Frances O'Sullivan, Kathleen O'Rourke, Mary O'Donnell, Dorothy Olney, Eileen R. O'Callaghan, Alice O'Rourke, Kathleen O'Connor, Thelma Omant, Beryl O'Brien, Bertie Pierce, Alice Picton, Daisy I. Peckham, Doris M. Parker, Dorothy R. Poole, Emily M. Parker, Lily M. Price, Annie B. A. Price, Gertrude Parry, Edith M. Plumb, Ruth E. Prince, Frederick Pilling, Elsie Parker, Kate Pullan, John S. Peacock, Evelyn Parnell, Lucy A. Pitt, Annie Price, Isabella Paterson, Elsie Payne, Hilda F. Pointon, George A. Phillips, Isobel Pimlett, Mary F. Page, Agnes V. Pilkington, Helen Pitt, Norah Porter, Samuel J. Parkes, Douglas A. Powell, Gladys M. Peach, Vera C. Patroni, Thelma Powell, Philomena Pigott, Alice Panton, Lyla V. A. Purcell, Esther E. Philpott, Emily M. Plaisted, Margaret Page, Dorothy Pendergast, Hilda Passell, Annie Pola, Zelma Paynter, Dorothy Phillips, Doris A. Parker, Esme E. Paull, Isabel Peak, Majorie Quigley, Marion D. Quick, Dorothea L. Reynolds, Gladys L. Rawle, Jennie G. Roberts, Alma P. Ruse, Ada M. Roscoe, Eleanor M. Robertson, Cicely Radford, Mary J. Robertson, Margaret H. Rees, Nellie Ridge-Reeves, Walter W. B. Roads, Gladys Rapley, Queenie Rochester, Clyde F. Rathbone, Doris Robson, Lillian Robbins, Kathleen Ross, Ernest Roberts, Eunice Ross, Mona Redmond, Ivy M. Richards, Sarah Rayner, Hilda Rowe, Ida M. Rowley, Cissie Reid, Alfreda A. Randall, Olive E. Roe, Florence A. Rieniets, Zilda L. Reilly, Catherine E. Rochester, Charles Stephens, Winifred A. Scott, Adelaide Swales, Irene M. Shoemack, Gladys Schofield, Gladys Sinkinson, Clara Stott, Harry Stone, Dorothy M. Sambrook, Marjory D. A. Smith, Jenny Stevenson, Milly Solomon, Harold Smets, Cecily F. M. Sibeon, Lavinia M. Stickings, Lena Staveley, Olive M. Symonds, Herbert O. Smetham, Ethel Stansfield, Phyllis Starkie, Clara Sheldon, Doris Y. Stafford,* Elizabeth H. Smith, Charlotte A. Sharpen, Frank Smith, Ethel R. Shakespeare, Thelma F. Sinclair, Agnes J. Stubbs, Agnes Shortill, Nora Scanlan, Kathleen Shortt, Amy Sergeant, Maggie Smythe, Mollie Smythe, Sadie Scott, Lucy Smith, Ethel P. Stephens, Thelma Seale, Grace Stanway, Mary E. Speedie, Thelma Shaw, Edna Sinclair, Eileen Salau, Doris Smith, Eva Stewart, Florence C. Stuart, Veronica M. Sheehan, Rose M. Savage, Harold A. Stead, Charles Smith, Bessie Stephen, Florence Schofield, Kathleen M. Strickland, Edith Stone, Ruth M. Stephens, Violet Tedd, Agnes Turner, Nancy Taylor, Gladys Tabiner, Agnes W. Todd, Sarah A. Turner, Eva B. Tomkinson, Enid Todd, Eugenie M. Truche, Eileen M. Tighe, Sadie Thomas, Marie Tomlinson, Grace Tallentire, Hilda Tomlinson, Hannah M. Thirlwell, Mabel Turner, Lorna Trist, Veronica Thomson, Nellie Travill, Lily Taylor, Rita Tassie, Doris J. Thomas, Maud M. Trahar, Jeanne Teychenne, Mary Trezise, Irene H. Thornton, Annie Taylor, Grace Tye, Iris Tyler, Allan Turner, Doris Upton, Wilfred R. Vaughan, Dorothea Vinnicombe, Marjorie Vale, Constance A. Warburton, Amy White, Albert Whittaker, Dorothy A. Walley, Dorothy M. Wootton, Edna V. M. Woodcock, Alice Ward, Lillian Williams, Thomas B. Wild, John W. Whittingham, Dorothy E. Warren, Arthur C. Watson, Mabel Weaver, Mary Waugh, Enid M. Willson, Clarice Williams, Ienan Williams, Gladys Wilson, Margaret S. Waugh, Queenie V. M. Wightman, Edith M. Worboys, Ethel Walker, Bessie D. Whitelaw, Doris L. Wilson, Mary Weston, Freda I. Webb, John T. Wise, Joshua Warburton, Eva Wells, Myrtle Watson, Maude Wayman, Marguerite H. Wendt, Shelia Wallis, Thelma White, Violette C. Wade, Eva Woolf, Emily M. Webb, Ivy Watson, Jeanne Ward, Ermina R. Wildfong, Henrietta B. Watkin, Mary Wickes, Elsie E. Wadsworth, Ula V. Wenban, Nellie Wallace, Dorothy Westphall, Ellen Young, Mildred Young, Myrtle D. Young.

VIOLIN PLAYING.—Frederick W. C. Barker, William G. Brooks, Winifred A. Borland, Frank E. I. Bilbe, Jack Brinkler, Herma C. Barton, Jua Nita Carroll, George Clyne, Nellie Cowmeadow, Maisie B. Copeland, Myra A. Elliott, George Edwards, Albert E. Ford, Molly Fahey, Doris L. Grove, Vera Goldsworthy, Walter Howe, Gladys E. Hughes, May Jackson, Harry B. Knudson, Mabel B. Lipscombe, Norman Macfarlane, Eleanor E. Perkin, Jack Proudman, Thomas J. Riddell, Joseph Reilly, Thomas M. Ryan, Ellen N. Ross, Arthur J. Sindrey, Walter Stones, James Terry, Douglas Valentine, Robert H. Whitford.

SINGING.—Florence A. Allsopp, Frances E. Beattie, Hannah R. Bawden, Lottie H. Binney, Florence K. Bellairs, Nellie Basnett, Nellie Cookson, Margaret E. Crewther, Norah M. Fell, Annie F. E. Frost, Florence I. Fairmaner, Myra Godfrey, Mary O. R. Holmes, Thelma Hunter, Margaret M. Houlihan, Annie M. Ireland, Sarah J. Jones, Hilda M. Johnson, Margaret E. Jones, Marion C. Judson, Dorothy E. Jones, Ida W. Kelley, Ruth E. Lloyd, Theodore G. M. Leeson, Margaret M. McManamy, Minnie McDonald, Thelma C. Mann, Helene Morris, Nellie Nicholson, Gwendoline L. Naismith, Viola B. Parry, Doreen Poplar, William Roberts, Margaret Rowe, Maisie R. Ramsay, Gladys M. Street, Alecia Sullivan, Ruby C. H. Stevens, Beryl A. J. Stevens, Edwin J. Sansom, Winifrede C. Samuels, Grace Tooby, Claude Williams, Eileen Watterston, Muriel E. G. White, Agnes M. E. Webb, Elizabeth Winfield, Lois M. E. Watson.

ORGAN PLAYING.—Gertrude L. Baden, John H. Collins, Charles H. Crawford, Leonard A. Dobson, Muriel A. Gale, Ellen N. Jeffrey James P. Mennie, Nettie Poole, William Shakespeare, Francis W. Turner, Thomas Woollett, Ernest H. Wright.

ELOCUTION.—Tom Atkinson, Florence N. H. Atack, Ida M. Blamey, May Beard, Gladys M. Brooks, Eva G. Blues, Eloise Bartels, Ellen P. Colclough, Lillian I. Coward, Maurya O. Deegan, Dorothy Dwyer, Alice Dawson, Lilian Evans, Blanche Edwards, Elizabeth B. Graham, Marie Garson, Edith A. Hall, Jeanne Hunter, William D. Harrup, Gladys G. Johnson, Gladys M. Jones, Hilda N. Jobling, Eunice K. Kennan, Edith T. Kerdel, Mabel Kitching, Isabel Lees, Nancie G. Millard, Elsie McLeod, Jean W. McEwen, Rita Mauger, Jessie M. Melvin, Lena E. Orchard, Mary Robinson, Verna I. Roennfeldt, Muriel Riley, Ivy W. Shields, Jane Stoker, Muriel Saxon, Hilda A. Sherwin, Lewis S. S. Saunders, Enid A. Tordoff, Dorothy Turnbull, Amy E. Vickerman, Irene M. Veitch, Mabel F. Woodruff, Gertrude E. Weatherhead, Annie E. Wheelhouse, Mary R. White.

CLARINET PLAYING.—Hugh Carlo B. Roden. HARP PLAYING.—Elizabeth E. Parry. VIOLONCELLO PLAYING.—Doris Stonham.

DIPLOMAS IN THEORETICAL MUSIC.

FELLOWSHIP (F.L.C.M.)

Wilkinson Townsend.

LICENTIATES IN MUSIC (L. MUS. L.C.M.).

Ernest Edwin Huck, Nicholas Robins.

ASSOCIATES IN MUSIC (A. MUS. L.C.M.).

Henry D. Alexander, John W. Foulkes, Frederick Greenall, Isaac D. Loo, Dorothy Simpson, Sarah E. Wright.

* Gold Medalists. † Silver Medalists.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Algernon Ashton, Esq.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; H. Bromley Derry, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon. et Dunelm., F.R.C.O.; Herbert J. Dawson, Esq., Mus. Bac. Cantab., L.R.A.M.; R. A. Ebdon, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.C.M.; Frank Ellerton, Esq., Mus. Bac. Oxon., F.R.C.O.; W. O. Forsyth, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; David Gillam, Esq.; A. H. Howell, Esq.; Thomas Hassard, Esq., Mus. Bac. Oxon., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; G. Augustus Holmes, Esq., Director of Examinations: George Herbert, Esq.; George Hooper, Esq., A.R.A.M.; D. J. Jennings, Esq., Mus. Doc., T.C.T.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; F. J. Karn, Esq., Mus. Doc., T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Thomas W. Lardner, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; W. R. J. McLean, Esq., Mus. Bac. Dunelm.; D. J. Montague, Esq.; Thos. R. Mayne, Esq., Mus. Doc., R.U.I., M.A., L.R.A.M.; P. Planche-Plummer, Esq.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; Reginald J. Shanks, Esq.; Percy L. Scaife, Esq., Mus. Bac. Dunelm., A.R.C.M., F.R.C.O.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; C. Reginald Toms, Esq.; John Thornton, Esq.; W. E. Thomas, Esq., Mus. Doc. Oxon.; D. W. Vaughan, Esq.; Purcell Webb, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 1817 Candidates for Diplomas, of which number 1024 passed, 760 failed, and 33 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of music will be held in DECEMBER, the last day of entry being November 8.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary. SCHOOL CENTRES may also be arranged

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. Full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition.

There are SPECIAL COURSES of TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists. Fine THREE-MANUAL ORGAN (39 stops) in the College Concert Hall, available for lessons and practice.

The College is open from 9.30 a.m. to 9 p.m. The staff consists of over 90 professors.

THE ORCHESTRA, OPERA CLASS, LADIES' CHOIR, and STRING QUARTET CLASSES meet each week.

Full Particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry can be had on application to

A. GAMBIER HOLMES, Secretary.

Telephones: 3870 Central and 3948 Gerrard. Telegrams: "Supertonic, Reg, London."

BECOME A GOOD PIANIST without constant "practising."

All drudgery is abolished when my System is used, and progress becomes rapid and certain. Advanced players improve without touching a piano, "average" become advanced in a few months, and the beginner soon "plays at sight" with pleasure. Equal success with all grades, for whom there are distinct Courses.

The System is a complete one of Touch and Technique, not one of finger gymnastics only. Command is given over trills, repeated chords, skips, and every technical difficulty, also Sight reading. Harmony is not taught. Pupils constantly express delight at the perfect control of the keyboard they now possess.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average, or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, Bloomsbury Square, LONDON, W.C. 1.

DR. NORMAN SPRANKLING

Mus. Doc. (Lond.); L.R.A.M.

Correspondence Courses:

(1) A.R.C.M. Paper Work
(2) L.R.A.M. Paper Work.
(3) A.R.C.O. and F.R.C.O. Paper Work.
(4) Mus. Bac. and Mus. Doc. Degrees.
(5) Musical Appreciation.

For terms, lists of successes, &c., address—
48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

MUSICAL APPRECIATION.

A CORRESPONDENCE COURSE FOR TEACHERS
specially arranged by
Dr. NORMAN SPRANKLING.

This Course is intended to serve as a guide to Teachers, either in their Class-Work, or in their private teaching.

48, Linden Road, Redland, Bristol.

MUS. BAC. DEGREE

Complete Postal Preparation.

Latest Successes: 5 First Mus. Bac
5 Final Mus. Bac.
2 Final Mus. Doc.

THESE STUDENTS PASSED AT FIRST ATTEMPT.

Dr. NORMAN SPRANKLING, Mus. Doc. (Lond.),
48, Linden Road, Redland, Bristol.

THE ARUNDEL MALE-VOICE CHOIR. VACANCIES for ALTOS and TENORS, also second basses, exceptional voices. Amateurs only. Nominal subscription. Rehearsals fortnightly: Tuesdays. Memorial Hall, Farringdon Street. All particulars of F. Harbridge Smith, 48, Stockwell Road, S.W.9.

MR. TRAVERS ADAMS returns thanks for letters. Vocal Classes shortly resumed. Intending pupils will receive copy, gratis, of latest work, "Physical Development in Relation to Perfect Voice-Production." Apply, 158, Holland Park Avenue, W.11.

PROFESSIONAL NOTICES.

MISS CELIA DAVIES (Soprano).
Concerts, Oratorios, &c.
54, Devonshire Street, Portland Place, W. 1.

MISS GERTRUDE MACAULAY (Contralto).
Concerts, Oratorios, &c.
23, Hawley Place, London, W. 2.

JOHN MacLENNAN (Tenor Vocalist).
Tele: Brixton 1702. 185, Loughborough Road, Brixton, S.W.9.

MOUNTFORD SCOTT (Tenor).
Assistant Vicar-Choral, St. Paul's Cathedral.
44, Cranbrook Park, Wood Green, N. 22.

MR. ERNEST A. FLAMBE (Bass).
Concerts, Oratorios, Receptions, &c.
"Judas Maccabæus," "Messiah," "Elijah," &c.
67, Ashbourne Avenue, Mitcham, Surrey.

OSWALD PEPPERCORN (Voice Specialist).
Singing, Elocution, and Breathing.
Write for free audition, c/o Novello & Co., Ltd., 160, Wardour St., W.1.

THE TRAINING OF TEACHERS.

Mr. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

IDA COOPER

(SOPRANO).
Opera. Oratorio. Ballad.
Address: Usual Agents and Three Arts Club, Marylebone Rd., N.W.1.
Tel.: Mayfair 6294.

MISS LYDIA JOHN

A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS

(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

WILLIAM BARRAND

BASS (Eton College).
Oratorio, Ballads, Lessons.
35, Ragstone Road, Slough; or usual Agents.

MR. AMBROSE COVIELLO

Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

Musical Reviser to Messrs. Novello for Thirty-Five Years

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.

*** The late Sir Hubert Parry kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir Frederick Bridge, C.V.O.; Sir Edward Elgar, O.M.; Prof. H. Walford Davies, Mus. Doc.

MR. EDWARD OXENFORD

(Author, "I Fear no Foe," &c.)
Submits popular and attractive LYRICS. Postage refunded.
Haddenham, Bucks.

THE NOVELLO CHOIR

(Founder: Dr. W. G. McNAUGHT)
Will commence Rehearsals on Tuesday, October 12,
at 6.45 p.m., in the
Novello Hall, 160, Wardour Street, W. 1.

There are VACANCIES for CONTRALTOS, TENORS, and BASSES.

Hon. Sec.: H. A. GRIFFITH,
The Novello Works, Hollen Street, Soho, W.1.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M., Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-20 ... 154 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 39 " " "

MR. E. H. BIBBY, Mus.Bac., L.R.A.M., A.R.C.M., c/o FORSYTH BROS., Deansgate, Manchester.

In response to many requests, MR. BIBBY begs to announce that he has prepared the following *additional* CORRESPONDENCE COURSES:
(1.) The "Mus. Bac." Degree.
(2.) A.R.C.O. and F.R.C.O. Paper Work
(3.) A.T.C.L. and L.T.C.L. Paper Work.
(4.) The Associated Board Examinations in Rudiments, Harmony, and Counterpoint.

(Address as above.)

DR. CROSSLEY.—Singing, Piano, Composition. Special Coach for Degrees, &c. Lessons by Corresp. And at FORSYTH BROS., Manchester. Terms, &c., Radcliffe, Manchester.

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 380 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residepce or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.

DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

L.R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. TAYLOR gives LESSONS by correspondence in all Musical Subjects, Elementary or Advanced. Diploma and Degree work. Manuscripts revised. Accompaniments written, &c., &c. Terms moderate. Portland Place, Lancaster.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.
RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.
3 F.R.C.O., July, 1920.	6 A.R.C.O., July, 1920

"Tralee," Warwick Road, Cliftonville, Margate.

SOPRANO and CONTRALTO WANTED, Ethical Church, Bayswater. Good readers and soloists. No duties August and September. Salary £20 per annum. Apply, C. Kennedy Scott, Ethical Church, 46, Queen's Road, W. 2.

CHRIST CHURCH, Mayfair, W. Alto, Tenor, and Bass required. Communicants. Light duties. £12. Write, J. H. Olding, 5, Lydon Road, Clapham, S.W. 4.

TENOR LEADER and SOLOIST (not baritone) REQUIRED. Free Church, North London. Must be experienced and good reader. £25. Colin Baker, 26, Cecile Park, N.8.

TENOR (late soloist, West-End Church). Good reader, DESIRES WORK as DEPUTY. Write, "K. G.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

EXETER CATHEDRAL CHOIR.
There is a VACANCY for a TENOR. Salary £120. Candidates must be Members of the Church of England. Good sight-reading essential. Applications, stating age, with copies of not more than three recent testimonials, should be sent without delay to the Rev. The Succentor, The Close, Exeter.

HEREFORD CATHEDRAL.
BASS SINGER WANTED.—Good sight-reader essential, Cathedral experience desirable, Church of England. Salary £110. Ex-service man preferred.
Applications, stating age and whether married, and enclosing not more than three testimonials, to be sent to The Chapter Clerks, 30, Castle Street, Hereford, before the 16th day of October, 1920.

BASS (OR BARITONE), £20-25 per annum; and ALTO, £15 per annum, wanted for choir of St. Peter, Bayswater. Good readers. Address, Leonard Butler, 28, St Stephen's Avenue, Ealing, W. 13.

BASS SINGER WANTED, at Unitarian Church, Brixton. Salary £15. Apply, Organist, 14, Daysbrook Rd., S.W. 2

SINGING AND VOICE-PRODUCTION. Miss Mary Brundrett, pupil of Mr. CHARLES TREE, visits Liverpool weekly. Communications c/o Messrs. Crane, Hanover Street, Liverpool.

UNIVERSITY OF MELBOURNE (AUSTRALIA).
CONSERVATORIUM OF MUSIC.
WANTED, a male TEACHER OF SINGING. Must be a good Concert performer, and also qualified to act as examiner.
For remuneration and conditions of appointment apply to the Agent-General for Victoria, Victoria House, Melbourne Place, Strand, London, W.C. 2.
Applications, including medical certificate and copies of testimonials, should be made to Mr. J. P. Bainbridge, Registrar, University of Melbourne, Victoria, Australia.

SINGING TEACHER (lady), L.R.A.M., A.R.C.M., wishes to ESTABLISH CONNECTION in London.
Discoverer of method with genuinely splendid results.
Exercises specially devised to suit each individual case, and to overcome individual difficulties. Small thin voices made rich and powerful.
In promising cases the real carrying vocal vibrato with beautiful tone-quality has been obtained within three months.
People who have hitherto been unable to sing may now learn to do so by this simple, effective, and genuine method.
Parents who wish their children to become singers should have them trained by this method in their early 'teens. Only pupils with a musical ear or with some musical temperament could be accepted.
Vocal examination and advice on voice production for small fee.
Write for appointment to "Revelo," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

£100 SINGING, £50 PIANO, Free Scholarships, Souvenir Cup, Cash Prizes, and Medals. Mr. CLIFTON COOKE'S OPEN COMPETITIONS for the trained and untrained, 6th and 13th November. *Adjudicators:* Singing—Miss KATIE THOMAS, F.R.A.M. Piano—Miss JOY SMITH, A.R.C.M. Prospectus from Secretary, 26M, Guilford Street, W.C. 1.

ORGANIST and CHOIRMASTER WANTED for New Jerusalem Church, King's Cross, W.C. Two Sunday Services and weekly choir practice. Apply, giving particulars of experience, copies of testimonials, and salary required to Mr. Thos. Burl, 5, Leicester Road, East Finchley, N. 2.

WANTED,
ORGANIST AND CHOIRMASTER,
for
Great James Street Presbyterian Church, Londonderry.
Salary, £120 per annum.
Good prospects for a capable man.
Apply, enclosing copies of testimonials, to
Robt. Neill, 41, Clarendon Street, Londonderry.

THE ORGANIST of the Foundling will shortly have a VACANCY for a Pupil-Assistant. Apply by letter to Dr. Davan Wetton, 36, Mount Park Crescent, Ealing, W.5

THE CHAIR OF MUSIC in the University of Dublin is now vacant. The condition of tenure of the Chair may be obtained by application to the Registrar, Trinity College, Dublin.

EXPERIENCED Accompanist desires ENGAGEMENT for instrumental or vocal practice, or Choral Society. London or Suburbs. "S. A.," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

YOUNG Gentleman REQUIRES POSITION as PIANIST in an Orchestra, or good Concert Party. Apply, Mr. C. W. Bird, The Stores, Evershot, Dorset.

'CELLIST (lady), desires ENGAGEMENTS. "At Homes," Concerts. London District. "A. B. C.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

MEMORY.—Miss Lilias Mackinnon, L.R.A.M., undertakes, by her method, to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

A QUAINT OLD ORGAN.

FOR SALE.—Said to have been made in the time of Cardinal Wolsey by the Monks who built Cheshunt Great House. This instrument, which is now to be seen at Messrs. Walker's factory, Francis Street, Tottenham Court Road, W.C., consists of one manual and is of C compass—CC to C2, 4 octaves, 49 notes.

The stops are as follows:

Stopped Diapason	8 feet.
Principal	4 feet.
Sesquialtera (2 ranks)	
Fifteenth	2 feet.

The keys are of dark wood, probably walnut, the sharps being of solid white ivory, and every pipe of the organ is of wood. The speaking front—of wood pipes with rounded fronts, symmetrically arranged—consists of the Fifteenth. The casework is of oak. It would be interesting to know if this organ is the identical instrument which is said to have been removed from Waltham Abbey at the dissolution of the Monastery in 1540, to Cheshunt Great House (see the *Musical Times* of September, 1906, p. 598). Price £100.

Apply, Messrs. H. Chaplin & Co., 101, Leadenhall Street, London, E.C.3.

TWO-MANUAL PIPE-ORGAN, with pedals, for SALE. Six stops, coupler Swell to Great, excellent tone. Height 8-ft. 9-in.; width, 7-ft. 6-in.; depth, 6-ft. Can be inspected by appointment. Purchaser to remove from present Church at his own expense. Further particulars of Mr. W. H. Phillips, 20, Vallance Rd., London, N.

FOR SALE.—AMERICAN ORGAN, by Estey. Solid walnut case. In good condition. 17 stops, knee swells, super-octave coupler. Suitable small Church or Mission Hall. £85. Can be seen any time by appointment (Southend-on-Sea). "S.S.," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

GUITAR FOR SALE.—Old Spanish. £4, or near offer. "K.," 47, Dryburgh Road, Putney.

BALLAD HORN (Boosey) FOR SALE.—Silver-plated, leather case. Complete, £8 8s., or nearest offer. Mitchell, Mumby, Alford, Lincolnshire.

GRAMOPHONE and Pianoforte Manufacturer desires to correspond with Music Teachers and Tuners who can introduce business for first-class instruments at factory prices, either for cash or credit, on a commission basis. Write, "Piano," c/o Gosden's, 11, Henrietta Street, London, W.C.2.

LYRIC AUTHOR is prepared to submit several original MSS. without obligation. Write, "Lyricus," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

LYRICS FOR SALE, for setting to music. Edith Smallwood, 25, Marine Parade, Worthing.

THE SINGER'S ART (just Published). By Agnes J. Larkcom. Price 1s.
London: Novello & Company, Limited.

BASSES AND BARITONES should buy "Songs of the Night" (Oakley). Two Sets, Nos. 1-4 and 5-7. Price 2s. each Set. Weekes & Co., 14, Hanover Street, W. 1.

HYMNS, Chants, and Anthems neatly and legibly Duplicated in black ink, from 4s. 6d. per 100, post paid. Samples 2d. stamp. W. H. Ridd, 211, Station Rd., King's Heath, Birmingham.

YOUR MELODIES or LYRICS may be transformed into works of beauty by the addition of musicianly accompaniments or settings. Only really good music will do—not the cheap, flowery type, full of worn-out harmonic "tags."
Send short MS. to me, together with stamped addressed envelope, for FREE specimen accompaniment, arrangement, or setting.
Hugh P. Lambert, 77, Valley Drive, Harrogate.

MSS. Copied and Transposed. Compositions revised—Constructive criticism given.	Choral and Instrumental Arrangements. (Terms moderate.)

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.
Dear Sirs,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.
ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: 17 guineas net cash, or monthly payments arranged.

Write for Lists, Prices, and Clients' Opinions, and References to
THE MALKIN PATENT PEDAL CO., Ltd.,
NEWCASTLE-UNDER-LYME.
London Address: 11, Ashlake Road, Streatham, S.W.16.

D.M.S.

STANDS for DIAL (compass) MUSIC SHORTHAND.
Composers, arrangers, and students save time and materials by drafting music on common paper. Easily learnt and transcribed.
Outlines, 1s. 2d.; Illustrated Supplement, 2s. 2d. Also —3— Shorthand for Harmony, 1s. 2d., post free.
A. SOUTHEY & Co., 146, Fenchurch Street, London, E.C.3.

MUSIC
AND
MUSICAL LITERATURE.
OLD AND RARE, SECOND-HAND AND NEW.

HAROLD REEVES has on display for sale at his warehouse, 210, Shaftesbury Avenue, London, W.C. 2., the largest and most varied assortment of Books on Music and Musicians, of any bookseller in Europe. Catalogues issued.
Special bargain to *Musical Times* readers only. Ernest Newman's fine volume, "Wagner, as Man and Artist," over 300 pages, originally 7s. 6d. net, now offered, new copies, 5s. post free.
Over 5,000 Oratorios, Cantatas, Operas, and other Vocal Works are in store. Write requirements and save money by buying clean second-hand copies from Harold Reeves.
Music of all kinds in stock for all instruments. Harold Reeves has recently acquired the Musical Libraries of the late Dr. Wood, of Exeter Cathedral, Edward D. Rendall, music-master at Charterhouse, Professor Arbos, and G. S. L. Lohr, of Winchester.
Call and inspect the unique stock displayed by—
HAROLD REEVES, 210, Shaftesbury Avenue, London, W.C 2.
(next to Princes Theatre).
'Phone: Gerrard 8398. Telegrams: Olmuscus, Westcent, London.
MUSIC OF ALL KINDS PURCHASED.
WHOLE LIBRARIES OR SMALL PARCELS.
PROMPT CASH PAYMENT.

THE SEASON'S SUCCESS.

"CREATION'S PRAISE."
Well-balanced in Chorus, Solo, and Quartet.
Cantata by F. W. Peace.
O.N., 2s. 6d. Sol-fa, 1s. Less 25% Discount for six copies.
ALSO
"CHRIST THE CONQUEROR."
O.N., 2s. Sol-fa, 1s.
By John S. Witty.
BLACKBURNS, Ltd.,
Broadway Avenue, Cardigan Road, Leeds.

JUST PUBLISHED.

No. 91.—NOVELLO'S MUSIC PRIMERS.

SYSTEM
IN
MUSICAL NOTATION
BY
H. ELLIOT BUTTON
WITH PREFACE BY
SIR EDWARD ELGAR.

EXTRACT FROM INTRODUCTION.

As musical compositions get more complicated, elaborate, and difficult of execution, it is increasingly incumbent upon the composer to present his meaning in a manner that will help the performer to grasp that meaning with as little trouble as possible.

The object of this book is to point out to composers, arrangers, and editors, the difficulties they often unwittingly place in the path of executants, and to suggest various means of obviating those difficulties.

Price - - One Shilling and Sixpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

Improve your Piano Playing!

AN organist who took the Advanced Correspondence Course of Piano Playing of the Gillett School is enthusiastic in an unsolicited letter of appreciation he sent. He writes:

"*I have derived immense benefit . . . I can now play with ease and certainty pieces that formerly were awkward, and which I could never depend on getting through . . . my piano touch has changed altogether.*"

This organist wished to improve his piano playing, and this letter shows his gratification at the results attained. Another organist writes:

"*I have now got a wonderful command over arm balance and relaxation.*"

And many others write equally cordially.

Can I help you to improve your Piano Playing? My course gives a sound training, and is based upon years of close study and actual teaching experience both oral and by correspondence.

Send a post card for Booklet,

"THE SUCCESSFUL PIANIST,"

which will tell you all about this unique system of training by written instructions.

(Studio M.T.)

THE CHARLES A. GILLETT

School of Pianoforte Playing,

11, SOUTH MOLTON STREET,

NEW BOND STREET, W. 1.

A. E. MILGROM

CONCERT DIRECTION.

RECITALS, CONCERTS, "AT HOMES" ARRANGED AND PERSONALLY SUPERVISED.

Concert Givers, Theatre and Opera Managers, please note above Agency have over 400 artists on their books containing Operatic and Concert Vocalists, Instrumentalists, Accompanists, Entertainers at the Piano, and Concert Parties in costume.

For terms, please apply to—

A. E. MILGROM, Concert Agency,

324, REGENT STREET (near Queen's Hall).

'Phone: Mayfair 4123.

Practice rooms can be rented by the hour, day, or week.

JUST PUBLISHED.

No. 92.—NOVELLO'S MUSIC PRIMERS.

THE SINGER'S ART.

BY

AGNES J. LARKCOM,

F.R.A.M.

Professor of Singing at the Royal Academy of Music.

PRICE ONE SHILLING.

London: NOVELLO AND COMPANY, Limited.

TRINITY COLLEGE OF MUSIC.

(Instituted 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.
Director of Studies: C. W. PEARCE, Mus. D.
Director of Examinations: E. F. HORNER, Mus. D.

October 6th, at 3 p.m.—Students' Concert.

October 13th, at 3 p.m.—Lecture Recital by Dr. C. W. Pearce, on "Old English Violin and Clavier Music." Illustrations by Mr. L. Pecskai and the Lecturer.

October 20th, at 3 p.m.—Students' Concert.

October 27th, at 3 p.m.—Lecture with Illustrations by Dr. J. Warriner. Subject: "Bolshevism in Music."

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of Subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

A Special Course of Training for Music Teachers has been instituted to meet the requirements of the Teachers' Registration Council, and has been approved by the Council.

The Orchestral, Choral, the Operatic, and Chamber Music Classes are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned. C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

Just Published.

CYRIL SCOTT.

YOUNG HEARTS

(PIECES FOR CHILDREN).

Series I., 2s. 6d. net.

1. See-Saw.
2. Lament for a Broken Doll.
3. Musical Box.
4. Evening Prayer.
5. Quick March.

Series II., 2s. 6d. net.

1. March of a Tin Soldier.
2. Sunday Morn.
3. Concertina.
4. Loneliness.
5. The Boy with the Pipes.

These pieces are quite short and quite easy—easier even than the same composer's well-known "Summerland" Suite. Their aim is to familiarize young players with the modern idiom, so that they will be able to pass on to more complex works in due course.

ELKIN & CO., LTD.,

8 & 10, Beak Street, Regent Street, London, W. 1.

BROADWOOD PIANOS

BOSWORTH & Co., Limited.

DAISY KENNEDY MISCHA ELMAN
JAN KUBELICK
constantly play Violin Solos by

F. DRDLA

of which the most popular are

Vision, Op. 28, 2s. Madrigal, Op. 25, 2s.
Tanzweise Air de Danse, Op. 96, 2s.

HUNGARIAN DANCES, *arr. by Drdla*, for Violin and Piano, are easier than the Brahms-Joachim, and more effective. 2s. each.

1. Hej de Fenyes
2. Hamis babam
3. Eg a Kunyho
4. Hey Hay
5. Kalversai emlek
6. Bartfai emlek
7. Rozsabokor Csardas
8. Csak egy szep lany

THE LITTLE SEVCIK - - - 3s. 6d.

The best Violin Tutor the world has produced.

Easy—Interesting. No premature forcing, no crowding, no confusing. The semitone system enables the Pupil to overcome the greatest difficulties without effort, and there is plentiful recreation, consisting of healthy Folk-Songs, &c.

At any Music Sellers.

BOSWORTH & Co., Ltd.,
8, Heddon Street, Regent Street, London, W. 1.

Publishers of the Five Great Piano Methods: 'Beringer's Tutor,' 'Ward's Progressive Tutor,' 'Hemy's Tutor,' 'Wickins' Rapid Tutor,' Graham P. Moore's 'First Principles.'
Publishers of 'Sevcik's Violin Method,' 'Beringer's Daily Technical Studies,' Macfarren's 'The Child's First Music Lessons,' 'Sepping's Tiny Tunes Method,' Etc.

This adaptation has been made by Sir Edward Elgar, O.M., at the request of the LEAGUE OF ARTS, to whom it is dedicated. It is specially intended for the performance at the Dedication of the Cenotaph and similar ceremonies throughout the country.

WITH PROUD THANKSGIVING

CHORUS

BY

LAURENCE BINYON

AND

EDWARD ELGAR

Arranged from "For the Fallen" for S.A.T.B., with accompaniment for Military or Brass Band, or Organ or Pianoforte.

Price Sixpence.
Tonic Sol-fa, 4*d*.

London: Novello and Company, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1 1920

CHARLES KENNEDY SCOTT

There are not many regular series of concerts so uniformly good in idea and execution that one may attend year after year sure of satisfaction without even a glance at the preliminary programmes. The few answering this description would certainly include those given by the Oriana Madrigal Choir. Established in 1904, the Choir rapidly made a niche for itself in London musical life, and it has steadily increased its reputation. Much of its success is no doubt due to the catholic nature of its programmes. Rarely do we find a hackneyed work included, and the ground covered ranges from unaccompanied plainsong in unison (an unexpectedly severe test) to the most modern of works in eight or ten parts.

Charles Kennedy Scott is the Choir's founder and conductor, and he and it have become well-known together. The beginning of a new season's work seemed a good moment for a talk with Mr. Scott, so we have seized the opportunity.

First, a few biographical details. He was born in 1876 at Romsey, a quiet old market town in Hampshire, once a famous spot, but now almost unknown save for its noble Norman Abbey. After some instruction by a local teacher, Scott went to Brussels Conservatoire, where he studied the violin under Cornelis, the organ under Alphonse Mailly, and composition with Kufferath and Tinel. He then came to London, where he has worked since as a teacher and conductor.

He spoke with enthusiasm of Mailly. 'Mailly's organ compositions,' he said, 'completely misrepresent him. He was one of the finest of teachers. If you ask me whether he was a good musician, judged by the highest standards, I should say he was not. But he was something far better. I have never met a man who could so thoroughly get at the very pith and marrow of a composition, and make others get at it, too. He took endless pains over details of organ playing that are usually neglected. Players who think of him as the composer of "Pâques Fleuries," and such futile things, should have seen him working his pupils at Bach—even at the choral preludes, then very little known outside Germany. One feature of our study at Brussels I have found of the utmost value ever since—plainsong. I am becoming more and more certain that plainsong and its lay-sister folk-song ought to be a part of the foundation of musical study. It was always important, but it was never more so than to-day, when composers are seeing the beauty of free rhythm and the old modes.'

We asked Mr. Scott his opinion of the present stage of choralism in this country.

'It's a long, long way short of what it ought to be,' he replied. 'We shall never reach the right standard till we have a few choral societies made up of singers as stringently selected as are the players of a first-rate orchestra, and as rigorously rehearsed. They should be able to tackle a difficult new work with the sight-reading ability of an orchestra. There is nothing too difficult for our orchestras. Technically, they are ahead of their music, whereas choirs are a long way behind theirs.'

We pointed out that choral societies are composed of amateurs, most of whom work hard in other ways, and so have not the spare time necessary for the reaching of a standard on a level with that of professional players. Besides, it surely takes less time to make a good chorus singer than a good orchestral player.

'Granted,' he replied, 'but not one singer in a hundred will take the trouble to reach even that point. There is a pitiable lack both on the technical and spiritual side. How many members of the average choral society can maintain a perfect legato for more than a few notes? I don't mean a mere joining of the sounds but a keeping up of the spiritual intensity that must be at the back of every note if the singing is to be really vital. *And* the sight-reading! It was always bad, but it has surely gone back during the past few years. How in the world can a conductor do a tenth part of what he wants to do in the matter of interpretation, if all but the last few rehearsals are devoted to learning the notes? What sort of orchestral performances should we get if players had to have their parts hammered into them for weeks—even months? We shall never hear the choralism we ought to hear until we have a few first-class choral societies consisting entirely of singers who shall at least approximate to the standard of professional instrumentalists.

'There are two ideals at which we should aim—a few professional societies of this type, with the resourcefulness and technique of a first-rate orchestra, to set a standard, and countless amateur choirs getting as near to that standard as they can.'

We suggested that as orchestral concerts are rarely financial successes, a concert given by an orchestra and a professional choir would be pretty sure to leave a balance on the wrong side.

'It would,' he said. 'One way of avoiding such a result would be to economise in the soloist department. As things are now, even with an amateur choir, a choral and orchestral concert is an expensive luxury. If nothing is done in the way of a subsidy, I fail to see how concerts with big forces and soloists can continue to be given.

'Failing some kind of financial aid, I think we should try to organize first-rate amateur orchestras for occasional use with choirs. There are delightful works, especially among the older ones, that demand only a comparatively small band. It ought not to be difficult to find sufficient players,

and they could easily be augmented from professional sources when a big modern work is undertaken.'

We discussed the technique of the average rank and file choral society. Mr. Scott thought there is in some quarters a tendency to attach too much importance to certain technical effects of a rather obvious type—point-making that easily degenerates into stunts.

'But after all,' he went on, 'perhaps the main thing with choral societies in general is not so much how they sing as what they sing.'

'In what directions do you think there is most need for improvement?' we asked.

'I will mention only two,' he replied. 'First, there is too often a lack of variety—a fault for which there is surely no excuse, bearing in mind the wealth of our choral repertory of all styles and periods. And why not use more music of an incontestably clear and direct character? A scheme that taxes both choir and conductor to the full the whole time is likely to tax the audience no less severely. We are constantly urging on people the importance of training themselves to be good listeners. Good listening is hard work, and an audience needs occasional respite even in a short programme. The other direction in which I think the choice of music is frequently at fault is in the too small proportion of *a cappella* works. We have almost got rid of the S.A.T.B. chorus accompanied by a pianoforte—one of the most futile of combinations. I don't suggest that we should abandon works for chorus and orchestra, but rather that every programme given by a choir and orchestra should contain several items in which both forces are heard separately. A long scheme in which they are constantly combined is not only wearisome; it is unfair to the singers, because so few works of the kind give them a fair chance. Nine composers out of ten when writing such a work think orchestrally nearly all the time. The result is that real choral writing is found only in patches. The rest of the work is usually a vivid orchestral piece, with the choir as a kind of "also ran." A list of compositions in which the balance is fairly held throughout would be very short. And after all if a choir is first-rate an orchestra is unnecessary. Sometimes it is little more than a very expensive blanket—gorgeous, I admit, but still a blanket. If we want to combine instruments and voices, we might well develop the possibilities of a kind of chamber music for quartet or small chorus and a few solo strings or wind instruments. This would give every performer a chance of the most finished execution with no danger of being overwhelmed, and nothing could be a better medium for a many-coloured polyphonic texture. Still, we have not nearly exhausted the possibilities of variety in unaccompanied singing, and we shall not do so until we make it our staple. There is a good deal of practical sense in the article on the subject in a recent *Musical Times*.* Some of the suggested effects may be questioned, but I am sure there is much to be done in the direction of tonal variety that will not only lead to fascinating results but will also enlarge vocal technique. The tone-colour range of humming effects, for example, is much wider than is generally realised. For sheer beauty I know nothing to beat some of the moments in the unaccompanied part of Delius's "Song of the High Hills," where, you remember, the choir is merely vocalising. And one sometimes hears a good male-voice quartet for a few bars chording so exquisitely that the effect is magical. Unfortunately such moments are usually confined to slow and simple passages. Why should not choral technique be developed so that this perfect blend may be heard throughout a difficult work?'

We asked Mr. Scott for his opinion on our modern writers of unaccompanied choral works.

'They are first-rate,' he replied. 'We may differ as to our rate of progress in other branches of creative art, but here I think everybody must agree that the splendid standard of our old vocal polyphony has been more than maintained. I doubt if anything approaches it in the output of any foreign country. The Continental choirs which have recently visited us have been able to show us something in regard to attack, drill, and all-round efficiency, but the music itself was generally more or less commonplace compared with that sung by our best choirs. The part-songs and other small unaccompanied works of Parry, Elgar, Stanford, and, among the younger school, of Walford Davies, Holst, Vaughan Williams, Balfour Gardiner, Percy Grainger, W. G. Whittaker, and a few others, is something of which we may well be proud. It is, too, almost invariably set to real poetry, and so makes a double appeal.'

Discussing our growing national consciousness in musical matters, he said:

'If I were asked who has done the most for English music, I should be disposed to say Cecil Sharp. The kind of work that he has achieved, and its extent, has, I think, given more impetus and direction to English art than the work of any other man. That influence and the revival of our interest in the Elizabethans appear to have determined a current in our music that will give it what is surely to be desired—a distinctly national complexion. In so far as art is a science it is of course cosmopolitan; in so far as it is a question of feeling, of genius, it must be national. We can learn foreign tricks; we can never really or effectively learn a foreign spirit. Not unconnected with this national question is the need for good, simple, popular music. There are two distinct trends in our music to-day, the professional and the amateur. In the former it is typified by such distinguished names as Bax, Ireland, Balfour Gardiner, Frank Bridge, and a dozen others, who it seems to me frankly care only for the art itself and its imaginative quality without reference to its social aspect—a perfectly comprehensible view and

* March, 1920.

perhaps the most certainly effective. But there is another trend, which I term the amateur. This also is fraught with great possibilities, and opens up simple, bold avenues of expression based more on a consciousness of the social value of art. It would consider the man in the street, and would take on a practical rather than an imaginative aspect, though I quite see that it is hard to find a dividing line. As such it would reflect rather what I might call masculinity of utterance, and would be fitted more for open air use and ceremonial than for the contemplative detached atmosphere of the concert-hall. In this direction it seems to me that men like Martin and Geoffrey Shaw, Rutland Boughton, and Cecil Sharp are doing splendid work, and I cannot help feeling that, much as my own personal tastes lie in the direction of the more intimate side of music, there is even more field for development (and certainly a necessity for it) along these lines than along the other. Moreover, it has the advantage of being open to the plain, honest criticism of the average man, which would be no bad thing for both the average man and the musicians concerned. The League of Arts aimed at developing art of all kinds on these democratic lines. Owing to the difficulties of the times in which the scheme was launched, we could do so only to a limited extent. But we managed to do enough in the way of outdoor music, dancing, and acting, to show that in more propitious days, and with proper encouragement from official quarters, the idea is not so visionary as many people thought it to be. Music will never hold the position that is its due until it is *used*, which is a different thing from being merely heard. A mother who sings her child to sleep—or even turns on a gramophone for the purpose—is *using* music. And similarly it should play a part in all our public life. A meeting of trade unionists now breaks up singing the "Red Flag," the tune of which is such a miserable affair that it is not worthy of association with so fine a thing as a flag, even a red one. A "rag" would be more in keeping. Now why should not the meeting be punctuated by choruses dealing with such subjects as the particular craft of the singers, or brotherhood, helped out by one or two popular songs of the day? And such civic occasions as, say, the taking of office by a mayor should be the occasion for something besides halting and conventional votes of thanks and mutual admiration. The local choral society should sing a chorus celebrating some bit of the town's history, or some famous person connected with the neighbourhood. No doubt his Worship and the councillors would feel they were making fools of themselves, but the feeling would soon wear off, and in course of time what is now a humdrum bit of business would develop into an affair of dignified ceremonial, with something to make the burgesses' attendance worth while. But any civic use, or even encouragement, of music is out of the question at present, chiefly because the artistic professions have taken no interest in politics, local or national. They have let local government get entirely into the hands of the business man and the shopkeeper, who naturally look at everything from the business and shopkeeping point of view.'

'What was the origin of the "Oriana Choir?"' we asked.

'It had a very modest beginning,' he replied. 'In the first place, Beecham and I and a few other friends used to meet at one another's houses to sing madrigals. Beecham sang bass, by the by, and used to surprise us by the amount of such music he had stored in his memory. These casual meetings gradually developed into the Society. In the earlier stage we had great help from Fuller-Maitland. The Society also owes a debt of utmost gratitude to one without whose disinterested help, especially during the past few difficult years, we could hardly have survived. He would dislike public mention of his name, but his brother musicians will know to whom I refer.

'Reverting to our beginnings, I remember how little equipped I was to be responsible for anything of the sort. One of the first pieces we sang was Morley's "My bonny lass," and I made my poor choir sing it to four beats in a bar! In those days I did not realise (and probably few did) that the normal unit in works of this type was the minim and not the crotchet. This is mentioned only to encourage others to go ahead if they have enterprise, and not wait till they feel omniscient before taking on responsibilities.'

Bearing in mind the unconventional character of the 'Oriana' programmes, we obtained a couple of specimens from Mr. Scott. Here they are:

ÆOLIAN HALL.—APRIL 11, 1916.

PART 1.

1 The Agincourt song (15th century) arr. by *Geoffrey Shaw*
2. Madrigals:
   (*a*) 'Arise, awake' (5 parts) ... ... *Thomas Morley*
   (*b*) 'Come, shepherd swains' (3 parts) } *John Wilbye*
   (*c*) 'Flora gave me' (5 parts) ... ... }
3. Ayres for three solo voices and accompaniment *Thomas Campion*
   (*a*) 'O what unhop'd for sweet supply'
   (*b*) 'Jack and Joan'
4 Chamber Trio for Oboe, Violin, Violoncello, and Cembalo ... ... *Handel*
5. Ayres (or 'Phantasticke Spirites' ... *Thomas Weelkes*
   (*a*) 'Thro' my carriage' } (3 parts)
   (*b*) 'Ha! Ha! Ha!' }
6. Ancient Round, 'Sumer is icumen in' ... —
7. Ballet, 'See, the Shepherds' Queen' (5 parts) *Thomas Tomkins*

PART 2.

8. North Country Folk-songs ... arr. by *W. G. Whittaker*
   (*a*) 'Sair fyel'd, hinny'
   (*b*) 'By broom buzzems'
   (*c*) 'Bonny at morn'
   (*d*) 'Bobby Shaftoe'
9. Two Eastern Songs for Female Chorus and Harp *Gustav Holst*
10. Trio for Viola d'amore, Viola da Gamba, and Harpsichord ... ... *Rameau*
11. Somerset Folk-songs ... Collected and arr. by *Cecil Sharp*
   (*a*) 'I'm seventeen come Sunday.'
   (*b*) Sheep Shearing Song.
12. Part-song ...'The stage coach'... ... *Balfour Gardiner*

ROYAL VICTORIA HALL.—APRIL 16, 1918.

1. Part-song (3 parts) ... 'Here's a health unto his Majesty' *John Savile*
2. Madrigals:
   (*a*) 'All creatures now are merry-minded' *John Benet*
   (*b*) 'The silver swan' ... ...*Orlando Gibbons*
   (*c*) 'Like two proud armies' ... *Thomas Weelkes*.

3. Folk-songs:
   (a) 'Gently Johnny, my Jingalo' ... ... *Somerset* (arr. by *C. K. S.*)
   (b) 'Bully in our alley' (sea chanty) arr. by *Balfour Gardiner*
4. Pianoforte Solos by Bach, Lully, Dandrieu, and Scarlatti (Miss Harriet Cohen.)
5. Ayre ... ... 'Disdain me still' ... ... *John Dowland*
6. Three Rounds from 'Pammelia' (1609)
7. Ballet ... ... 'Sing we and chaunt it' ... *Thomas Morley*
8. Part-songs:
   (a) 'Owls' ... ... *Elgar*
   (b) 'On Craig Dhu' ... ... *Delius*
9. Three 'Pan' songs for Female Voices and Pianoforte *Geoffrey Shaw*
10. An Irish Tone-poem for Two Pianofortes ... *Arnold Bax* (Miss Harriet Cohen and Mr. Arnold Bax.)
11. Folk-songs:
    (a) 'The song of the blacksmith'
    (b) 'I love my love'... ... ...
    (c) 'Swansea Town'... ... ...
    } Arr. by *Gustav Holst*

From the 'Oriana' we went on to talk of the Philharmonic Choir which Mr. Scott organized last season. Discussing some of the criticisms, he said that people who compared the Choir with the best in the north of England overlooked the fact that the Philharmonic singers were got together (at an unsettled and difficult time) and prepared for their first performance of some exceptionally difficult new modern music, in the short period of a few months. Critics who, having heard old-established Northern choirs singing far more familiar music, shook their heads over the Philharmonic, should have realised that there was really very little ground on which comparisons could be based.

'It is ridiculous,' he went on, 'always to assert the superiority of the Northern choirs. My experience does not bear it out, though it seems a perfect *idée fixe* with many of our London critics. I am convinced that we have as good material in London as anywhere, and I simply will not agree with some of the criticism that has been levelled at the Philharmonic Choir. I don't mind admitting that it made us rather sore. This is not to imply that we are in any way satisfied with our achievements, but I do think that relatively they deserved far more sympathetic consideration than they received. Whether circumstances will allow the Choir to continue I do not know. There are many difficulties, but I feel sure that, these difficulties overcome, it can be shown convincingly that a London choir can be as good as any other. Moreover, I *want* the best choir to be in London, for I'm not above local patriotism! If we cannot have the best, we can console ourselves with some very appropriate lines of Meredith—those beginning, "So that I draw the breath."'

We quote the passage, recommending it to all who are unsuccessful in competitive festivals:

So that I draw the breath of finer air,
Station is naught, nor footways laurel strewn,
Nor rivals tightly belted for the race.
Good speed to them! My place is here or there;
My pride is that among them I have place,
And thus I keep this instrument in tune.

It was fitting that we should be reminded of these lines by one who throws himself into his work so disinterestedly. Charles Kennedy Scott has already made a highly individual mark in our musical world. With his broad and democratic outlook, fine taste, and abounding enthusiasm, he should go far in the near future.

PEARSALL'S LETTERS

By W. Barclay Squire

Robert Lucas Pearsall needs no introduction to readers of the *Musical Times*. Though the greater part of his life was spent on the Continent, and he was little known to his English contemporaries—excepting his connections and friends at Bristol—since his death in 1856 the steady growth in popular appreciation of his madrigals and part-songs has made his name a household word among choral societies which preserve the best traditions of English part-singing. But though his music is familiar, the man himself, with his wide interests in art, music, and archæology, is hardly known. Fortunately for posterity, he was a voluminous correspondent, and at least two series of his letters have been preserved. The earlier were addressed to his friend, the Rev. H. T. Ellacombe, vicar of Bitton, the parish in which Pearsall's old home, Willsbridge House, is situated. The larger part of this series, which begins at Carlsruhe in 1833, has been published by me in the New York *Musical Quarterly* for 1919 and 1920. The second series of letters is addressed to Johann Oehler, Chancellor of the Diocese of St. Gall, the capital of the Canton in which is situated the Castle of Wartensee, which Pearsall bought in 1843, and where the last years of his life were spent. Oehler was evidently a man after Pearsall's own heart; he studied music with him, and from 1846 the two friends kept up a lively correspondence. In his later years Oehler was engaged in preparing a new hymn-book for St. Gall, in which he was largely assisted by Pearsall. The book did not appear until 1863, but in the preface the editor pays a touching tribute to Pearsall, who had harmonized about half the entire collection, besides contributing several original compositions.

Oehler seems to have preserved every scrap of Pearsall's writing, besides making copies of all his master's music that he could obtain. Some years ago I was so fortunate as to recover in Switzerland all these manuscripts. The musical portion is now safely housed in the British Museum, but I hope to print a sellection of the letters, together with a few others, in the pages of the *Musical Times*. The Oehler correspondence begins in 1846; the earlier letters of that year have already appeared in the *Musical Quarterly*. Previous to these is the following, which has kindly been communicated to me by Mr. Hubert Hunt. It is addressed to the Secretary of the Bristol Madrigal Society, of which Pearsall was the first honorary member. The composition referred to 'wherein the words "Danderly Dan" occur' is 'Who shall win my lady fair?'

I.

To William Harwood, Esq., Jr.

Wartensee, April 10, 1845.

My Dear Sir,—On my return hither yesterday I found your polite letter informing me that I had been chosen and enrolled an honorary member of the Bristol Madrigal Society.

Let me therefore beg you to offer my warmest thanks to them for the very welcome honour they have done me, and to accept yourself my best acknowledgments for the flattering manner in which you have conveyed to me a communication so gratifying.

It naturally affords me pleasure to learn that the public are indulgently disposed towards my humble attempts at madrigal-writing, and perhaps at a future time it will be an encouragement to me to resume them; but ill-health has so troubled me during the last two years that I have not been able to produce anything worth preservation.

By a letter which I received from Bristol some short time ago, I learnt that a composition of mine wherein the words 'Danderly Dan' occur had been favourably received. I remember that I wrote this by way of experiment, and that the first time it was sung it failed so completely that I set it down as an unsuccessful attempt, and had quite forgotten it when the letter in question reached me. Now, however, that I find it has been on a further trial well received, I will beg you to have the goodness to note it in the music-books as an *Ante Madrigal*, for it is in fact an imitation of a style of song current in England about the time of Henry VII., and therefore established long before the introduction of madrigals with us. The class of song which I wished to imitate is very curious from being compounded of popular melody and the old ecclesiastical neuma, or vocalisation on the last syllable of particular phrases.

In repeating my thanks to you for the very agreeable letter which you have written to me, let me beg you to present my best remembrances to all the Gentlemen of the Madrigal Society whom I have the pleasure to know, and to assure them that their remembrance of me will be always dwelt on with real gratification by

Yours very faithfully,

R. L. Pearsall.

II.

To Chancellor Oehler.

[At end:] Wartensee,
December 20, 1846.

My Dear Sir and Friend,—Try whether you cannot arrange matters so as to remain here over-night on Wednesday. In the evening we shall have a better and a more convenient opportunity of conversing at our ease on subjects connected with counterpoint than we can have in the morning. The *Eilwagen* starts from Rorschach to St. Gall on Thursday morning at 8 o'clock, so that you may be there by half-past 9 on Thursday.

In the meantime I will ask you to do me a slight favour, viz., to go to the MSS. room of the old convent library and examine the ancient *Antiphonary* there, so as to be enabled to give me, when you come here, a *general* idea of its contents. Ten minutes employed in its inspection will enable you to do this. I wish to know whether there are any Hymns in it, such as '*Aeterne rerum conditor*,' or '*O lux beata Trinitas*' (written by St. Ambrosius), or '*Te lucis ante terminum*' (written by St. Gregory). In a word, whether there is any *positive* reason for believing it to be either an entire or a mutilated copy of the Antiphonary compiled by St. Gregory, such as he is said to have sent by the hands of the singer Romanus to Charlemagne. I have seen it myself, but I had neither time nor opportunity to examine it with attention; but the writing, and the ivory-carvings on the exterior of it, seemed to me to be of the 8th century. There is also something remarkable about the musical characters in it, for they seem to be much more artificial than those of the same species which one meets with in books known or reputed to have been written in Northern Europe, inasmuch as there are certain marks, which seem to be auxiliary to the notation, and indicate, perhaps, the value of the notes or the sharpening or flattening of them.

Ever yours faithfully,

P. de W.

The manuscript alluded to in the above letter is an Antiphoner and Gradual, now considered to be probably of the 9th century, with additions of the 12th and 13th centuries, with two 4th century ivory plaques on one of the covers. It was traditionally said to have been copied at Rome from St. Gregory's Antiphoner between A.D. 772 and A.D. 795 by Romanus, and to have been brought by him to St. Gall, where it is still preserved. It was exhibited for a short time at the Music and Inventions Exhibition at South Kensington in 1885.

III.

To the same.

Wartensee, January 14, 1847.

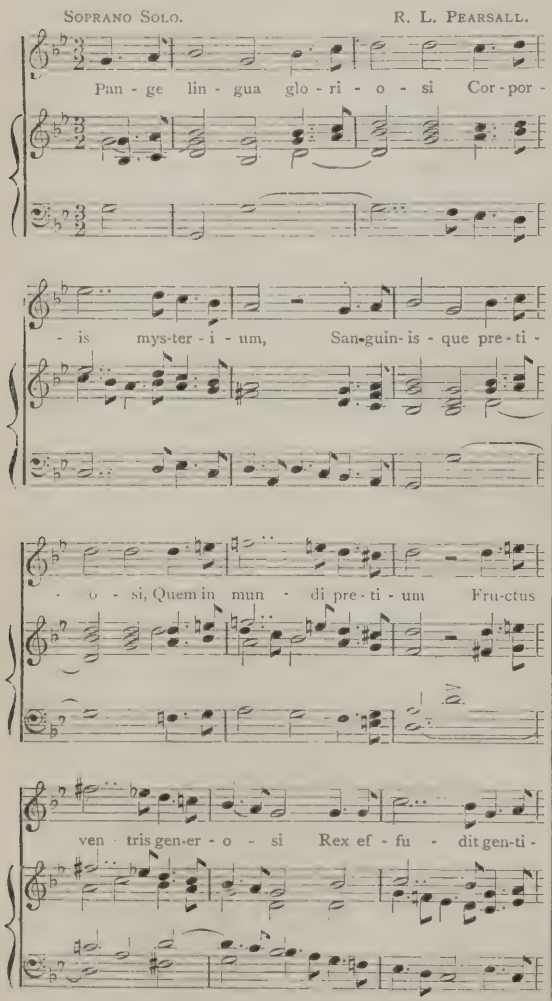
My Dear Sir and Friend,—You have made me your debtor in a way which imposes on me a double obligation, for I owe my thanks not only to you but to the Sisters of Magdenau for the box of cakes which arrived here the day before yesterday. If it is with such artillery that the fair nuns make their conquests, everyone will naturally desire to be besieged by enemies who employ such an agreeable means of bombardment. But I am much perplexed to know how I shall return their fire. They have directed their shot at my mouth, and therefore I will direct mine at their ears, and with this resolution I have put two pieces into battery. They are neither of them canons, but nevertheless I hope that they will go off very well and hit the mark at which I have aimed them. One of them is a *Salve Regina* for three soprano voices [and] chorus. The other is a *Pange lingua* for a soprano voice with a short chorus for four soprano voices. The latter of these I will enclose in the present letter, and I will beg you to get it copied for me at St. Gall on music-paper where the spaces between the staves are wide enough to admit the text of the different verses which compose the Hymn. There is one of the nuns who could sing this with a good effect, and the chorus is so short and easy that all the rest might learn it. With regard to the *Salve Regina*, I will bring it with me to St. Gall when next I go there (which will be in a few days), for there is a passage in it which I wish to alter. As I wish to speak with you, not only on this subject but on others, I will beg you to tell me by return of the post whether you will be at your chambers on Tuesday evening next or on Wednesday, for either on one or the other of these days I propose going thither. You misunderstood me about the *Neumaschrift*. All that I wished you to do was to note down any observation which might occur to you in casually inspecting it, for it is often the case that a thought which arises in the mind is erased by another if it is not noted down at the moment. I am glad to say that I have found my extracts: they were in the pocket of my mantle. I have also studied them, and have convinced myself that the characters are not positive signs of particular tones, but that they are signs of movement and of intervals relative to some particular antecedent, and that they arise out of, or are at least influenced by, the old system of musical proportion. They are referable also to a time when what we call the *Gamut* was not known. I find them distinguished by Greek names in a MS. cited by Abbot Gerbert. From what I have seen in a Treatise by Hucbald preserved by the same author, I am very much disposed to believe that Ildefons d'Arx is wrong about the signification of the small letters placed above the *Neumaschrift* in the Antiphonarium. You will do very right to set counterpoint to the Antiphons. But in setting these for two voices the rule which requires that the penultimate interval should be either a third or a sixth cannot be always observed. Work nevertheless at your exercises, and let me not forget to recommend you to select such Antiphons as are the most simple,

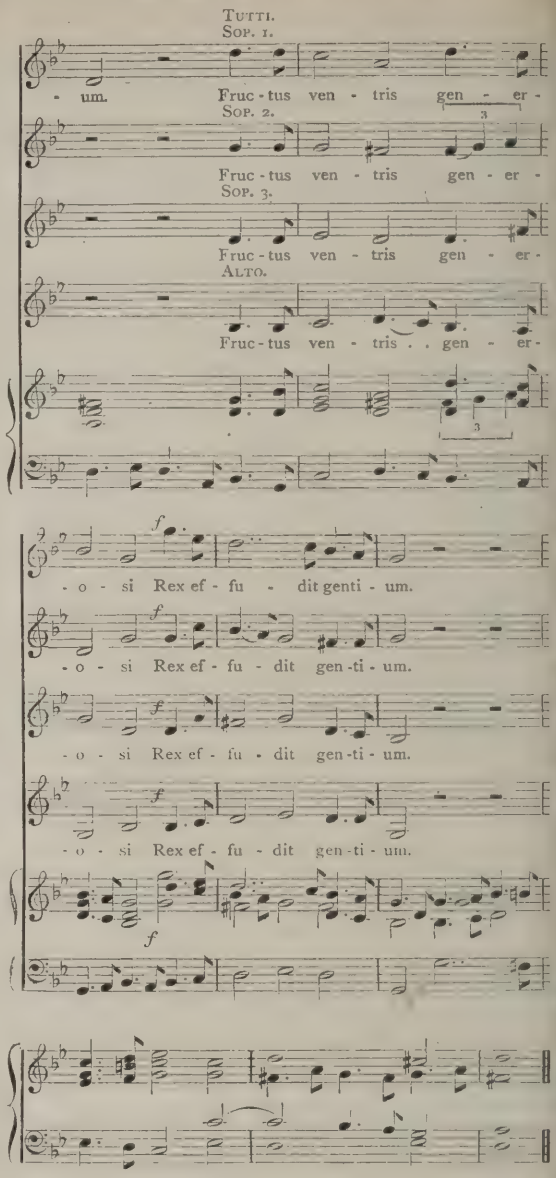
because many of those which appear in the printed books have certainly departed from their primitive form. It has just occurred to me that perhaps you might engage Mademoiselle Falk to sing the *Pange lingua* to you, so that you may hear the effect of it. I think the melody has some claim to originality, and the cadences at the seventh bar and at the last bar of the chorus are (at least I hope and believe so) new. Nevertheless this is saying a great deal and sounds like vanity. Since I wrote what stands above I have made the alterations which I wished in the *Salve Regina*, and I therefore will enclose it with the *Pange lingua*.

Very faithfully yours,

R. L. P.

Magdenau, the nuns of which sent Pearsall a box of cakes, was a Cistercian convent on the road from St. Gall to Wattwyl. The 'Pange lingua,' which the composer wrote in return for the present, is printed below—it is believed for the first time. Copies of the 'Salve Regina' and of the 'O Salutaris' mentioned in the next letter are among the Pearsall MSS. in the British Museum. The latter part of the above letter refers to the St. Gall Antiphoner. Ildefons d'Arx (1755-1833) was a priest who wrote a history of the Cantori of St. Gall in the early part of the 19th century:





IV.

To the same.

[At end:] Wartensee, January 23, 1847.

My Dear Sir and Friend,—An idea has occurred to me (I mean a musical idea) which I have set to the hymn '*O Salutaris Hostia*,' and I think that the Nuns of Magdenau will not find much difficulty in singing it. The solo-parts are not very difficult, and the chorus is extremely easy. There is one part of the organ accompaniment which is written with red ink. This I would willingly omit in the performance whenever three voices can be found to sing with such confidence as may render the support of the organ unnecessary, for I think that the voices would sound better without any accompaniment at all, and the introduction of the organ at the chorus would have a better effect. I point out this part of the composition to your notice as a specimen of counterpoint of the second species, *i.e.*, two notes against one, in which there are one or two features worthy of remark which I will point out to you when we next meet. In the meantime I will beg you to do me the favour of getting

the composition copied fairly, for I have written the original in great haste, having much business on my hands. Excuse me therefore if I write but a short letter, and do not on account of its abrupt conclusion think that I am the less

Faithfully yours,

P. de W.

V.

To the same.

[At end:] Wartensee, Jan. 27, 1847.

My Dear Sir and Friend,—In the present letter you will find the song which I have composed for Mademoiselle Falk to the words which you gave me. They are however such as are better suited for Recitative than Melody, and the only part of them which I could employ as such was the single phrase 'Der du hinweg nimst die Sünden der Welt, erbarme dich unser,' and for this reason I have been obliged to dwell rather long on it, but I hope not tediously so. I believe that the words are all rightly accentuated: I will beg you however to look it through, and if you find any error in this respect, to note it in order that I may correct it when I have next the pleasure of seeing you. In the meantime give my best compliments to Mademoiselle Falk and express a hope, on my part, that what I have written may not be unworthy of her fine voice. I regret that I have been obliged to devote so much of the composition to Recitative, because it is almost impossible, in that style of writing, to invent anything new. I think nevertheless that in the accompaniment to the word 'Thränenzerflossen,' I have found a new progression—or at least a rare one. . . . The introduction of the Song of the Angels ('Der du hinweg nimst') should be declaimed, as well as the little passage, *quasi* Recit., near the end of the words 'Erbarme dich unser.' I have written the word *ritardando* over the concluding notes of the song. I wish them to die away in an exhaustion of devotional feeling (if I may so express myself), the more particularly as the word *unser*, or rather the last and unaccentuated syllable of it, occurs, and one cannot prevent it, on the accentuated part of the measure. I will not fatigue you with any further observations on a production which I am afraid is very unworthy of your friend's charming talent. I hope however that she will do me the favour to sing it when I next come to St. Gall. Till then adieu, and Believe me to be

Very faithfully yours,

R. L. P.

N.B.—I have opened this letter again to say that, just as I had sealed it, a better introductory symphony occurred to me. I have noted it down on a separate piece of paper so that when the song is copied it may be substituted for that which now stands there. In the *new* symphony I have endeavoured to convey in a very short form the impression of a man awaking out of a dream which bewildered him in the first moments of returning consciousness, but which immediately afterwards gave rise to religious meditation. Whether you will understand my attempt at musical painting, I do not know, for those things are never so clear to anyone as their author. But as the new introduction is much better than the other, I will beg you to let it replace the latter if you accompany Mademoiselle F. in her first trial of the song.

The song to which the above letter refers is 'Ich stand' im All.' It has never been published, but there are MS. copies in the British Museum and the Royal College of Music.

At the Crystal Palace on October 16 the London Sunday School Choir holds its annual Festival. There will be choral competitions and a large-scale performance of selections from 'Elijah,' 'The Woman of Samaria,' 'Caractacus,' and Spohr's 'Crucifixion.'

B

THE WORCESTER FESTIVAL

By Samuel Langford

The Three Choir's Festival, favoured by beautiful weather, made even the musician recognise that such events have far more than a merely musical charm, and that the music itself is enhanced by many other impressions from the golden days of autumn, whose light slants downwards through the solemnities of Gothic architecture in softening rays as we sit and listen. The Festival was well attended, and on the whole so completely successful that it may be said once more to have established the Three Choirs Festivals on a pre-war footing. The listener familiar with the musical world will miss here most of all the aggressive mastery of the conductor's art which in general dominates the modern world of music. Its absence is the more felt as the vastness of the Cathedral dims the sharper outlines of music, and only the most masterful handling of music could make itself felt or appreciated. The personnel of the London Symphony Orchestra showed a most admirable loyalty to Mr. Ivor Atkins in combating this special difficulty, and the playing never during the week lost the refinement of execution or expression for which the Orchestra is famous.

Elgar and Elgar's music have done a great deal for the Festivals in recent years. Not only does the composer's presence as conductor of his own works do much towards keeping the performances abreast with the times, but it makes music understood as a creative art more properly in the Western counties than in any other part of the country. There were special circumstances in the reorganization of the choir that justified the inclusion of well-known works; but it may be noted for the encouragement of the musical pilgrim who finds 'Elijah' and 'Messiah' at any and every musical Festival, that such works no longer hold pride of place at these West country Festivals, and the routined adhesion to them has therefore at least some distant prospect of being broken down.

The Festival has rarely boasted a finer set of vocal principals, and if, as was said, they considered in their fees the precarious nature of the undertaking, and the historic claims of the Festival on their loyalty, they were at least rewarded by one of the most pleasant functions they can ever have experienced. A virtue might even be made of some necessity for economy in future Festivals by the inclusion of more *a cappella* music. The one unaccompanied Motet by Hubert Parry, 'There is an Old Belief,' illustrated how much the very walls of the cathedrals cry out for this type of music, and probably no musicians are so well able as the cathedral organists to interpret it for us. If the space of a complete day during the Festival were devoted to this field of music, the pilgrim would then have something to take away which he would be little likely to find equalled in the busier centres of the art.

The opening performance of 'Elijah' lacked mainly a dominating figure in the title-part. Captain Heyner sang in many ways finely enough,

but allowed himself to make good the deficiency of grandeur by a richness of discursive sentiment hardly suitable to the prophetic character. The prophet may neither seek for his words, nor temper them, nor dally with them. His part is to precipitate events. Mendelssohn could not write without sentiment, but he who interprets Mendelssohn's 'Elijah' must draw a sharp line between the fervour or animation of sentiment and its delays or reflections. The first tenor air is designed rather to pour into the work the fulness of sentiment not permissible to the main characters, and Mr. Elwes was by this reckoning a little too grudging of it.

The finest part of Captain Heyner's singing was, strangely enough, the difficult closing air, 'For the mountains shall depart,' which is often a failure with more imposing singers. The angelic numbers of the oratorio have what may be called an idyllic sentiment, and there is so much of the picturesque in their suggestion, that Sir Henry Wood's plan of having them sung in the background and at some little altitude has much to recommend it. There was something wanting in the machinery of these numbers at Worcester, and they were finely-sung without having their true idyllic effect. The pure dramatic style is strong and direct even where discontinuous, but the dramatic picturesqueness which we find in Mendelssohn and Weber is shifting and broken, and demands the nicest discrimination at every transition if its miracles and illusions are to work. The performance was less rich in illuminating incident than its general musical effect.

'The Music Makers' is among the slowest of Elgar's works to win its way into the public mind. It sings a rather complex view of progress in its relation to the arts and to life, and as a subject for music the poem has the disadvantage of being more clear as a whole than in its details, and the application of the music is also made complex by the fact that Elgar has here followed the manner of Richard Strauss in making himself more or less the hero of the story through biographical quotations from his own works. Many will remember the extreme eulogy of the poet O'Shaughnessy by Palgrave in the preface to his latest edition of the 'Golden Treasury,' and his forecast that a poet of such pure style will become better and better known. 'The Music Makers,' like 'Gerontius,' enshrines both a poetic and a musical genius, and if a space of some years divides the composition of the work from its full appreciation, the delay will do no more than illustrate afresh the arguments of the work itself. The revolving sequence of urgent harmony, which is Elgar's most personal contribution to musical technique, is more constantly employed in this work than in any, and the orchestral rushes —which in the first performance at Birmingham sounded a little noisy for the substance of the poem—had a softened grandeur in the Cathedral, and were here among the most effective features of the work. The final chromatic harmonies, which tell of the 'singer who sings no more,' were admired above all, and as they softened away in the gloom of the Cathedral their thrilling effect was felt by all. They set a seal of importance on the work which will bring many a listener back to it with a more inquiring interest than has been so far devoted to it. The impression of smallness made by the first performance was transformed in the atmosphere of the Cathedral to an impression more profound. Miss Desmond sang the contralto solo parts finely as regards the higher notes and somewhat dimly in the lower phrases, and the choir answered well to the composer's most impetuous demands.

The new valuation of Elgar by the players of the London Symphony Orchestra since the performance of his second Symphony in the spring, is now apparent in every note played under his baton. 'The Dream of Gerontius,' which opened the music on September 8, promised at first to be a unique interpretation, and throughout the playing maintained a unique standard. Morning is a trying time for the amateur singer, and had 'Gerontius' been fixed for later in the day probably its intonation would have been as fine as was heard later in other music, for there was no want of firmness. As it was, the intonation fell somewhat short of the ideal, which was the greater pity as that was the one flaw in the whole work. Even the difficult ejaculations of the demons' chorus had their definite musical pitch, and were not merely a shout, as in most performances. Few works have the charm of unity so perfect as we find it in 'Gerontius.' The intensity with which the prelude opens is maintained almost to the very last, and even the more pendulous movement of the second part softens without weakening the tension. If the composer gains hardness or incisiveness from the unflinching dogma of the text, the poem in turn wins a graciousness that only the music of genius could bestow. The technique of the music is so self-dependent that one may almost call it underived from anything outside the composer's imagination, and even the fugue is new-born, when we find it made the vehicle of litanies so spontaneously antiphonal and cumulative as it voices here. Mr. Coates sang the title-part from memory, and as finely as ever. It must be accounted an extraordinary thing that the generation which has produced 'Gerontius' should have produced also two singers so peculiarly fitted to sing it as Mr. Coates and Mr. Elwes. To combine the intense and the graphic with such a total freedom from the sensuous as they have done in this work would seem almost an impossibility. Captain Heyner sang finely without making the two baritone solos as overwhelming in their separate ways as some few great singers have made them, and Madame Kirkby Lunn, if she allows the Angel to betray some symptoms of anger, yet sings superbly enough to set certain terrific moments in a new dramatic light, and to reveal in them some unregarded strokes of the composer's genius.

For the afternoon there was 'a solemn music' in memory of Charles Hubert Hastings Parry,

Charles Harford Lloyd, and George Robertson Sinclair.

It opened with the three Equali of Beethoven for a quartet of trombones, one of which was, we think on this occasion, replaced by the tuba. The notes of this music are few, and except for one short imitative entry move in simultaneous harmony. They illustrate the peculiar genius of Beethoven for the choice of impressive harmony, in which his sublimity surpasses that of every composer the world has known. These solemn chords, played, unlike the rest of the music, at the eastern end of the building, and softening along its whole length until the instruments sounded much like the diapason notes of an organ, revealed the length of the building as nothing else had done, and made one realise anew the interdependence of music and architecture. The Motet 'There is an Old Belief,' Lockhart's verses on the eternal reunion of friendship, come with a peculiar grace among Parry's 'Songs of Farewell.' The words are already endeared to the heart of almost every reader, and the music of Parry, which shows his highest art of manifold melody, is quite likely with the aid of its beautiful text to become the most popular of all his compositions. With his Miltonic Ode, 'Blest Pair of Sirens,' it stood well for both himself and his departed colleagues. Both pieces were finely sung, as the occasion demanded, the Motet with that fond impressiveness of vocal notes which seem to cling about the walls of great cathedrals, and the ode with the heaped up climaxes which also later in the Symphony by César Franck it seemed the one musical joy of Mr. Ivor Atkins to build. Prof. Walford Davies's 'Fantasy'—for tenor solo, chorus, and orchestra, composed for the abandoned Festival of 1914, on a passage from the 'Divine Comedy' of Dante, where the soul of Statius feels itself freed to seek the higher sphere and is greeted with shouts of 'Gloria'—carried the eye of faith more definitely forward, and took us back to the musical method and medium of 'Gerontius.' But the joy of Prof. Davies's music is more intangible. The attempted admixture of a divine humility with a heavenly ecstasy is a paradox which seems to lean, in all but one glorious outburst, to something of weakness, and the voice of Statius himself seems in one passage too much overborne for any substantial effect. Where ideas transcend, the power of the composer must transcend equally or the result is doubtful. Perhaps after all it is the strongly sensuous imagination, as in the example of Wagner, that can most safely attempt these heavenly flights, for there music is in little danger of losing its hold on our human feelings.

The secular concert in the Public Hall found place for no less than five West country composers, and the music-makers of Worcester gained a notable recruit in Mr. Alexander Brent-Smith, an old choir boy of the Cathedral and now music-master at Lancing College in Sussex. His 'Worcester Rhapsody' showed him already a composer of capacity, with a ready and engaging technique, definite ideas, and a commonsense handling of them, and although in conducting the piece he was making a first essay, his control of the orchestra was free and unruffled. He gave every promise of becoming a master of the craft. The introductory slow movement of his Rhapsody is inspired by the historic glories of Worcester, which it illustrates more perhaps in a ceremonial than a romantic way, and with an effective orchestration that contrasts well with the lively second movement bringing in the Worcester Brawle of Tomkins, organist of the Cathedral in the time of Charles I. The manner is contentious and the invention both lively and ready, and though the poetic gifts of the young composer are less evident than the musical, the music has a genius beyond a purely academic quality. Home is home in music as in other things, and the 'Four Worcestershire Sketches' of Mr. Julius Harrison found both a more genial presentation and a more full-hearted acceptation at this concert than previously in other places. The breadth of the composer's humorous implications in treating the air of 'The Ledbury Parson' was by no means to be mistaken here, and Mr. Harrison, being able to trust the appreciation of his hearers, gave a performance which aroused a spontaneous enthusiasm. He has been inclined to toy with a pensive romanticism, but his contrapuntal gift is so warm and overflowing that it is a pity if it is restrained by any too fastidious aims. There were songs of Mr. Atkins and Dr. Brewer, also enthusiastically received, but here, as in the Cathedral, the genius of Elgar was supreme, and his Introduction and Allegro for Strings, wonderfully played, and haunted by a melody first conceived, as he tells us, between the blue of the sea and the blue of the sky on the cliffs of Cardiganshire, and reborn from the singing of a labourer in the Wye Valley, had the authentic note of romance not yet captured by other composers of the Western Counties. The close of Wagner's 'Twilight of the Gods' and the 'Scheherazade' Suite of Rimsky-Korsakoff were music of more ambition and scope but of less effect in the small room.

On Thursday morning the 'St. Matthew' Passion music of Bach attracted one of the largest audiences of the week, and the Lord Mayor of London, who visited the Festival for this performance, was entertained by the Mayor of Worcester along with the civic dignitaries of the adjacent towns. A curious address was presented, in which Worcester claimed a certain superiority over London itself in the support of music, from its having offered hospitality to Italian singers at a time when London denied it. The Passion music was the main musical achievement of the week. It was given in the edition specially prepared for the Festivals by Mr. Atkins and Sir Edward Elgar, and the greatest care was taken in the presentation of every detail. The antiphonal effects were so carefully considered that a separate organ was provided on each side of the platform, and in the *arioso* sections that mark the words of Jesus, a thin veil of organ tone was

added for the sake of solemnity to the string parts of Bach. (It should be mentioned that the organ parts here and at other times were in the safe hands of Dr. Brewer and Mr. Percy Hull, the Gloucester and Hereford organists.) The choruses for the disciples were allotted to an appropriately small choir. Nowhere during the week was the quality of the playing more remarkable than in the difficult *obbligati* for solo instruments which accompany the airs in this work. Each one of them demands a lifetime of musical culture for the necessary refinement of execution, the graceful treatment of its antiquarian ornamentation, its intricacy and freedom of rhythm, and above all, for the tenderness of feeling which lives in every note. Some had to be played also on instruments which are in a measure obsolete, and required a special preparation for their performance. The best of players are in such things the true model for the best of singers. Mr. W. H. Reed (violin), Mr. R. Purcell Jones (viola da gamba), Messrs. W. S. Hinchcliff, Horace Halstead, and W. H. Shepley (oboi d'amore, and oboe da caccia), all played with a certainty of interpretation and execution which were practically without flaw. The principals were almost absolutely the pick of the country for the work. Miss Agnes Nicholls sang the soprano airs with an admirable purity of style, a rich pathos, and all the splendour one could imagine as appropriate. Miss Astra Desmond needed only a little further hardness of tone in some places, and in the duets, to be an equal colleague. Mr. Gervase Elwes sang the narrative parts, not without effort, but with every sort of tactful expression and expedition. Mr. Steuart Wilson sang the tenor airs in a style finely related, and only here and there ineffectual because he so far eschewed the routine aspects of vocal culture. Captain Heyner sang the words of Jesus with deep feeling and more effectively than he had sung anything else in the Festival, and Mr. Radford gave the bass airs at the end of the work with an equal beauty and solemnity. The chorus singing was a great deal more supple than any pre-war singing of Bach's choruses, and while one might argue for ever about details in the treatment of such music, nobody could question the general beauty of the whole performance. After such music, the 'Requiem' of Verdi, in the evening, was a kind of surfeit, but the choir seemed to enjoy the contrast, and sang with an unrestrained vigour and splendour. The quartet was also an imposing one, and Mr. Norman Allin sang the bass part not only with the commanding power which it allows, but with a finer and more easeful gradation of tone than we had previously heard in his singing. Miss Carrie Tubb, who was a little out of health, failed to keep a pure intonation during the precarious octave passage which opens the 'Agnus Dei,' but sang otherwise with her usual power and splendour of tone. Madame Kirkby Lunn and Mr. Coates were more perfect, and the playing had all the pomp in which the music lives.

From one extreme we have gone to another, and to-day we are breeding a school of singers who contemn everything beyond the most naturalistic aspects of vocal style. Dr. Vaughan Williams may perhaps be regarded as the leader of this new virility, and his 'Four Hymns' for tenor solo, written for this Festival, and drawn from the metaphysical school of sacred poetry, eschew on two accounts the professional amenities of vocalisation. Mr. Steuart Wilson is the exemplary scholar of the school, and we recognise in him many fine and sound traits of musical style, and think him perhaps the possessor of the best young tenor voice in England. But none of these virtues excuse him for singing out of tune, or for getting out of breath in the middle of a phrase, as he did sometimes in these new songs. We do not need to grow so artless, or so English, that we cannot face the problems of sustained tone and harmonized vowel sounds, as these problems are understood by singers in general. Singing is not speaking, after all; nor is speech so vocal as it well might be. Folly of one kind should not lead to folly of another.

Music of national expression, such as Elgar's 'For the Fallen,' can hardly claim its due observance at the end of a long festival. It needs ceremony and a certain amount of isolation for its full effect. Miss Tubb sang very finely in this work, and its general grandeur of movement was achieved under the spur of the composer's baton.

'Messiah' was sung on the concluding day, not without serious though only momentary flaws. But taken for all in all, the Festival was vastly creditable to all concerned. May the next be as happy and successful.

The record would not be complete without a special word of praise to Mr. Ivor Atkins, on whose shoulders the brunt of the difficult work of reorganization has fallen, and to whom so much of the success was due. It should be added, too, that Church and organ music was fitly made much of at the largely-attended daily services in the Cathedral, the choirs of the Three Towns joining forces with admirable results.

VINCENT D'INDY'S VIEW OF HARMONY

By Richard Capell

Readers of the *Musical Times* have lately been made aware of M. Saint-Saëns's interesting strictures on the 'Course of Composition'* of M. Vincent d'Indy, but, in the absence of a translation of the work, are still perhaps too ignorant as to its positive qualities. Dr. Ethel Smyth has declared that she often looks into the 'Orchestration' of Berlioz from sheer pleasure in the style. M. d'Indy's 'Composition,' too, has a spirit and a manner of its own, and it is easy to imagine a musician, though well beyond the aid afforded by the usual depressing kinds of

* 'Cours de Composition Musicale,' par Vincent d'Indy, avec collaboration de Auguste Sérieyx. 2 vols. Paris (Durand).

musical manuals, turning similarly to this book, the harvest of a fertile mind and fine artistic conscience. As for the younger student, if he finds nothing new or newly stimulating in the actual instruction and information, one can only say that he must have been uncommonly lucky in his teachers and his reading.

THE ONE CHORD.

Since in few lines it is not possible to indicate M. d'Indy's whole scope, one may preferably try just to point to the main lines in one or two chapters, and those in the first volume on Harmony and Tonality may serve well enough to illustrate his temper. And here as prelude are some of his General Notions:

> Musically, *chords* do not exist, and harmony is not the science of chords.
>
> The study of *chords* for their own sake is from the musical point of view an absolute æsthetic error. Musical phenomena ought always to be thought of in the horizontal direction.
>
> Harmony results from the superposition of two or more different melodies, and the generating principle of harmony is the Chord.
>
> In music, there exists, not Chords, but one Chord.

Whence this one Chord? From nature, from the emission of any single tone.

M. d'Indy's student is exhorted to weave into the very texture of his thought the existence of the series of Upper and Lower Partials (or rather of the earlier ones). If one cannot hear them in nature, one is to realise them 'by second nature.' He covers well-known ground by demonstrating the first six of both harmonic series, and the weight of his emphasis is of course against any lingering notion in his student's mind of a 'fundamental bass.'

In France, as elsewhere, the tares sown in the 17th century still seem unexterminated, and M. d'Indy is the man with the scythe. The 17th century, an epoch odious in our author's eyes, tainted music with the spirit of the Renaissance of the 16th century, and 'from its tendencies, full of pretentiousness and individualistic vanity, came about a stoppage in the development of all the arts from which we are still suffering.' The vulgarity of four-bar melody; the tyranny of the bar-division; our 'irregular and hybrid' minor scale; and the vicious Thoroughbass are all 17th century legacies.

M. d'Indy evidently finds insistence desirable to dispel from the student's mind the notion of a 'bottom note,' of a bass which is a foundation to an edifice—the true notion of course being that of radiation; your deepest possible 'bass' ever radiating still lower as well as upper harmonics.

M. d'Indy then is with Hugo Riemann and other well-known company in finding 'The Chord' in the harmonic series—that is, the 'major common chord' in the first six upper partials and the 'minor' in the lower—from a given Prime. 'Major' and 'minor' are terms which M. d'Indy, while exclaiming at their impropriety, continues to use as a concession to custom.

> The preponderance [says M. d'Indy] attributed by the theorists to the lowest note of the Chord—a preponderance dating back to the establishment of Thoroughbass, one of the principles of the Renaissance which contributed most to falsifying the study of Harmony—brought it about that the lower of the two 3rds (in the close position of the common chord) was generally considered as characteristic. Hence the denominations of 'major' and 'minor' applied indiscriminately to common chords, scales, and modes. These denominations are unjustifiable, since in the so-called 'minor' chord—which is in no wise smaller than the other—the principal note or Prime is the highest of the three. That one then should be taken as the starting point not only of the Chord but also of the Scale, by virtue of the law of symmetry which rules the phenomena of harmonic resonance.

Since the Chord termed (improperly) minor reproduces in inverse order the elements constituting the (so-called) major chord, the same symmetry should obtain in the scales corresponding to the two forms. Nature has ordained a beautiful symmetry between the upward and downward series of harmonics. Shall man do less with his diatonic scales? If we say 'No,' then, given the diatonic upward (major) scale of C to C on the white keys of the pianoforte the relative downward (minor) scale will proceed from E to E (on the white keys). This is M. d'Indy's E minor scale, which reproduces inversely the intervals of the upward (major) scale in the same order. It is of course no innovation, but the Hypo-Æolian mode of mediæval music.

> What for us constitutes the Mode [says M. d'Indy] is simply the way in which the chord and its corresponding scale are regarded. According as we take as our starting-point the Prime of the Upper Harmonic series, or that of the Lower, the Mode is 'major' or 'minor.' The Mode, like the chord which furnishes its characteristic intervals, is then *one* in principle and susceptible of taking *two aspects*, different and opposed.

THE CYCLE OF 5THS

Finding the common chord in the harmonic series Nos. 1 to 6, M. d'Indy has no further use for the series. The 7th, too flat in the upper series and too sharp in the lower to serve our art, and the fainter and (except as they double at the octave preceding intervals) mostly indescribable sounds belong to science, and not to practical music. The source of other constituents of our scale, diatonic and so-called chromatic, is to be sought elsewhere.

In effect, at the present stage of our musical understanding, our ears have no use for the 7th harmonic (say the flat B♭ above the Prime C). Our ears declare it flat in relation to what? In relation to that other B♭ which is the lower 5th of the lower 5th (otherwise the third lower harmonic of the third lower harmonic) of our Prime C. For the ear grasps more easily the relation of 1 to 9, that is, the 3rd of a 3rd, than that of 1 to 7.

In the preference of our unadventurous ears for the simplest of relationships, 1 to 3 (that is, tonic to dominant) is indeed to be found all our

harmony. For though we see in the fifth harmonic the mediant of the Chord, the relations of 1 to 3 and its multiples are, single-handed, 'able to furnish us in logical order with all the elements of the [chromatic] scale, to the exclusion of any foreign element' (such as the more far-fetched harmonics). In effect, if, with M. d'Indy, we frankly accept the principle of equal temperament and ignore with him as 'inappreciable in practice' the difference in intonation of the sounds obtained by a series of 3rds and by one of 5ths, we possess in the dominant-tonic relationship a cycle —C (B♯ or D♭♭) to G (F♯♯ or A♭♭) round the wheel to F (E♯ or G♭♭)—embracing all the *dramatis personæ* of our so-called 'chromatic' scale.

THE THREE TONAL FUNCTIONS

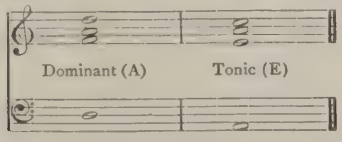
'Chromatic' is another of the improper terms on which M. d'Indy frowns. There are different degrees of intimacy between various members of our family of twelve—he classes these degrees as three—but no one sound can be regarded as foreign to any established tonality. Relationships of the first two degrees compose the diatonic scale.

> The relationship of the first degree binds a tonic to its natural consonant harmonics. The relationship of the second degree binds a tonic to the natural consonant harmonics of its 5th, upper or lower.
>
> Relationship of the third degree is established, according to circumstances, in various ways; but extends more particularly (*a*) to the natural consonant harmonics of sounds linked to the tonic by relationship of the second degree, (*b*) to harmonics of different mode originating from sounds linked to the tonic by relationship of the first or second degrees.
>
> The relationship of the third degree may be considered as the extreme limit of Tonality in the present state of our musical understanding.

In this chapter on Tonality appears M. d'Indy's Table of Cadences, and here, still holding to the principle of symmetry found in the two harmonic series and applied to the two modes, one is not now surprised to find the cadence of 'D minor' resolving on 'A minor' termed 'Authentic Minor' —since the true Prime of 'D minor' is A, which is the lower (minor) dominant of 'A minor,' whose true Prime is E. Thus:

AUTHENTIC CADENCE OF THE MODE OF THE LOWER RESONANCE ('MINOR')

Ex. 1.



Let us here mention another of M. d'Indy's amiable concessions. He is content as a rule still to call his minor tonalities not by the names of their (true) tonics, but by those of their (true) dominants, thereby in practice falling in with the common custom.

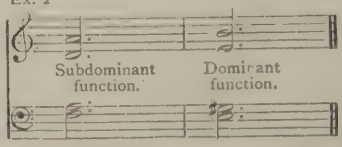
The argument on harmony began with the assertion that there is but one chord. Harmony, due to the superposition of different melodies, is nothing but the setting in movement of the chord. Now this movement is a perpetual oscillation between the upper and lower 5ths—call them, for convenience, the dominants and subdominants. The chord, then, can take on three different characters, according to the effect of a cadence expressed or understood. It can act (*a*) as the starting-point or common measure, (*b*) as the determinative of an oscillation towards the upper 5th, or (*c*) towards the lower 5th. The tonal functions of the chord are then three. In the major mode the chord of common measure fills the function of tonic, that of the upper 5th the function of dominant, that of the lower 5th the function of subdominant. In the minor mode the original chord too is of the tonic function, but its top note is its Prime, so that the chord of the lower 5th plays the part of dominant, and that of the upper 5th that of subdominant.

The whole knowledge of harmony is thus reduced to discerning the three tonal functions of the chord with the aid of cadences—that is, by the strict application of the principle of tonality. So regarded, the motion of harmony becomes highly simplified, and is thus summed up by M. d'Indy:

> There is but one chord, the Common Chord, alone consonant because it alone gives the sensation of rest and equilibrium. The chord manifests itself under two different aspects, major and minor, according as it is engendered from below to above or from above to below. The chord is susceptible of taking on three different tonal functions according as it is tonic, dominant, or subdominant.

All the rest of harmonic analysis is the spinning of words. What are called 'dissonances' are merely passing modifications which are not to be heard or explained otherwise than melodically. All the combinations of sounds termed 'dissonant chords' spring from melodic successions in movement, and can always be reduced to one of the three tonal functions. These combinations, which to be examined necessitate an artificial stoppage in the melodies constituting them, have no existence of their own, and the consideration of them in themselves, and for their own sake, is foreign to the art of music. So, on page 113, M. d'Indy brushes into the blue all the species of 7ths 'catalogued in the text-books under wild and fantastic denominations.' And later he makes severe fun of different harmonic analyses of the second and third (full) bars of the Prelude to 'Tristan and Isolda.' M. d'Indy, for whom the chord of the second bar is the tonal chord of A in the subdominant function, melodically contracted on itself, analyses it thus:

Ex. 2



and finds the progression the simplest imaginable.

THE ORGAN WORKS OF BACH

(Continued from September number, page 594)

By Harvey Grace

III.—The 'Little Organ Book'

The Bach revival has had two phases. The musical world of a generation ago, as the stream of rescued works poured forth year after year, was naturally disposed to acclaim the two qualities of Bach that first leapt to the eye—his fecundity and skill. To-day we are well in the second phase, and accent is now laid on the emotional side of his work—so much so that there is sometimes a tendency to read into the music more than is actually there. Before many years are past we shall see Bach whole. His skill will be none the less appreciated for the recognition that in all but a few cases it was a means to an end rather than an end in itself. Indeed, bearing in mind his amazing technique, the final verdict will be one of surprise that Bach so rarely fell into the trap that proved fatal to the more deft of his successors—the use of skill for skill's sake.

It was in some ways unfortunate that the first of Bach's works to become known in England were fugues. We are only now recovering from the resultant tendency to fasten on to this part of his output at the expense of the rest. A surprisingly large proportion of musicians are still unaware that the avowed fugues are far outnumbered by the movements that are not fugal or in which fugal writing is merely incidental. Many organists have failed to realise that of the seventeen volumes of organ music comprised in the Novello edition only nine are labelled as collections of preludes and fugues, and even these contain a good number of pieces that are not fugues.*

The first Bach apostles in this country were chiefly organists, and for a long time the public took most of its slender allowance of Bach viâ the organ-loft, with the result that the words 'Bach' and 'fugue' came to be regarded as synonyms. The handicap under which the Chorale Preludes have suffered here is shown by the fact that the first complete English edition was published only a few years ago, long after the other organ works had become familiar, and in some cases hackneyed.

There were reasons for the slowness with which the Chorale Preludes have made their way among us. In many cases the melodic bases were either unknown or difficult to trace in the texture of the music. Even where the tune was familiar or easily followed, the emotional significance of the movement was missed through ignorance of the text. Further confusion was caused by some tunes being sung in this country to hymns contrary in sentiment to those Bach had in mind when writing the preludes on those chorales. Thus for generations we have associated a well-known tune of Luther with the Advent hymn 'Great God, what do I see and hear?' Turning to Bach's Prelude thereon we find, not the solemn movement we expect, but a piece singularly light-hearted—almost trivial. The explanation is that the Germans sang the melody to two texts, one dealing with the last Judgment ('Es ist gewisslich an der Zeit'—''Tis sure that awful Time will come'), and the other a thanksgiving hymn ('Nun freut euch, lieben Christen g'mein'—'Be glad now, all ye Christian men'). The organ piece is concerned with the latter. Bach has used the tune in its Advent aspect in the cantata 'Watchet, betet,' giving it to two trumpets in the accompaniment to the bass recitative, 'Ah, shall not this great day of wrath.'

A further example occurs in the case of the chorale sung in England to the Passion hymn, 'O sinner, lift the eye of faith.' Bach wrote no less than ten Preludes on this melody, but the organist who goes to them for a Passiontide voluntary will be disappointed. All the settings are festive, because in Bach's day the tune was sung to a metrical version of the 'Gloria in Excelsis.'

Until recently not more than one English organist in a hundred knew what Bach was driving at in the Chorale Preludes as a whole. We were confronted with collections of pieces bearing German titles, with no hint as to pace, power, or registration. Sometimes the thematic basis could be identified and followed, but more often not. In many cases it was even impossible to say whether the music was intended to be joyful or sad. We need not be surprised that the puzzle was laid aside in favour of Preludes and Fugues that carried their message on their face. The Chorale Preludes have not yet recovered from this early handicap, but they are now in a fair way to do so, thanks to the help afforded by the English versions, and by such recent additions to Bach literature as the volumes by Pirro, Schweitzer, Parry, and Sanford Terry. It is safe to say that no organist who has persevered and got at the heart of these wonderful works will ever rank them lower than Bach's other organ music. He will be more likely to rank them higher, by virtue of their intimate character, their diversity of form, and their amazingly wide emotional range.

As we have seen, variations on chorales were among Bach's earliest attempts at composition. He worked pretty constantly in this field; in fact, he ended his career, as he began it, with an organ piece of the type, dictating a chorale prelude as he lay blind on his deathbed. Altogether there are nearly a hundred of such works collected by Bach himself into five sets. The first of these—the 'Orgelbüchlein'—now falls due in our chronological survey, most of its numbers having been written at Weimar.

The 'Little Organ Book' (xv.) has been one of the most discussed of all Bach's organ works. There are several reasons for this—some musical, some historical and personal. The personal interest is twofold. Not only is the music unusually intimate, even for Bach: there is the added interest that attaches to unfinished works of art; for, as we

* Although the volumes are numbered i.-xix., the thirteenth and fourteenth are now superseded, their contents appearing in the later ooks.

shall see, the collection is but a small part of a big scheme that was never carried out.

The title-page shows that Bach's first aim was educational:

> The 'Little Organ Book,' wherein instruction is given to a beginning organist to work out a chorale in every style, also to perfect himself in the study of the pedal, the pedal being treated quite *obbligato* throughout in the chorales herein contained. To the honour of the Lord Most High, and that my neighbour may be taught thereby. Autore Joanne Sebast. Bach. p.t. Capellæ Magistro S. [erenissimi] P. [rincipis] R. [egnantis] Anhaltini-Cothinensis.

The reference to Cothen led Spitta and subsequent biographers to conclude that the autograph was written at that place. But Dr. Sanford Terry in the *Musical Times* of March, 1917, points out that the expression '*pro tempore*' (*p.t.*) has evidently been misinterpreted. Bach secured the Cothen appointment before being released from his Weimar duties, partly through pique at the Capellmeistership at Weimar, then vacant, being given to Drese. For some time the Duke refused to accept his resignation. On November 6, 1717, Bach peremptorily demanded immediate release—which was very like a peppery composer; whereupon his employer had him imprisoned—which was no less like a Grand Duke. Bach remained under arrest until December 2, when he was allowed to leave for Cothen.

Dr. Terry suggests that Bach described himself as '*pro tempore*' Cappellmeister at Cothen because although he had been appointed, he was detained at Weimar under protest, with no certainty of being able to take up his new work. It is thus extremely probable that Bach passed some of his four weeks' imprisonment in planning and making a fair copy of the 'Little Organ Book.'

This autograph, now in the Royal Library at Berlin, contains a hundred and eighty-four pages. Bach intended the collection to consist of a hundred and sixty-four pieces on a hundred and sixty-one tunes, three of these being used twice. He allowed one page for each movement, writing at the head of each page the title of the chorale to be treated thereon. This drastic rationing led to trouble in the case of some of the longer movements, pieces of paper being pasted on, or the tablature—a kind of letter notation—being employed. Of the hundred and sixty-four pieces planned, only forty-six were composed.

Spitta tells us that in 1879 he found another autograph, which had been in the possession of Mendelssohn, who had cut out several leaves and given them to his *fiancée* and Clara Schumann. This copy was obviously earlier than the one we have been considering, and contained about eight pieces fewer. Moreover, the order was quite different—an important point, as we shall see.

So little was it realised that Bach had any definite plan in view, that only two editions—the original Bachgesellschaft and the Novello—retain the original order. Some editors have rearranged the pieces in alphabetical sequence, while others have mixed them with other chorale preludes. Until the appearance of Dr. Sanford Terry's three articles on the subject in the *Musical Times* of January, February, and March, 1917, it was held that Bach intended the collection to be a kind of musical Christian Year. As left by him, the book falls clearly into sections for Advent, Christmas, New Year, Epiphany, Passiontide, Easter, and Whitsuntide. Further subdivisions are suggested by Dr. Terry. But as all but a few of the forty-six completed pieces are in the early part of the book, this leaves practically the whole of the numbers from fifty to a hundred and sixty-four untouched. Nobody seems to have wondered what Bach had in his mind when arranging these later chorales. It was left to Dr. Terry to work out a scheme that certainly seems convincing, both in itself and because it is just the kind of thing that we may imagine Bach doing. Dr. Terry's theory is that Bach intended the book to be in two parts, the first consisting of sixty movements dealing with the Church's seasons and festivals, the second and larger portion illustrating the Christian life. I have not space to go into further details. Readers will find the whole hypothetical plan in the first of the three articles referred to.

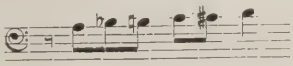
Usually there is little room for speculation as to why a composer has left a work unfinished: death has applied the closure. But how came it that this ambitious scheme, planned and got well under way while Bach was still a young man, was not completed? Schweitzer thinks that the chorales treated were those that lent themselves best to the pictorial treatment Bach had in view, and that he found the bulk unsuitable. But, as Mr. Newman points out, it is too great a strain to put down to mere chance the fact that the most workable tunes should all appear in a lump at the beginning of the book. Moreover, Bach's aptitude for seizing on and illustrating some picturesque word was not likely to fail him here, where it had such scope for effective employment. We need not look far for an explanation. Bach either tired of the task or never found the leisure and the right mood happening in conjunction. As Dr. Terry shows, the completed part was of practical use, covering as it did the Church's year, whereas the remainder was a pious and rather fanciful extra. The first enthusiasm over, there was little inducement to spend time over work of slight utility in the regular duties of an organist.

A great deal—perhaps a great deal too much—has been made of the pictorial features of these preludes. In all but a few cases the method is that of a single plain presentation of the chorale with an accompaniment in which a figure of a descriptive character is employed, sometimes as an *ostinato*. The figure is intended to illustrate the general sentiment of the hymn, but we are not surprised to find Bach occasionally allowing himself to be captured by a picturesque phrase—sometimes even a single word—rather than by the text as a whole. Sometimes this trait has led to a misunderstanding of the sentiment of a movement, as will be shown later.

Both Schweitzer and Pirro have gone very thoroughly into the construction of the characteristic figures used in the Cantatas as well as in the organ works—Bach's 'musical language,' as Schweitzer calls it. Readers who wish to study the subject in detail may be referred to chapters xxi.-xxiii. of Schweitzer's 'J. S. Bach' and chapters i.-vi. and x. of Pirro's 'L'Esthetique de Jean-Sebastien Bach' (When will someone give us a translation of this fine work?) For our present purpose the quotation of a few of the more definite motives will suffice. All are to be found in the 'Little Organ Book.'

Bach expresses grief in two ways. Here is the little chromatic phrase used with such poignant effect in 'Das alte Jahr vergangen ist' ('The old Year is Dying'):

Ex. 1.



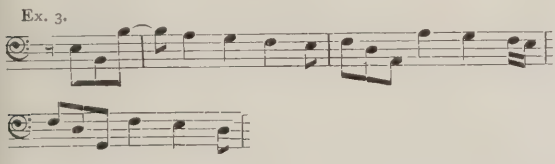
The other 'grief' motive is diatonic, and its chief point lies in the two-note grouping. A good example of one of its forms appears in the prelude on the Passiontide hymn 'O Lamm Gottes, unschuldig' ('O Lamb of God, Saviour'):

Ex. 2.

(The phrasing is Bach's.) At the right slow pace, the effect is that of a series of sighs. See also the long chorus which ends the first part of the 'St. Matthew' Passion—'O man, thy heavy sin lament'—where the figure persists in the accompaniment throughout.

Sometimes the expression is mainly through rhythm. Syncopation is employed to depict exhaustion or lassitude, *e.g.*, the bass of 'Da Jesus an dem Kreuze stund' ('When on the Cross the Saviour hung'), which is syncopated throughout on this plan:

Ex. 3.



Other instances will be found in the pedal part of the preludes beginning on pages 53 and 76.

The motive of adoration and gladness is also dependent chiefly on its rhythm. Here is the form used in 'Herr Gott, nun sei gepreiset' ('Lord God, now we praise Thee'):

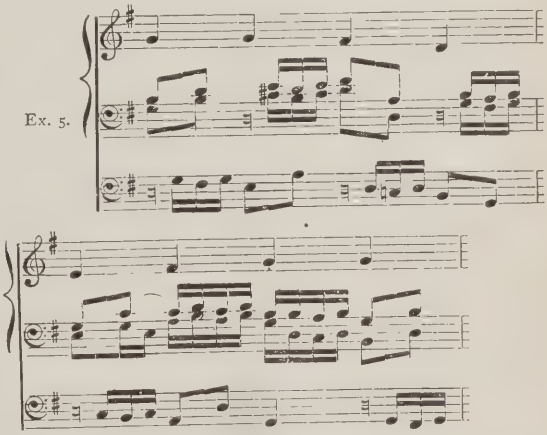
Ex. 4.

For modifications of this figure see the pedal part on pages 15, 195, and 119. The third of these examples, by the by, has until lately been entirely misunderstood. The hymn is one for the dying, the first verse being as follows:

'Hark!' a voice saith, 'All are mortal,
Yea, all flesh must fade as grass,
Only through Death's gloomy portal
To a better life ye pass,
And this body formed of clay,
Here must languish and decay,
Ere it rise in glorious might,
Fit to dwell with saints in light.'

Speaking of the little piece illustrative of this hymn, Spitta says: 'What tender melancholy lurks in the chorale "Alle Menschen mussen sterben" ("All mankind alike must die"), what an indescribable expression, for instance, arises in the last bar from the false relation between C sharp and C, and the almost inperceptible ornamentation of the melody!' And Ernst Naumann, who edited the Breitkopf edition, taking the same view, marked the piece *serioso*. But with our knowledge of Bach's system of motives, we are able to see that the prelude is concerned not with death, but with resurrection. Instead of taking the obvious course of writing a dirge, Bach looked at the last two lines, and accompanied the chorale with the joy motive, which appears without break in the pedal part, and in 3rds and 6ths in the left hand, thus:

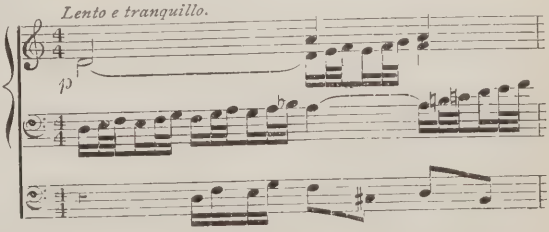
Ex. 5.



The direction in the Novello edition—*lento e tranquillo*—is quite in keeping with this idea, as it expresses a contemplative joy. The piece is no less effective played with fair pace and power.

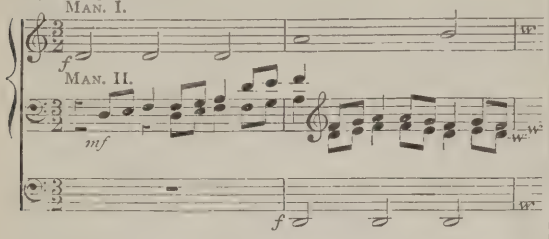
Bach has yet two more 'joy' motives—a series of quavers or semiquavers founded on scale-passages and a phrase with a strongly-marked rhythm. The former is usually combined with other features. The rhythmical figure is used in the inner parts of the prelude on 'Mit Fried' und Freud' ich fahr' dahin' ('In peace and joy I now depart')—a metrical version of 'Nunc Dimittis':

Ex. 6.



For a particularly good example of Bach's use of this material turn to the prelude on the Easter hymn, 'Erschienen ist der herrliche Tag' ('The glorious day has dawned'), where the very telling canon between the two outer parts is filled in by the rhythmical 'joy' motive in 3rds and 6ths. The pace being quicker, the notation is different from that of the 'Nunc Dimittis' but the idea is the same:

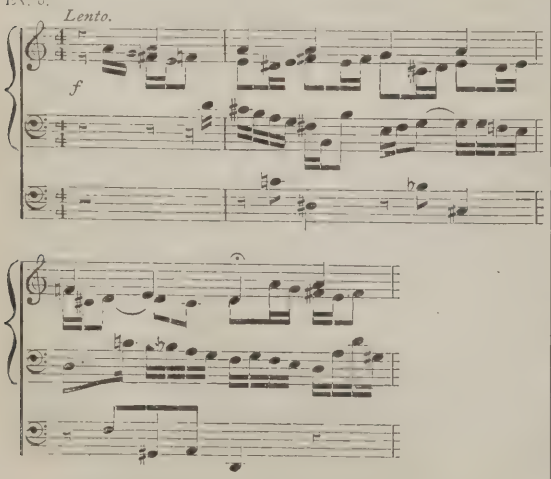
Ex. 7. *Allegro moderato.*



The figure is used also on page 117 to express the joy of confidence in the Divine goodness.

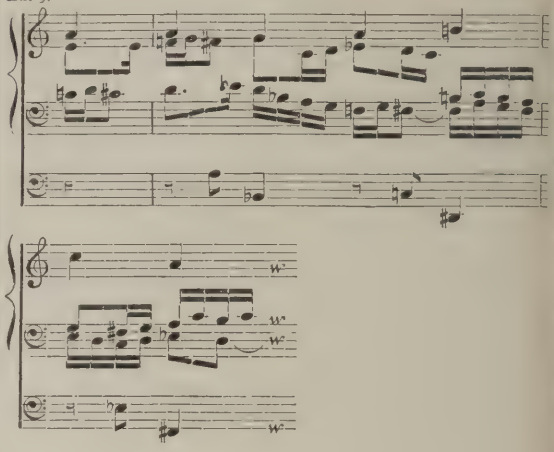
Bach's fondness for programme music led him to make use of a number of motives which appeal as much to the eye as to the ear—sometimes even more so. But we must beware of attaching too much importance to some of them. For example, everybody knows that he uses a downward-plunging pedal part in 'Durch Adam's Fall ist ganz verderbt' ('Through Adam's fall mankind fell too'). The casual reader says, 'How naive!' or, 'What an absurd attempt at realism!' Even so sympathetic a critic as Parry calls it, 'A semi-humorous stroke of realistic suggestion,' and describes it as 'quaint.' Yet the pedal part is but one of several constituents. Let us look at the first two bars:

Ex. 8.



Did Bach mean nothing by the close juxtaposition of the major and minor 3rds that accompany the first note of the chorale and appear in nearly every bar? And the character of the pedal leap is far more important than its direction. In almost every case it is a 7th, and usually a diminished 7th. The chromatic harmony is also a factor, especially in such passages as the fourth bar from the end, where we pass from G minor through E minor to G major:

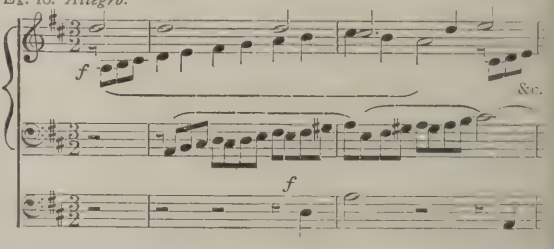
Ex. 9.



Hearing this piece for the first time one is scarcely more conscious of the bass than of the other parts. We feel that the total effect is one of intense melancholy, and undue attention to the bass would weaken the appeal because it would make one think of a physical fall. (Strauss uses the drop of a 7th in the bass to depict the hanging of Till Eulenspiegel. In this case the physical aspect is perhaps in keeping. Strauss's illustration is realistic: Bach's is symbolical.)

Similarly, commentators are too prone to note the fact that in the Easter chorale, 'Erstanden ist der heilige Christ' ('Risen is the holy Christ'), the pedal part consists chiefly of upward leaps of a 4th or 5th. They seize on this and tell us that Bach means it to represent the Resurrection. But if we look at the *whole* of the bass we shall see that no less than six of the fifteen leaps are downward—which is certainly a queer way of expressing a rising! The point about the bass is that the leaps are with but two exceptions perfect 5ths and 4ths—the boldest of intervals. The inner parts express joy and animation by scale-passages. When these passages rise they do so not in order to be pictorial, but because a rising scale is naturally more expressive of joy than a descending one. Here are the opening bars:

Ex. 10. *Allegro.*



It is obviously a mistake to focus the attention on the pedal part.

Again, Schweitzer says that 'the symbolism of the prelude on "Dies sind die heil'gen zehn Gebot"' ("These are the holy ten commandments") is rather primitive. It consists in the tenfold

recurrence in the pedal of the first melodic period.'

The number is more than ten, counting the inversions. Without them it is less, so there is something wrong somewhere. As the motive—a diminished form of the first line of the chorale—appears in the two inner parts as well as in the bass, it is clear that Bach was expressing the idea of insistence, rule, dogma—anything but arithmetic.

Here I leave the general consideration of the programmatic side of the music, partly because it will crop up from time to time as we deal with individual works, but even more because I am anxious not to lay undue stress on it. After all, these pieces must in the long run stand or fall as music. If any reader hitherto unacquainted with the 'Little Organ Book' has arrived at the end of this chapter with the feeling that the methods of expression employed by Bach are likely to lead to mechanical rather than æsthetic results, I ask him to keep an open mind until we have discussed the purely musical side of the work.

Before doing this, however, we must pause for a few moments on two of the most striking features, the use of canon and ground bass.

(To be continued.)

'JEAN-CHRISTOPHE': SOME MUSICAL ASPECTS OF THE WORK

By W. Wright Roberts

I.—'The German Lie'

The fame of M. Romain Rolland's great novel-cycle was well-established before the war; to return to it in these days is an enterprise of peculiar interest. Twelve years may not have quite dimmed the feeling of dismay with which some music-lovers first read its indictment of the German musical classics. To some, the shrewd diagnosis of modern French music and its conditions is yet of much significance. And many years are likely to pass before enlightened opinion can ignore 'Jean-Christophe' as a work of art. It tells with superb force and insight the life-history of an artist soul: it is the first, if not the only, great musical novel.

We propose to touch in the present article on the first point indicated above: on the famous revolt of the hero of the work against certain aspects of German music, a revolt embodying, of course, many of M. Rolland's own views.

The open-minded musician of to-day does not accept German music with the old unquestioning faith. In the first place, he knows more than he did of other schools of music. Further, granting that the war and all it stands for cannot logically impair the worth of the German classics, a musician nowadays is only human if he questions where he once adored. He might do worse than follow M. Rolland's Christopher through the process of his mental revolution. We outline in a few words the first three sections of the story.

The scene is a little Rhine town and duchy, where some fifty years ago the musician, John Christopher Krafft, is born. The author boldly models some of the details of his youth on incidents in the life of Beethoven. Exploited as a prodigy by his drunken father, the boy struggles up through years of poverty and the drudgery of teaching till, as Hofmusicus to the Duke, he has a certain standing in his native town. Surrounded by musical apathy and conservatism, he preserves his splendid natural gifts, his spirit of inquiry, his uncompromising sincerity of artistic purpose. A stormy adolescence threatens to wreck his moral nature. But he emerges at the beginning of the fourth section ('Revolt') with a man's knowledge of life, and sets in earnest about his musical mission.

His state of mind is made perfectly clear by the author. He is in the flush of young genius first fully conscious of its powers. He is 'permeated with his musical imagination'; he waits absorbedly on inspiration alone. He refuses the shaping work of the intelligence; for him every note must be pure gold of intuition. Already, in passionate revulsion, he has torn up his jejune boyish attempts. Then one memorable night he finds himself at a concert in the Tonhalle of the little town. There is an average sort of programme—among other things the 'Egmont' Overture and Wagner excerpts—songs by Schumann and Brahms, sung 'with majestic honesty' by a loud-voiced *diva*—part-songs 'alternately cooed and roared' by a male-voice choir. He has heard such things before and enjoyed them; but now from end to end they ring false. Christopher and his creator turn devil's advocates on the spot, and for pages some of the worst things that can be said against German music are duly said.

The author is of course expressing his hero's thoughts, seldom remarkable for moderation. But behind them, with no great difficulty, we can trace those of M. Rolland. This champion of Bach, of Beethoven, of Wagner, here deals them the faithful wounds of a friend. He faces their faults without flinching. Such a 'crisis of healthy disgust,' he tells us, is good for Christopher at the outset of his career. It is good at intervals for all lovers of truth in art. Let us listen with patience to the Satanic plea. We quote from Mr. Gilbert Cannan's translation:

> He saw German art stripped. All of them—the great and the idiots—laid bare their souls with a complacent tenderness. Emotion overflowed, moral nobility trickled down, their hearts melted in distracted effusions: the sluice-gates were opened to the fearful German tenderheartedness: it weakened the energy of the stronger, it drowned the weaker under its greyish waters; it was a flood: in the depths of it slept German thought.

Unchecked emotionalism, then, is the rock of offence. In particular, 'sentimentality'; and then the 'lying,' and the 'false idealism,' which spring up when emotionalism becomes a habit and a tradition in art. Such is the text of a long and devastating tirade.

If anyone is sacred to M. Rolland it is Beethoven. Yet the 'Egmont' Overture was on the programme

of that unfortunate concert; so he does not escape. We read of its 'pompous disorder and correct agitation.' This, the only little attack on Beethoven in the whole of 'Jean-Christophe,' points surely if summarily at two cardinal disadvantages of his music. 'Correct agitation' raises the whole question of how far Beethoven really got his feelings expressed in his music, and how much of it must infallibly come to be regarded as formula and *cliché*. Then there rises a kindred if subtler problem. Beethoven dealt so much in 'disorder' and 'agitation' that he created a fashion of emotional unrest in music. This was taken up by many successors, true men and impostors; did he never follow it, mechanically, himself? With no time to attempt a solution of these problems, we must recognise their pertinency and importance.

One interesting point, not quite hackneyed, is made against Bach:

> He seemed to Christopher to have had an insipid and sugared religion, a Jesuitical style, *rococo*. In his Cantatas there were languorous and devout airs . . . which sickened Christopher; then he seemed to see chubby cherubim with round limbs and flying draperies.

Part of the blame here must be shared by Bach's librettists; the wretched verses he sometimes set may have dragged down his style, here and there, from its normal levels of healthiness. Or it may be that Bach succumbs now and then to 'the fearful German tenderheartedness,' apart altogether from his texts. M. Rolland also talks of his 'stuffiness,' an objection more and more discredited in these days. If we only give up asking Bach for what he never attempted to do, we shall usually find that within these limits he is freedom itself.

Mendelssohn fares better at this dreadful tribunal than might have been expected. 'Rich melancholy,' 'distinguished fantasy,' 'kindly-thinking emptiness'—such terms might rather come from the judge's verdict than from the adversary's plea. Nor will many quarrel with the pronouncement on Liszt: 'A mixture in equal doses of true and false nobility, of serene idealism and disgusting virtuosity.' Schumann is sternly—too sternly—dealt with: he is shown as a typical exemplar of 'the German lie.' His candour is admitted; but that very candour betrays more clearly 'the weaknesses of the German soul, its uncertain depths, its soft tenderness, its rather sly idealism, its incapacity for seeing itself.' This criticism raises a vast question: what emotional states should be expressed in music? M. Rolland has the French scruples in this matter—scruples deeply involved in the traditions of French art.

Wagner was sure of rough treatment. The devil's advocate braces himself for a stinging denunciation. 'False idealism,' we are told, impairs Wagner as it does the earlier Romantics. Lohengrin is just a German Pharisee.

> The 'Flying Dutchman' overwhelmed Christopher with its massive sentimentality and its gloomy boredom. . . . Siegfried and Brunnhild . . . in the 'Götterdämmerung' laid bare before each other, especially for the benefit of the audience, their pompous and voluble conjugal passion. . . . False idealism, false Christianity, false Gothicism, false legend, false gods, false humans. Never did more monstrous convention appear than in that theatre which was to upset all the conventions.

Such thoughts have surely assailed the minds of most of us at some point or other in a Wagner opera. If sensible, we have tried to forget everything but the music, closed our eyes or stared hard at vacancy; and soon, before the mind's eye, Valhallas and enchanted forests have arisen, independent of the stage carpenter. We have had some respite from the pantomimic stage effects, the endless posturing and declamation. But while accepting the ultimate verdict on Wagner—that his music saves him—on the subject of that music a true devil's advocate might well have gone further than M. Rolland. He says nothing of the pretentious vulgarity, the Rossinian and Meyerbeerian infection, from which Wagner did not escape until after 'Lohengrin.' Such blows, of course, miss the broad shoulders of the later Wagner. The giant flood of his mature music bears up the heavy cargo of his faults.

Up to this point it is probable that the best judges of to-day would still support M. Rolland in his various indictments. Many, however, would disagree with him on the subject of Brahms. There is no set denunciation of this composer; rather a continual carping and girding in the earlier sections of the work. To Christopher, in his young days, the mention of Brahms is as the waving of a red rag before a bull. Brahms, more than anyone else, personifies his enemies. And too often M. Rolland confounds Brahms with the 'Brahmins'; too often the merely helpless crowd of academic reactionaries are lumped together with the sentimentalists, with Brahms for their common god.

Sentimentality, in this composer, may yet seem incredible to older musicians who only the other day were daunted by his austerity and complexity. Most of us, however, will admit the cloying, over-ripe sweetness found especially in his weaker songs and pianoforte pieces. And though he poured a wonderful new life into the classical moulds, we cannot altogether clear him of the charge of academicism. Too often we feel its chill, in his more elaborate designs: his heavy movement, his gauntness of melody, are often depressing. What then remains? More than enough, surely, to keep him among the giants. But M. Rolland brackets him with Mendelssohn. They are 'gods of the mists of October, and of fine rain.' Such men, we are told, 'never felt the intoxication of strength.' We wonder! Not in the superb fugue that winds up the 'Handel' Variations? Not in the *Finale* of the first Symphony, the 'Resurrection' chorus in the 'Requiem'? Whatever M. Rolland may now think of Brahms, it is hard to believe that the estimate in 'Jean-Christophe' will ever be the accepted one.

On the whole, however, it is still profitable to follow Christopher through his 'crisis of healthy disgust.' We must allow for his impatience, his dogmatism, his insolent confidence in his own

powers. As his creator reminds us, he is no psychologist; he forgets that much real thought, much genuine emotion, found but imperfect expression in the works of those he condemns. In fact, Christopher shares their faults, for all the fierceness of his condemnation. These faults of unchecked emotionalism—of emotionalism worked to death as a deliberate lying fashion—have much to answer for. Much has been written, for example, on the musical brutality which is alleged to be an artistic counterpart of Prussianism itself. Brutality is not so far from sentimentality as might be thought; both are in Wagner, and after him came Strauss. It is significant that much of the most interesting music of the modern schools has long inclined to the intellectual, the impressionistic, the picturesque, the ironical—to anything rather than the purely emotional. The reaction is salutary, and will not last for ever. For, while the heart beats, sentiment—not sentimentality—must play its part in music, as it does in the works of those classics whom M. Rolland has eloquently championed, while not blind to their faults.

Interludes

By 'Feste'

The autobiography at present appearing in the *Sunday Times* has naturally led to further activities among folk whose gifts lie in the direction of reminiscence rather than of reticence. We hear that several more volumes of the same intimate type are on the way. Most of them will deal with social and political matters, but we are promised one of interest to musicians—'The Reminiscences of Lysbeth Malpas' (*née* Manktelow), the wife of one of our most eminent conductors. Mrs. Malpas has long had unique opportunities for mingling with the truly great in the world of music. She has talked with them—even at them. It is no secret that many of the more impressionable among them have been at her feet—indeed, only our old-fashioned prejudice in favour of monogamy has hindered a round dozen of them from marrying her. Generally they have been handsomely consoled by a helping hand extended at that tide in the affairs of musicians which, taken at the flood, leads to emoluments that make the artist rich beyond the dreams of avarice, and keep the art itself in a chronic state of bankruptcy.

Mrs. Malpas's book will be published in the spring by Messrs. Smeed & Bundy, who, no doubt on excellent grounds, announce that it will be 'the book of the season.'

It is ever the policy of this journal to be abreast with the times, or even a little ahead of them, and it is therefore with deep gratification that I am able to announce that an arrangement has been made with Messrs. Smeed & Bundy whereby (at a fabulous cost) we are permitted to publish a few extracts.

Mrs. Malpas's book is a mine of epigram, as will be expected from one who (as Sir George Bealby neatly said) is not only witty herself, but the cause of wit in others. If the matter and manner recall the great *Sunday Times* exemplar, the fact need cause neither surprise nor complaint. Our extracts will show the extraordinary range covered by the reminiscences. To announce a work as 'the book of the season' is a step no publisher would take without the amplest justification. I believe our readers will agree that in making such an announcement Messrs. Smeed & Bundy did no more than was warranted by the character of this amazing volume.

Chapter I.

A MUSICAL HOME CIRCLE

. . . . On both sides I (and for the matter of that my brother and sister as well) come of an intensely musical stock, though none of us have received any training in the art. It has always been a tradition in our family that musical genius should be unfettered by pedagogic, academic, and technical restrictions. My father was wont to say shrewdly 'When technique comes in at the door, music flies out of the window,' and I have often thought there is a good deal more sound sense in the remark than appears on the surface. I myself have inherited his distaste for the purely mechanical side of music—a distaste I never hesitate to show. Only recently I heard Mark Lemberg play the Brahms Variations on a theme of Handel. I held myself down with difficulty during the final fugue, and when my companion, Billee Flamborough* remarked 'That was a most difficult performance,' I burst out with 'I wish to Heaven it had been impossible!' (Unpremeditated verbal flashes of this type will occupy considerable space in the following pages. I record them in no spirit of vain-glory, since they are due to no effort on my part. A talent for epigram has come down to us from our grandfather Reuben, of whom I shall have much to say later.)

Music was the prime recreation of our home circle—a large one, and constantly augmented by admirers of myself and my sisters. Not that I shared the beauty that made my sisters the centre of attraction everywhere. Papa used to say, with the twinkling eye that warned us of something good coming, 'Lysbeth might have been pretty but for the irregularity and absence of proportion in certain of the more central of her facial members.' I was never under any delusions in the matter. My nose, for example—but why dwell on what has long been a prominent feature in the Society pages of our illustrated press? And yet there must have been a compensating something about me—a *je ne sais quoi*—for I had no lack of suitors, though for some reason—another *je ne sais quoi*—they usually ended by becoming engaged to my more superficially attractive sisters. Still, I had my triumphs. There was young Bob Tutteridge,† the best amateur bass of his day, whose singing of 'The Diver' an augmented fifth below the published key still remains a cherished though sombre memory. Young Bob‡ took his rejection badly,

* The Honourable Wilhelmina Flamborough.
† Mr. Robert Tutteridge.
‡ " " "

and in desperation began a series of wild plunges on the turf, in which, however, he came off so successfully that his threat of laying violent hands on himself was unfulfilled. As my great-aunt Agatha said: 'Time, the great healer.'

Mention of Aunt Aggie reminds me of her outstanding musical ability. Though, like all the Manktelows, self-taught, she was able to attack the most difficult works with confidence. I shall never forget standing spellbound one day while she dashed off practically *from memory* an easily identifiable version of Beethoven's 'Sonata Appassionata.'

AUNT AGGIE PLAYING THE 'APPASSIONATA' PRACTICALLY FROM MEMORY.

And there was Yussuf Miglowski,* most gifted of pianists, endowed with an amalgam of mysticism, eroticism, and paganism that gave wizardry to his playing—Miglowski, who, taking 'No' for an answer a little too readily, threatened never to play again, and kept his word. He sank lower and lower in the social scale, and, prior to his disappearance last year, just managed to keep above the border line of indigence by acting as music critic, with lucid intervals in which he made the most of the scandalously inadequate hours set apart for the purveying of alcoholic liquors to be consumed on the premises.

Chapter II.

MY HUSBAND

. . . It was in our home circle that I first met my husband-that-was-to-be, Eustace Malpas. Papa had brought him home to dinner, as, sooner or later, he brought home everybody who really mattered. Eustace was already fairly well known as a conductor, though it was not until after our marriage that he came into his kingdom.

I think I may claim some share in his development. In the early part of his career he had a good many faults of style and deportment that I set to work to cure as soon as I had the right. Among the various little tricks into which he had fallen was that of slipping his left hand under the tail of his coat, and giving an almost imperceptible hitch to the waistband of what, being a woman, I suppose I must describe as his nether garments. This happened regularly, not only at the end of a movement, but frequently during straightforward passages in which his left hand had little to do. (I have seen eminent batsmen do a similar hitch in that awful moment of tension during which the bowler is walking back to his starting point. 'Plum' Warner,* for example, does it, and also adjusts his cap, before preparing to receive the next ball.) Eustace had acquired the habit in a curious way. At one of his first engagements, he dropped his baton, and stooped to pick it up, with fatal results to one of the two back buttons on which, I understand, so much depends. During the remainder of the concert he was so anxious about the staying powers of the survivor that he frequently and nervously sent his left hand on a journey of investigation, at the same time giving a mildly nautical hitch in order to relieve the strain on the solo button. The concert went off without disaster, but at his next few engagements he became nervous—quite without cause, for I need hardly say that the defaulting button had been made good in the meantime—and before he could pull himself up, he had acquired the habit I have mentioned. I set myself to cure it, and did so by sitting in a front stall, and at every backward movement of his left hand admonishing him with a cough of a peculiarly resonant and reproachful character. When I had coughed thus during the greater part of a series of symphony concerts (and caused my friends to suspect some pulmonary trouble) the cure was effected, though at the cost of a few delicate dynamic effects, some important gestures to his players having been checked by over-hasty action on my part. Other little *gaucheries* were more easily cured, *e.g.*, his habit of acknowledging applause with a nod rather than a bow, and also a rather curt way of calling on his players to share in any specially prolonged tributes. To-day everybody admires the sweeping gesture with which he brings his band to their feet; few know who taught him, and what patience she showed.

But Eustace's most serious defect was an excess of passivity when conducting. He has none now, though we had many arguments before I could get him to see the importance of methods that would impress the public. 'But,' he would say, 'if I am getting my players to do what I want by my present methods, why alter them?'

Lysbeth: It is not enough to control. You must *appear* to control.

Eustace: But the results should make that clear.

Lysbeth: They don't. I have heard it said that the band conducts you, and that if you left them to themselves they would produce exactly the same result.

* Mr. Joseph Miggles.

* Mr. Pelham F. Warner.

Eustace (grimly): *Would* they?

Lysbeth: Besides, the audience likes to watch a conductor, and if he gives them no kind of show, he may as well conduct behind a screen. People like to see a hint of the superman with a few Ajax-defying-the-lightning attitudes. And you are so desperately cool—physically, I mean. I dislike having to go into unpleasant particulars, but if you *could* manage to perspire unmistakably—I don't mean a mere half-hearted clamminess, but real drops, merging at times into a trickle, the 'Village Blacksmith' style—you know: 'his brow was wet,' or, better still, like Falstaff 'larding the lean earth' . . . And if you could manage to shake your mane [by this time I had got him to realise the value of a markedly leonine appearance] and dash away the drops from time to time, especially at the end of a climax, you will reach the position to which your talents and hard work entitle you.

Is there any need for me to say how well—even profusely—Eustace rose to the occasion? His gestures are now more than ample, and the audience is fully persuaded (as I intended they should be) that but for his frantic and occasionally menacing attitudes few of the composer's effects would be realised. Acting on my advice, he pays special attention to the percussion department, and whenever the timpanist makes a big hit, so to speak, the audience is rightly left with the conviction that but for Eustace's vigilant eye and minatory hand the entry would have been either tame or missed entirely. His reputation has grown with his gestures, and he is now acclaimed no less than a singer. The end of every concert sees him recalled again and again bowing fatiguedly. I never feel so proud of him as in this rôle of moist and wearied Titan. . . . .

CHAPTER III.

GRANDFATHER REUBEN

I mentioned my grandfather Reuben's happy wit. Here is one of many examples. At one of our home music-makings, 'Doll' Peploe,* a rather futuristic young composer, played a MS. work. At its close everybody waited for the old gentleman's opinion. Without a word he rose, tottered to the pianoforte (he was then in his ninety-fifth year, and his rate of progress, though still remarkable, was not what it had been), took the MS., opened the window, and held the music outside very gravely. Asked for an explanation, he replied, with just the *soupçon* of a smile, 'It needs air.' Never was so damning a criticism made in so few words, or with such good humour.

On another occasion he said of an amateur who had invited us to dinner, had fed us badly, and then played some Bach to us, 'His Bach is worse than his bite.' I could fill many pages with such bright sallies. . . .

* Mr. (now Lord) Adolphus Peploe.

Grandpapa had a good deal of inventive genius, and among other things he made a portable keyboard instrument, which he called the 'Harpsichette.' The tone was penetrating rather than sweet, and the compass was necessarily limited. But its portability atoned for its numerous defects—at least, so grandpapa contended, though with rather less persuasiveness than usual. He arranged a good many of his favourite *morceaux* for it, including 'Vital spark,' 'Sound the loud timbrel,' 'Eve's lamentation,' and 'I'd be a butterfly.' The appearance of Wheatstone's concertina at about the same period was fatal to the harpsichette's commercial success. I have in my possession the only one ever constructed, but I never allow it to be played, out of respect to the memory of its inventor, to whose declining years it was an almost incessant pleasure—a pleasure in which, owing to its peculiar *timbre*, the entire household shared.

(From a miniature by Maclise.)

GRANDFATHER REUBEN PLAYING THE HARPSICHETTE.

[*As announced above (the fact cannot be stated too often or too italically) the volume from which these extracts are taken will be published in the spring by Messrs. Smeed & Bundy as* THE *book of the season.*]

JENNY LIND: A CENTENARY APPRECIATION

(Born October 6, 1820)

BY W. H. GRATTAN FLOOD

'Have you ever heard Jenny Lind?' This was the question put me in January, 1877, as I raved over the delightful singing of Madame Tietjens, on her last appearance at Dublin. The late R. M. Levey was the speaker, and the veteran conductor could speak with authority not only on Jenny Lind but also on Catalani, Persiani, Grisi, Catherine Hayes, and Piccolomini. 'Yes! my boy' (this to me was then

literally correct, as I was barely eighteen), 'she was indeed a wonderful artist.' Subsequently, in his 'Annals of the Theatre Royal, Dublin' (1881), Levey devoted a couple of pages to his appreciation of Jenny Lind, telling us of her vocal gymnastic feats, which had a climax in a cadenza for the performance of which the only appropriate term is 'wonderful.' He adds: 'All the solfeggi of all the masters seemed heaped into one. In fact, every possible display of which the human voice divine is capable was developed in this effort, never equalled before or since.' This enthusiastic verdict was apropos of her singing in Italian opera at the old Theatre Royal, Dublin, in October, 1848, on which occasion Balfe was conductor, with Nadaud and Levey as first violins, Oury second violin, and Piatti violoncello.

Jenny Lind's life has been written several times, and an excellent memoir of her by the late Julian Marshall will be found in the new edition of Grove. Therefore I shall merely 'bovrilise' the leading facts of her career. Born at Stockholm (and hence known as the Swedish Nightingale) on October 6, 1820, she made her début in Weber's 'Der Freischütz,' at the Stockholm Opera House, March 7, 1838, and was an instant success, becoming a Court singer in 1840. After a short period of study in Paris, under Garcia, she obtained an engagement at the opera, Berlin, on the recommendation of Meyerbeer, and scored a triumph in 'L'Etoile du Nord,' in December, 1844, appearing subsequently at Leipsic, Vienna, Hanover, Hamburg, and other centres.

On May 4, 1847, after much heralding, and having a great 'Press,' Jenny Lind captured London, and won unequivocal applause in 'Robert,' 'Sonnambula,' and 'La Figlia del Reggimento.' We are told that in a song from 'Beatrice di Tenda' 'she had a chromatic cadenza ascending to E in alt, and descending to the note whence it had arisen, which could scarcely be equalled for difficulty and perfection of execution.'

Her American tour, organised by Barnum in 1850, was, as Bunn would say, 'a blaze of triumph,' and, to come down to material things, she made the round sum of £20,000 in her semi-regal progress. Nor must it be forgotten that at Boston, on February 5, 1852, she married Mr. Otto Goldschmidt.

The late Mr. Wilhelm Ganz gave a graphic description of Jenny Lind's concert tour in Great Britain, in 1856, the party consisting of the Diva, Willoughby Weiss (of 'Village Blacksmith' fame), Ernst, Piatti, Goldschmidt, and Ganz. On September 26 and 28, 1859, she sang at the Antient Concert Rooms, Dublin, on which occasion Joachim played; and on October 7 she gave a concert at Waterford. At the Handel Centenary, in 1859, the late Joseph Robinson produced 'Messiah,' with Jenny Lind and Belletti, when the net receipts were £900—the largest amount up to that date chronicled in Dublin musical annals.

As is well known, Madame Lind-Goldschmidt was Professor of Singing at the Royal College of Music from 1883 to 1886, and she died at Wynd's Point, Malvern, on November 2, 1887, aged sixty-seven. A medallion memorial was erected in Westminster Abbey, and was personally unveiled by H.R.H. Princess Christian, on April 20, 1894.

Chorley wrote most eulogistically of Jenny Lind, and was particularly enraptured with her Swedish songs, as also with her singing of some of Mozart's great airs, the 'Bird Song,' in Haydn's 'Creation,' and 'the grandeur of inspiration with which the "Sanctus of Angels," in Mendelssohn's "Elijah," was led by her.' He added: 'These are the triumphs which will stamp her name in the Golden Book of singers.'

Ganz, who wrote from intimate knowledge, says that Jenny Lind was not only a marvellous executant, but also 'sang with intense feeling.' In particular, her cadenzas were phenomenal, especially those in Bellini's 'Sonnambula.' 'Though they were immensely difficult she warbled them off with the greatest ease.' He regretted very much that she gave up concert-singing so soon, while at the zenith of her powers, and he tells us that 'her upper notes sounded like silver bells.' As to her appearance on the concert platform, he adds: 'She was of middle height, with handsome features and a bright expression. She wore her pretty blonde hair in *bandeaux*.'

A dear, dead friend of mine who heard Jenny Lind sing at Waterford, in 1859, assured me that Chorley and Ganz did not exaggerate as to her vocal powers—yet that Ganz was quite correct in giving the palm to Patti, although, personally, my friend preferred Catherine Hayes to any singer she ever heard, not excluding Patti, or Grisi, or Albani, or even Tietjens. Another old musical friend assures me that in his recollection of sixty-five years, Jenny Lind was most marvellous as regards phenomenal execution in cadenzas and in the singing of Swedish ballads, and that she was of charming personality.

I cannot better conclude this brief appreciation than by quoting an acrostic written on the great vocalist by an enthusiastic young Irishman, in 1850:

Jenny Lind—a name of radiant lustre now—
Enshrin'd in history's page in dazzling light,
Ne'er may its glory fade o'er thy fair brow,
Ne'er o'er thy path be shade of sorrow's night,
Young, gifted lady, be you blest as bright.
Love light thy path, may earth's flowers strew thy way;
In life may yours be joy, and peace, and rest;
Ne'er may one care-cloud o'er thy bright path stray;
Death—may't but join your soul with seraphs blest.

MUSIC AT THE BRITISH ASSOCIATION

By Alfred Kalisch

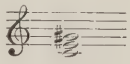
For the first time in the history of the British Association musical subjects were included in the programme—that is to say, subjects connected with civilized music. For many years savage music was discussed in the Anthropological Section. That probably was the reason why Dr. Lloyd Williams's paper on 'Welsh Music' and Prof. Walford Davies's address on 'Euphony and Folk-song' were included in the Anthropological agenda. A great many people regretted that it was not found possible to honour music in another way. A little music sung by a first-rate Welsh choir would have been a valuable diversion. In any Continental city of the size and importance of Cardiff there would assuredly have been a concert and a gala performance of opera in honour of the leaders of scientific thought.

Dr. Lloyd Williams gave a brief historical sketch of Welsh music, drawing a distinction between the songs which were obviously conditioned by the limitations of the accompanying harp and those in which the melodic outline was freer or obeyed no laws except those of song. The most interesting part of his address was that in which he dwelt on the relationship between song and the 'Hwyl,' or the cadenced speech of the Welsh speakers. This, he said, almost always approximated closely to the Dorian Mode.

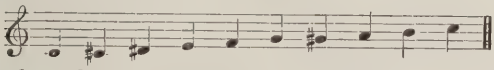
It is not irrelevant to refer to a letter which appeared a few days later in one of the Cardiff papers pointing out that a certain well-known hymn-tune in B flat minor was supposed to have been inspired by the 'Hwyl' of an equally well-known minister.

PROF. WALFORD DAVIES'S NEW SCALE

Prof. Walford Davies's paper might have been a contribution to 'Scale Building,' for such was his main topic. At any rate, the part of his address that was most novel and most interesting to musical hearers was concerned with this subject. There are, he said, many attributes of music which it shares with speech; but the distinguishing mark of music is euphony. In song, the ideal of euphony is resemblance to impassioned speech. As an example to illustrate his meaning he took the phrase, 'I will up, saith the Lord.' The word 'up' could not in a song be associated with a descending interval, nor could it be sung to a long-held note. Now there are in music three immutable euphonies, based on mathematical associations, viz., the octave, the fourth, and the fifth, having the proportions 2 : 3, 3 : 4, and 1 : 2. On these intervals the pentatonic scale is founded, and on the pentatonic scale, in turn, is founded the bulk of the folk-song of the world—even among the native tribes of America. Prof. Davies expressed the wish that the world would for a while 'go pentatonic mad.' Music, he continued—diverging for a moment into metaphysics—is 'the most detached record of man's choosing force,' and he illustrated this by showing how the conscious or subconscious exercise of this right of choice goes to the making of a tune, illustrating this by showing how 'heathenish' the Marseillaise becomes if some of the notes are changed. The world at large does not realise this; yet the pentatonic scale has become dominant. He quoted with approval a remark made some time ago by the previous lecturer: 'How comes it that people brought up with major and minor always sing Dorian?' Discussing the effect of the absence of the tritone from the pentatonic scale, he examined also possibilities of further development. For example, by measuring the perfect euphonies from the three notes of an augmented triad



he arrived at the following scale:



and showed how many major and minor triads could be used. He urged 'that the simpler euphonies should be taught to little children, and known like the multiplication table,' and that experts should explore the lesser-known scales and chords, of which, he said, there are, with the twelve-note scale, 2,049.

Prof. Davies should certainly propound this theory to a strictly musical audience that is capable of discussing it—which his anthropological hearers were not. It is significant, in any case, that the major and minor scales are being attacked on all sides. A German periodical has recently been started with the express object of smashing them, and returning to the 'pre-tonal' era.

[In order to give Prof. Walford Davies an early opportunity for laying his theories before the musical public, we have persuaded him to set them forth in an article which will appear in our next issue.—Ed., *M.T.*]

C

Occasional Notes

Nobody doubts that the visit of Toscanini and his orchestra will provide London with an event of exceptional interest. But good wine needs no bush, and we are sure that neither conductor nor band will be helped by the sensational matter that has been so lavishly provided by the press agent of the management concerned. We give a few extracts, as specimens of a type of propaganda that is happily new to England—at least so far as music is concerned, though we have met with milder forms of it in connection with the prize-ring and the cinema:

> Signor Toscanini, world-famed as the greatest living conductor, as the man who dared to order Caruso not to be late for rehearsals, as the conductor who caused a strike among the stars at the Metropolitan Opera House, New York, for daring to criticise the conception of their part by the principal singers, and who when charged before the High Court Judges in Italy with striking with his baton at one of his instrumentalists who was playing out of harmony, was acquitted on the ground that he was a superman and could not be dealt with after the manner of ordinary mortals, Toscanini, genius and maestro, is coming to London.

Thus bad begins, but worse—far worse—remains behind:

> Though Toscanini never minces his words with the stars, he goes still further when at variance with his instrumentalists, and on several occasions has attempted to teach his players by striking them on the head with his baton. In December of last year, at Turin, before the High Court Judges, Toscanini was charged with seriously assaulting a violinist during the rehearsal of Beethoven's ninth Symphony at Milan.

One would like to know at what point in the Symphony this occurred. The blow might well have lent emphasis to, 'O friends, not *these* sounds!' And it would have come with ironic point a little later, 'O, ye millions, I embrace ye! Here's a joyful kiss for all!'

To ordinary folk the bestowal of such endearments is apt to prove expensive, but a superman may do it with impunity, especially if a 'pyschologist of renown' happens to be around:

> On such occasions, Toscanini usually insists on the Rigourous (*sic*) exclusion of all but the performers, but he had made an unique exception in favour of Professor Pastor, a psychologist of renown, who was engaged in preparing a scientific treatise on enthusiam (*sic*).
>
> This courtesy was well rewarded, for the professor in the rôle of principal witness for the defence delivered a philosophical plea for the irresponsibility of genius, which won a verdict of acquittal.
>
> Having stated that what really happened was that Toscanini struck out mightly (*sic*) but involuntarily with his baton, causing the violinist's bow to strike his head, Professor Pastor stated that he had made a special pathological study of Toscanini.
>
> He found that on great occasions this prince of conductors becomes so possessed by a sublime frenzy that his normal personality forsakes him. He becomes transfigured by the genius beside or rather outside himself, so that the inhibitory nerves are completely paralysed.
>
> In a paroxysm of inspiration, he falls a tragic prey to the tyranny of art, and the faculty of distinguishing between good and evil is subordinated to extreme ebbs and flows of sensibility. Stupendous words and vivacious deeds belch forth with volcanic force.
>
> So impossible is anything like a quick return to normal equilibrium that throughout the night after a performance Toscanini continues in a state of pitiful nervous exhaustion. He cannot sleep, his teeth

chatter incessantly, the muscles of his arms and legs become painfully rigid, the whole organism vibrates like the subsoil after a terrific earthquake.

The judges decided that a superman cannot be dealt with after the manner of ordinary mortals, and that it would be flagrant injustice to penalise a musical genius like Toscanini with even so much as the infliction of a fine.

In other words, the verdict was 'not guilty, and do it again whenever the faculty of distinguishing between good and evil is subordinated to extreme ebbs and flows of sensibility.'

Toscanini's memory must be as prodigious as the rest of his equipment:

Extreme near-sightedness compelled him very early to commit all scores to memory, so that to-day he conducts by heart almost a hundred operas besides an enormous concert répertoire. He will receive the score of a new opera, and spend a few hours pouring (*sic*) over it when lying in his bed. The next day he has every note and movement by heart, and, conducting without music, will remember the slightest error that has been committed at any stage by any of his instrumentalists who are playing from the book.

We thought democracies had no use for supermen, but evidently they have:

Toscanini is unquestionably a superman, and as such the socialistic-democratic municipality of Milan, who control the La Scala Opera House, have now decided that such a genius cannot be controlled in any way. He has been given a free hand.

In the final paragraph we get down to hard business:

Before Toscanini arrives in London he will proceed to America for a tour with the La Scala Symphony Orchestra, for which he was offered as an inducement a blank cheque to be filled in as he thought fit.

Here is ground where superman and second fiddle alike are as brothers. We hope—nay, we feel sure—that at the important moment of filling in the blank the great man's normal personality did not forsake him.

Instituted in 1919, the National Council of Music in Wales has already given good proof of its utility. While larger plans have been maturing, a practical enterprise has been carried out in the form of a series of lecture-concerts in schools. From December, 1919, to June, 1920, eighty of these concerts were given in a number of centres, and unmistakable interest and enthusiasm were aroused on every hand. The President of the Council, Prof. Walford Davies (Director of Music to the University of Wales), has made over thirty visits to schools, colleges, village institutes, and literary societies, for the purpose of giving addresses or lecture-recitals, and of holding conferences. Further plans of the Council, according to a paper recently issued, are to 'exercise any functions entrusted to it by the University, the National Eisteddfod, or the central Welsh Board,' to compile 'a definitive collection of national songs and national hymn-tunes, and to issue each year, with the help of colleges and all other bodies concerned, a co-ordinated report on the progress of Welsh music, together with a statement of the needs yet remaining to be satisfied, and the best method of dealing with them.' The ultimate aspiration of the Council, in which all will wish it success, is 'to serve as an organized embodiment and expression of Welsh nationality in music, not by excluding or discouraging the practice of the great masterpieces of other countries, but by so using them as to educate the national genius and to train it to deliver the national message.' Such a Council, it is added, might do for the music of Wales what, more than half a century ago, a group of enthusiasts did for the music of Russia.

In view of the growing complaint that the best of London's music is confined to a group of West End halls, it is interesting to observe that a new effort in decentralising is being made by the Battersea Borough Council. A series of municipal chamber concerts at the Town Hall has been organized under the direction of Mr. George Lane, to take place on six Wednesday evenings from October 13 to March 16, and six Sunday evenings from October 31 to March 6. It is proposed to secure the services of front-rank artists (the Grimson Quartet appears at the first concert), and to charge only low prices (2*s*., 1*s*., and 6*d*.) for admission—financially divergent ideals that claim the generosity of the musical profession and warm support of the local public.

We remind readers who have a turn for composition—and competition—that the proprietors of the *Musical Times* and the *School Music Review* are offering prizes of twelve guineas for unison and two-part School Songs, and that entries close on December 1. The words must be non-copyright, or the option of using them must have been secured by the composer. The usual *nom-de-plume* and separate envelope must be used, and compositions sent to the Editor of the *School Music Review*, 160, Wardour Street, Soho, W. 1. Fuller particulars were given in the September issues of both journals, and are repeated in this month's *School Music Review*.

On another page we print an article on Jenny Lind, the hundredth anniversary of whose birth falls on October 6. In our next issue will appear a document of great interest—the Memorandum drawn up by Jenny Lind in 1882, when asked by King Edward (then Prince of Wales) to accept the head professorship of singing for female students at the Royal College of Music. The memorandum (which has never before been published) has been kindly handed to us by Mrs. Raymond Maude, the great singer's daughter.

In our September issue, under 'Sixty Years Ago,' we reprinted the following from the *Musical Times* of September, 1860:

ONLY FOR ONCE IN A WAY. Ladies' Comic Song. The words (which are unexceptional) [*sic*] by Carpenter, the music by C. W. Glover. Price 2s.

A few days ago we were surprised to receive an order for the song, accompanied by the necessary two shillings.

The programmes of five concerts to be given by the London Chamber Concert Society at Wigmore Hall on the five Tuesday evenings in November are of the quality that has previously built up the Society's good repute. They include Dr. Ethel Smyth's String Quartet, a clarinet and string Quintet by Herbert Howells (first performance), an evening of 17th and 18th century chamber music, a new Violin Sonata by Florent Schmitt with the composer at the pianoforte, and Elgar's Quartet.

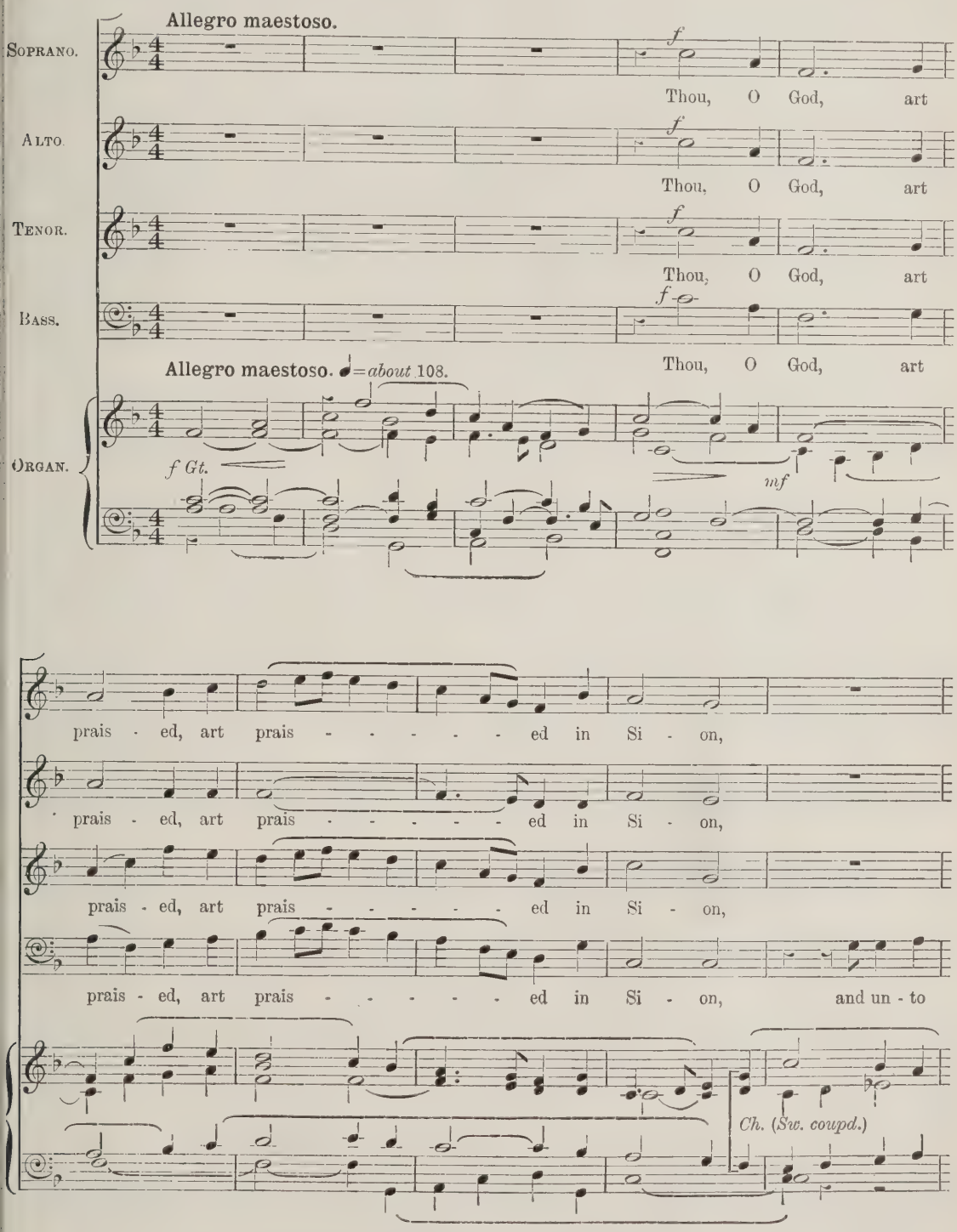
Thou, O God, art praised in Sion.

A SHORT FULL ANTHEM FOR MIXED VOICES.

Psalm lxv. 1, 2.

Composed by CHARLES MACPHERSON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



Copyright, 1920, *by Novello and Company, Limited.*

Also published for A.T.B. in NOVELLO'S SERVICES, ANTHEMS, &c., FOR MEN'S VOICES, No. 101.

shall the vow be per - form - ed . .

and un - to Thee shall the vow be per - form - ed . .

and un - to Thee, un - to Thee shall the vow . . be per - form - ed . .

Thee, ... un - to Thee shall the vow . . be per - form - ed . .

Ped.

. . in Je - ru - - - - - - - sa - lem. . . .

. . in . . Je - . ru - - sa - lem. . . . .

. . in . . Je - ru - - sa - lem. . . .

. . in . . Je - ru - sa - lem. . . .

Gt.

Ped.

p

Thou . . . that hear - est the

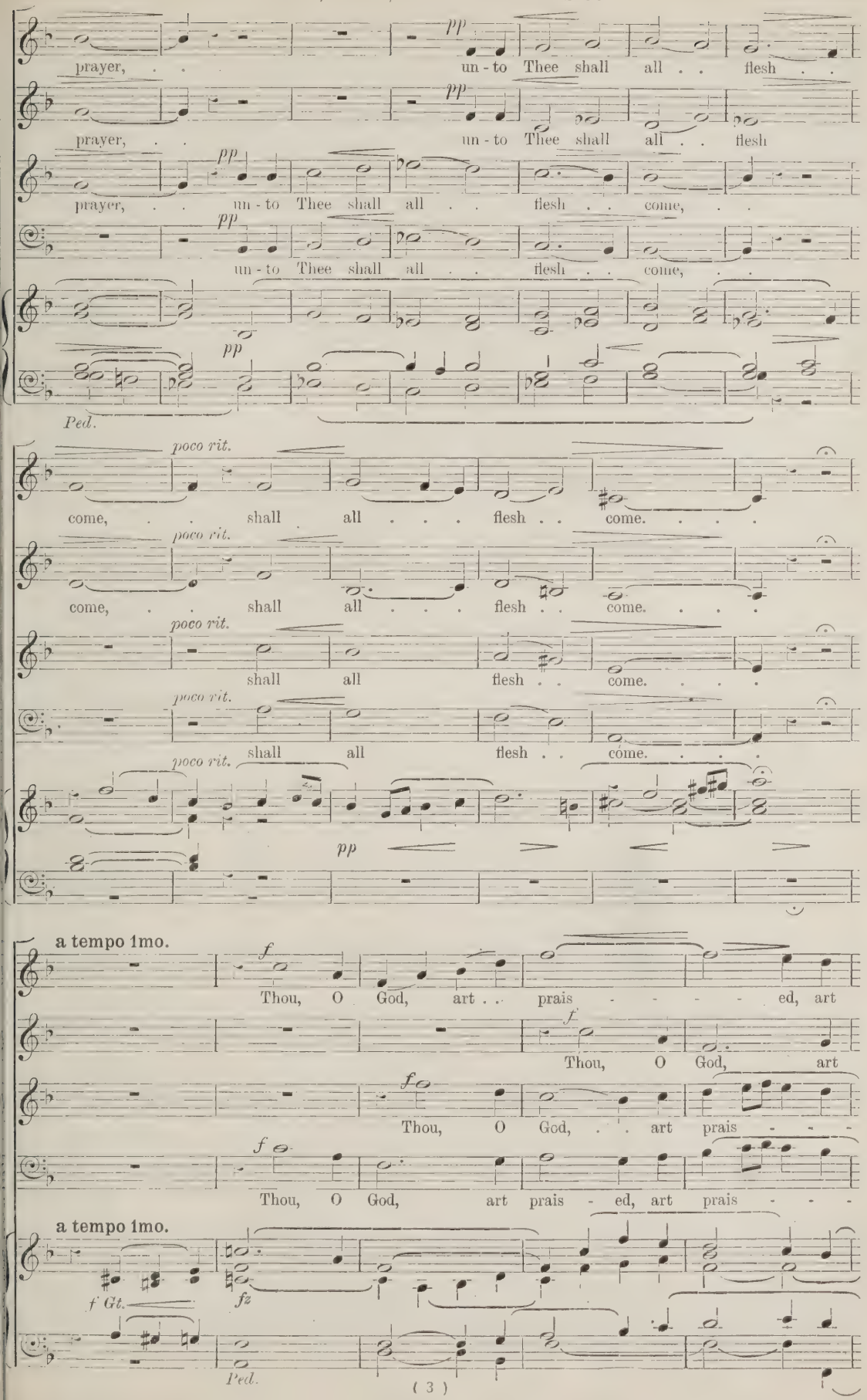
p

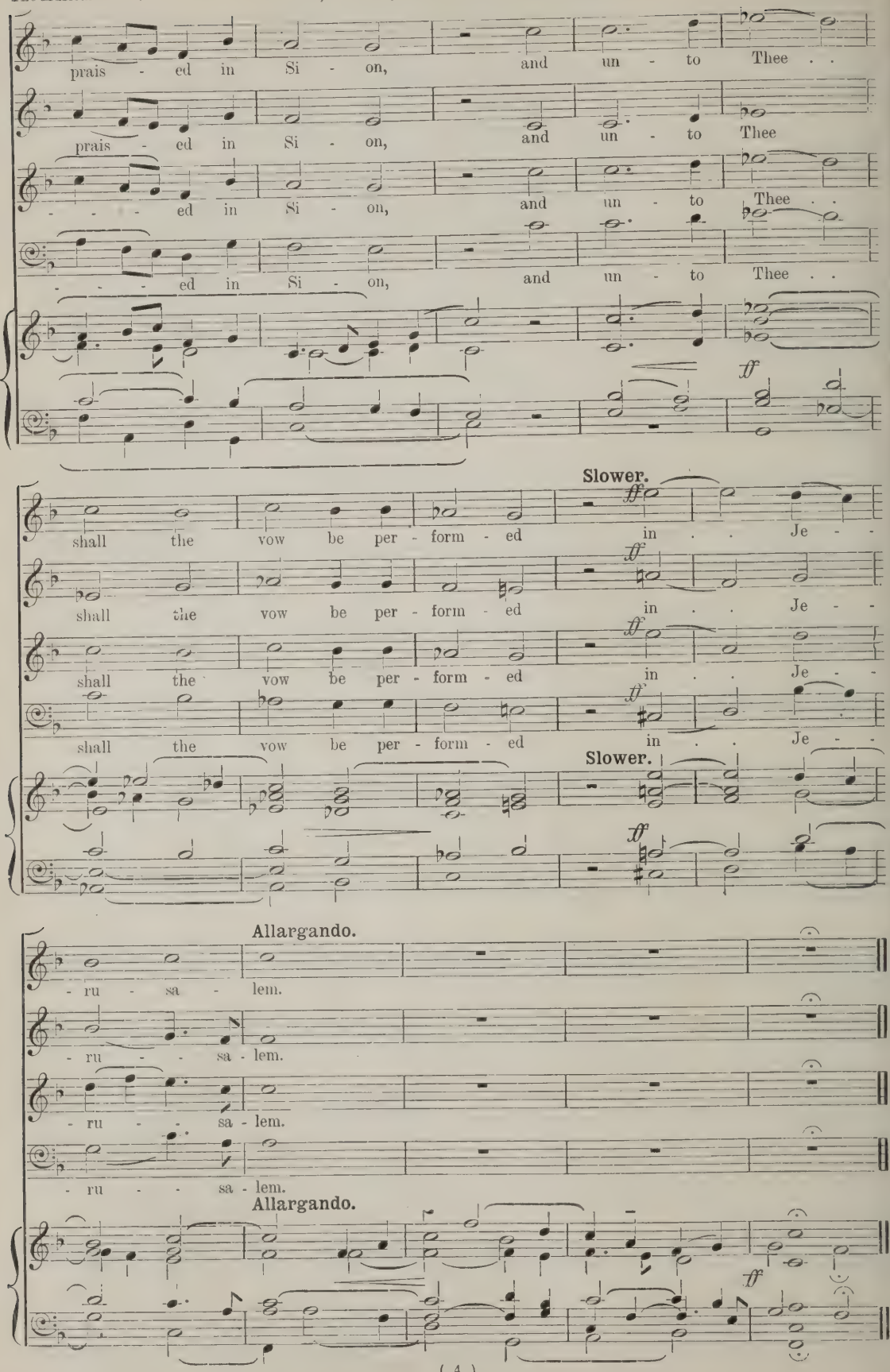
Thou . . . that hear - est the

p

Thou . . . that hear - est the

p Sw.


pp
prayer, . . un - to Thee shall all . . flesh . .
prayer, . . un - to Thee shall all . . flesh
prayer, . . un - to Thee shall all . . flesh . . come, . .
un - to Thee shall all . . flesh . . come, . .
Ped.
poco rit.
come, . . shall all . . . flesh . . come. . . .
shall all flesh . . come. . . .
a tempo 1mo.
f
Thou, O God, art . . prais - - - - ed, art
Thou, O God, art
Thou, O God, . . art prais - - -
Thou, O God, art prais - ed, art prais - - -
f Gt.
fz
Ped.


prais - ed in Si - on, and un - to Thee . .
prais - ed in Si - on, and un - to Thee
- - - ed in Si - on, and un - to Thee . .
- - - ed in Si - on, and un - to Thee . .
ff
Slower.
ff
shall the vow be per - form - ed in . . Je - -
shall the vow be per - form - ed in . . Je - -
shall the vow be per - form - ed in . . Je - -
shall the vow be per - form - ed in . . Je - -
Slower.
ff
Allargando.
- ru - sa - lem.
- ru - - sa - lem.
- ru - - sa - lem.
- ru - - sa - lem.
Allargando.
ff

THE ROYAL CHORAL SOCIETY

The fiftieth anniversary of the opening of the Royal Albert Hall, and of the formation of the Royal Choral Society, will be observed in May, 1921. The musical side of the commemoration is still under consideration. So many musical performances of various kinds now take place at the Albert Hall that it is difficult to realise the objections made to its use for concert purposes fifty years ago. The *Musical Times* for May, 1871, was evidently expressing popular opinion when asking why 'Oratorio and grand vocal and instrumental works should be dragged from their legitimate homes to this uninteresting locality.' Certainly the programme of the opening day deserves all the hard things said of it. We reproduce it, as a reminder of the progress that has since been made. The concert was described as 'Grand Miscellaneous':

L'Invocazione all' Armonia	*The late Prince Consort*
'Lascia ch'io pianga'	*...Handel*
'Ti Prego'	*Curschmann*
'Salve dimora'	*Gounod*
Prayer from 'Masaniello'	*Auber*
Overture to 'La Gazza Ladra'	*...Rossini*

By way of comment, the *Musical Times* said:

> After such a specimen as this, any person who believes that music will be cultivated amongst the 'arts and sciences' at South Kensington, should be rewarded for his faith by the grant of a box for life—and be made to go to every performance.

As events have turned out, compulsory attendance at every Albert Hall concert in these days would be no great hardship. The list of works to be sung by the Royal Choral Society during its jubilee season will be found in our 'Choral Notes and News.' There is every prospect that the efforts of Sir Frederick Bridge and his singers will be as popular as ever. We doubt if the Society has ever had larger audiences than during the past few years.

MUSICAL NOTATION

There are few practical musicians—whether pianists, organists, or players of orchestral instruments—who have not had frequently the irritating experience of encountering difficulties in the first readings of a new piece of music, only to find subsequently that many of these difficulties need not have existed had the composer laid out his work in a different manner. To take one instance, passages occur where a temporary modulation results in a bewildering display of accidentals with perhaps a fine show of double-sharps or flats. All this might have been prevented by a judicious change of key-signature. (We hasten to say that we have no wish to go so far as the small boy most of us have met with, who, on being temporarily baffled in his reading of a piece by encountering, say, a B sharp, and subsequently discovering that it is the same note on the pianoforte as C, expresses indignant wonder at the wrong-headedness of people in not writing a plain C if they want it!) Again, many of the difficulties experienced by young players in unravelling the slow movements of Beethoven, Mozart, &c., are entirely the result of the misleading time-unit adopted by the composers.

We are all familiar with the haphazard way in which accidentals are used: many of them are unnecessary, and only provide additional stumbling-blocks for the reader. The difficulties presented by modern music are already sufficient, without the addition of gratuitous pitfalls caused through inconsistent or slipshod notation.

There can be little doubt that in the matter of musical notation there is room for reform, and those who would see for themselves what is possible in this direction, and the frequently amazing manner in which what is involved may become quite simple under different notational treatment, will be interested to learn that the subject has been most exhaustively and convincingly treated by Mr. H. Elliot Button in his recently published book on Notation.*

In an introductory note the author writes:

> As musical compositions get more complicated, elaborate, and difficult of execution, it is increasingly incumbent upon the composer to present his meaning in a manner that will help the performer to grasp that meaning with as little trouble as possible. The object of this book is to point out to composers, arrangers, and editors the difficulties they often unwittingly place in the path of executants, and to suggest various means of obviating these difficulties.

In approaching the subject, the reader is asked to consider things from a purely logical point of view, and not to be influenced by any preconceived ideas due to long usage, such as a certain style of notation 'looking neat,' another 'giving a finish to it,' &c. As the writer says:

> If one means of expressing a musical idea is evidently clearer than another it should be unhesitatingly adopted, and should the reader consider that it does not *look well*, let him rest assured that his opinion is due to custom and must give way to logically-proven fact.

In his first chapter Mr. Button deals with time-signatures, and shows by various practical examples the advantages which would result from the adoption of a crotchet-unit system. Slow movements of the old classical composers were usually written in quaver—or semiquaver—unit time. This led to very long bars in which it is extremely difficult to realise the 'beats' at sight. The opening bars of Beethoven's Sonata Pathétique, with slow quaver-unit ($\frac{6}{8}$) are quoted, and then shown re-written with the crotchet as unit ($\frac{4}{4}$). The gain in clearness and simplicity is at once obvious. Similarly it is shown that the old fast movements, often written in minim-unit time, would gain by using the crotchet-unit. Interesting analyses of some quick movements from Beethoven's fifth Symphony, Schumann's 'Paradise and the Peri,' Elgar's 'Dream of Gerontius,' and Beethoven's Choral Symphony, illustrate in a most convincing way the advantages of the crotchet-unit. The Schumann example, with its preponderance of semibreves, is at once seen to be more easily grasped with the crotchet as unit; and as the movement proceeds and the pace increases the advantages become more and more apparent, till at the climax the crotchet-unit system stands out as incomparably clearer. As the author observes, singers and orchestral players who experience great difficulty in reading music written with such a mass of semibreves, would particularly welcome the reform.

A crucial example of the advantages derived from the crotchet, or dotted crotchet, is shown in an extract from Beethoven's Choral Symphony. A portion of the well-known *Molto vivace* movement (one dotted minim beat in the bar), with its directions *Ritmo di tre battute* and *Ritmo di quattro battute*—is set out with the signature $\frac{9}{8}$ (three dotted crotchet beats in the bar), changing to $\frac{12}{8}$. The composer's intention is at once clearly grasped. The rhythm is made apparent; many accidentals are found to be

* 'System in Musical Notation.' By H. Elliot Button. With Preface by Sir Edward Elgar. (Novello.)

redundant and are therefore eliminated; the fast single beat in a bar is replaced by three (or four) ordinary beats; and lastly the necessity for *Ritmo di* &c., is avoided, while executive difficulties are considerably reduced.

We think readers will agree with Sir Edward Elgar that 'Mr. Button's rule, which adopts the crotchet exclusively as the "most convenient pulse-unit," scarcely needs endorsement.' The author is convinced that, with very few exceptions, the crotchet- or dotted-crotchet-unit is the most suitable for all styles of music.

An important chapter deals with the grouping of notes. Notes should be grouped in such a manner as to show the half-bar in $\frac{4}{4}$ or $\frac{6}{8}$. A passage in $\frac{4}{4}$ time, for example, with a dotted crotchet on the second beat, becomes more distinct when the dotted crotchet is written as a crotchet tied to a quaver, the beat being then clearly shown. Examples are given to illustrate the advantages in various cases of using tied, instead of dotted, notes. An admirable example of this is given in an extract from Bach's Prelude in F♯ ($\frac{12}{16}$), where the arrangement as it appears in the Novello edition is seen to be vastly superior. Instances are provided of simple passages made to look difficult by clumsy (though mathematically correct) notation.

Just as notes may be grouped so as to indicate at a glance the pulses in a bar, so, in the next chapter, it is demonstrated by various examples that the consistent use of rests can be made to serve the same effective purpose.

In the chapter on Stems we see how stemming may often be used to show the beats in a bar. An extract from Beethoven's Sonata in F minor, Op. 57, is in $\frac{12}{8}$ time, but it requires to be studied closely before this fact (or the harmonic scheme) becomes apparent. The passage consists of detached chords on each stave, with rests between each chord. By a simple stemming arrangement the four beats of the $\frac{12}{8}$ bar and the four chords are at once evident. The absence of rests, now unnecessary, further simplifies the passage.

Dealing with slurs, expression marks, and double-bars, it is pointed out that music is frequently encumbered with slurs that are totally unnecessary, since they make the composer's intention no clearer, but rather tend to confusion. A careful study of this chapter would save composers much trouble, and would enable their intentions to be more quickly grasped by the player or singer.

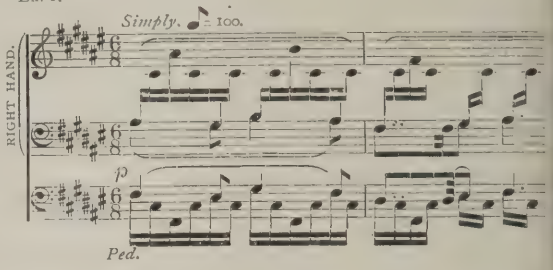
With regard to the use of accidentals:

> It is well to use as few accidentals as possible without leaving your intention indefinite or questionable. Some composers are addicted to adding unnecessary accidentals for safety, but more often than not these so-called 'safety accidentals' lead to slips in execution. In fact, the inclusion of an unnecessary accidental is more likely to mislead than the omission of one that should rightly be inserted, but about which there can be no doubt.

An illustration is given in which a bar containing a chord of B major on its first beat, is followed by a bar opening with a chord of the dominant 7th on G. In this case a 'safety accidental' is placed before the D in the soprano part, because the soprano would be liable to read D♯ in natural anticipation of the chord of B major. Everyone will not however agree with the author that 'there is no need to add the natural to the D in the accompaniment, as the organist, grasping the harmonic scheme, would not be liable to play anything but D natural.' Possibly this may be true of the simple example here shown, but in harmony as we find it at the present day a D♯ might quite feasibly be met with in such a chord as the above.

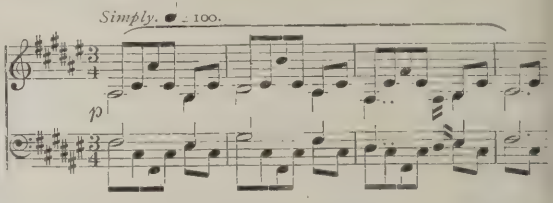
Some examples at the end of the book present in vivid contrast passages as originally written and then as revised according to the principles enunciated in the book. Perhaps the most striking of these is the extract from Schumann's Romance in F♯. Ex. 1 shows the music in its familiar form with three staves:

Ex. 1.



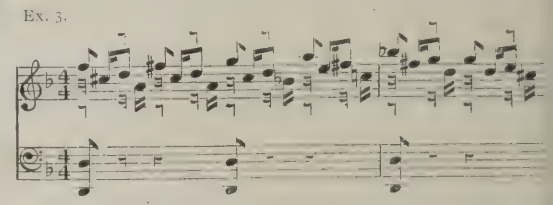
The simplicity and clearness of Ex. 2—with two staves only, the crotchet as unit, and the grouping of the quavers to show change of chord—provide an instructive contrast:

Ex. 2.



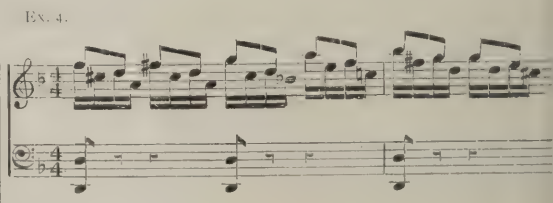
Another interesting example is from Bach's Toccata in D minor. This extract abounds in unnecessary rests and accidentals, and its appearance is most confused and obscure:

Ex. 3.



By eliminating redundant rests and accidentals, and by a simple process of 'stemming,' the difficulties vanish:

Ex. 4.



We think we have sufficiently shown that the reforms suggested in this little volume would, if consistently carried out, undoubtedly do much to lessen the difficulties of instrumentalists and singers. Mr. Button is to be congratulated on the clear, concise way in which he has set forth his views, and he deserves the gratitude of all musicians for this tangible result of his untiring labours on behalf of the reform of musical notation.

G. G.

London Concerts

By Alfred Kalisch

The only concerts to be mentioned this month are Promenade Concerts. They are still—though occurring during the time when there is, in popular language, no 'season'—the most important concerts in London educationally, and those to which the seekers after musical novelty owe the largest debt.

The season which began on August 14 has so far had two distinctive characteristics. One has been the restoration of Richard Strauss to his place in the programmes, the other the new type of Wagner programme.

At the time of writing 'Don Quixote' and 'Till Eulenspiegel' have been heard. I can speak only of the latter from personal experience. It was like a tonic, and it served to remind us that a good deal of the music of the last few years which we have acclaimed as startlingly new is not so new after all. One left the hall wondering what would be thought of 'Heldenleben' and 'The Domestic Symphony' if and when they are on a programme again, and whether the 'Alpine Symphony' marks such a falling off as it is said to do by the composer's own countrymen. The performance of 'Till Eulenspiegel' was excellent, if a little too careful, and the public was very enthusiastic indeed. I am told that the reception of 'Don Quixote' was not quite so hearty.

Sir Henry Wood and many other conductors in other countries were for a long time anxious to add new Wagner excerpts to the list of those usually played, but till the end of 1913 Bayreuth had the control of such things and exercised its right to refuse permission. The intervening years were not suitable for experiments. Now, however, there are no obstacles, and on Monday, September 13, a start was made with long extracts from 'Götterdämmerung,' some at least of which had not before been heard in a London concert hall. We heard the duet between Siegfried and Brunnhilda in Act 1, followed by Siegfried's journey to the Rhine—one of our most familiar friends—the Waltrauta Scene, the Rhine Maiden Scene, and the Funeral March.

A few minutes put all doubts at rest. 'Götterdämmerung' has not aged, there is not a wrinkle on its splendidly grim face. It has not lost a tittle of its giant stature, and is as fresh and as big as ever. Its effect on the huge audience was electrical. It would be interesting to know for how many of them it was a return to an old love, and for how many a new thrill; in any case the second class must have been fairly large. Both sections applauded with equal zest. The number of recalls was quite exceptional.

Miss Carrie Tubb's singing of the music of Brunnhilda marked an upward step in her career, and Mr. Frank Mullings's vigour and vitality in the Siegfried music were good to hear. Miss Silvia Parisotti had some finely tender moments as Waltrauta, but was not quite heroic enough. Miss Carrie Tubb also sang the part of the first Rhine Maiden with Miss Nora Delmarr and Miss Ethel Furmedge. They sang well, but did not bring out all the humour there is in the music, but its charm was irresistible. Sir Henry Wood always rises to an occasion like this.

It might have been thought that the greater popularity of opera since the war would have made the public less anxious to hear opera in the concert-room. But apparently it is not so. Apart from the evidence of this concert there is the fact that the Royal Choral Society is about to perform 'Samson and Delilah'; and now I read that the Hallé Orchestra is going to do 'Carmen' at Manchester. Both works have, I understand, been put into the programme in response to requests from the public.

One other little fact about the new Wagner policy is worth mentioning: its adoption was strongly advocated in a letter to the *Musical Times* not long ago.

It now remains to discuss the novelties which have been played since the last issue.

Alfredo Casella's 'Pagine di Guerra' (August 18) was something of a disappointment to the admirers of his 'Couvent sur l'eau.' We miss here the grace and delicacy, and the distinction of the earlier work, for the composer's impressions are reproduced in the crudest modern idiom, which is now becoming as much a matter of *clichés* as the veriest academic tags. In spite of the very flowery periods of the analytical note which promised us a vision of brilliancy, strength, and speed in the last number, that represents a warship going into action, the best that can honestly be said for it is that its somewhat naive realism is mildly amusing. A meditation in a devastated city is as frankly ugly as the ruins themselves.

The next new work, which was heard on August 24, was a Pianoforte Concerto by M. Prokoviev. It is an early composition, and was therefore a disappointment to those whose curiosity had been raised to a high pitch by the alliterative headline in an American paper, 'Prokoviev Paralyses Parterre of Pianists.' This apparently referred only to some of his later works, for the Concerto is a mild piece of musical iniquity; but it is the work of a young man of undoubted gifts, trying to find a new idiom for himself. The Pianoforte Concerto of Catoire, another Russian, which is not so modern, is more notable for the good use made of the material than the value of the material itself. It was brilliantly played by Miss Isabel Gray, who is justifying the favourable prophecies made regarding her. Miss Ellen M. Jensen played the solo part of the Prokoviev work with admirable technique and understanding. Pizetti da Parma's Suite for orchestra, announced for August 26, could not be played, as the parts had not arrived. Georges Dorlay's 'Mirage' ('Valse Intermezzo'), August 28, is comparatively unimportant, but shows the composer in a more pleasing light than some of his more ambitious work.

Of all the new works heard during the season so far, Béla Bartók's Suite for orchestra has given rise to the most vehement differences of opinion, and it is the one most likely to find a permanent place in the répertoire. Bartók is certainly a man of originality, and the most remarkable thing about his work is its strong rhythmical impulse. In his first stages he tried, with the fine recklessness of youth, to begin where his most advanced predecessors left off; but it looks as if now he were more cautiously retracing his steps, and had nearly found his proper place.

Gabriel Fauré's Fantaisie for pianoforte and orchestra has the intellectual grace and charm which has distinguished all his work, but it will probably not rank amongst the strongest of his compositions, though it has some moments which are very good to listen to. Miss Edith Barnet's playing of it was very satisfactory.

Henry F. Gilbert's 'Riders to the Sea,' announced for September 7, could also not be produced owing

to non-arrival of parts. On September 9 Mr. Montague Phillips conducted the first performance of his Pianoforte Concerto. It has many attractive qualities and boasts at least two good tunes, which is quite an ample ration for a Concerto in these days. It suffers rather from an attempt to say too much and to make the foundation bear a superstructure too heavy for its strength. The orchestration is rather too voluptuous and too thick (like a Rubens lady), but there are several places in which particularly good use is made of violoncello tone. The pianoforte part is brilliantly written, but there is a certain sameness in the making of the patterns for the passage work. Mr. William G. James played it very effectively.

On September 14, Mr. Landon Ronald (not Professor as stated in the original announcement) conducted a Suite founded on his incidental music from 'The Garden of Allah.' It is good incidental music—that is to say, it is picturesque and intelligible—and goes along very easily. It is difficult now to say anything new in the Oriental idiom, and the composer himself would probably be the first to disclaim any ambitious intentions in that direction. Few of the works from the season's list of novelties have had such an enthusiastic reception.

I was not able to hear Mr. Armstrong Gibbs's Suite for orchestra, 'Crossings,' being at the first performance of 'Dante and Beatrice' at Hammersmith on that evening, but I remember the favourable impression it made at one of the Patron's Fund public rehearsals.

A pleasing feature of the same concert was the repetition of Howard Carr's 'Three Heroes.' The policy of repeating works which have already made their mark is one that should be encouraged.

One other incident deserves record here—the extraordinary enthusiasm of the public for the organ piece of Widor. This seems to suggest the wisdom of letting the public have larger doses of the food it wants. There is no shortage in the world's supply of organ music or, indeed, of organists.

Opera in London

By Francis E. Barrett

It is somewhat notable that there is anything at all to record concerning opera in London during the last month; but as it happens the Metropolis, or such part of it as is represented by Hammersmith, has been the site of a good deal of opera giving. It is Mr. Mulholland who has thus kept up the operatic story. First of all he engaged the D'Oyly Carte Company to give their répertoire of Gilbert and Sullivan works, and then the Carl Rosa Company to fill the bill. Gilbert and Sullivan once again proved irresistible, and for three weeks the house was crowded for the performances of the best known of these immortal productions. The fact that the Company is not to give a London season this year in spite of the great success of its appearances at the Princes Theatre last winter, may possibly account for the eagerness with which it was received on this occasion. It seems rather hard that London is not allowed to hear more of these works, which are so satisfying to all the senses, and that for its light music has to depend on the wretched revue and 'musical' (save the mark) comedies. There is a wealth of Gilbert and Sullivan works of which the present day public knows nothing, so that there need be no question as to a répertoire.

Opera in English

On the other hand the Carl Rosa Company does all it can to supply London, with the result that a return to the Metropolis was made as soon as possible after the Lyceum Theatre season. The visit received due recognition at the hands of the public in spite of the fact that the list of operas showed no change. The only addition to the répertoire was a revised version of Mr. Stephen Philpot's 'Dante and Beatrice,' which the Company produced at the Shaftesbury Theatre in 1918. Then I did not find Mr. Philpot's style particularly operatic nor his phraseology remarkable either for its force or its refinement.

A complete revolution of style could not be expected in the short interval since the first production, and there is no occasion for a revised estimate of Mr. Philpot's capabilities as an operatic composer.

The new version expands his opportunities for writing in a vein of intense feeling and of devising a coloured orchestral texture, but brings no better realisation of the necessity for adapting music to its purposes. There are many pages in the opera that are good for other uses than as accompaniment to song dialogue. They proceed simultaneously with the dialogue, but are not part of it. Moreover the composer scores too heavily. Wagner, the arch-fiend of noise, permits far more of his words to reach the auditorium than does the composer of 'Dante and Beatrice.' Without the help of a printed description of the plot much of the agitation of the people on the stage would have been incomprehensible. Their moments of satisfaction were usually more intelligible, as they consisted frequently of mutually inspired raptures by Beatrice and Dante. The need for clear definition of the argument is a practical point in opera-making that is so obvious as to occur to nearly all people except the few who compose opera. Only the strongest music can obviate it, and Mr. Philpot's is not strong enough, in spite of its facility and evident earnestness. Its intrinsic qualities are incomplete, for while it has all the appurtenances of a melodic style it lacks melody. It conveys the idea that Mr. Philpot can invent, but is too easily satisfied with first thoughts. On the credit side, he sustains a homogeneous passage well, can build a good climax, knows how to write independently for voices, and constructs an effective *ensemble*. With more assiduous invention and self-criticism, and his added knowledge of ways and means, Mr. Philpot's next opera should come nearer to the ideal.

In other respects 'Dante and Beatrice' makes good. The plot, which compares well with the operatic normal, is carried forward by much love, intrigue (Neri *v.* Bianchi), treachery, eavesdropping (by a useful jester), festivity, battle, and nuptials to a pathetic ending (death of Beatrice). Spectacle is abundant. The opening scene with the Ponte Vecchio in the background and some revised street-planning, allows the privilege of surveying the left bank of the Arno in all its spick-and-span mediæval newness, and serves at the beginning for a tableau of Holiday's famous picture. Chorus work, of bright aspect, is plentiful in street, palace, and church.

The first production was a triumph for Mr. William Boland as Dante. He sang with ease and conviction,

and knew, by long practice, how to be statuesque while waiting for his cue. Miss Beatrice Miranda, rich-voiced as usual, was chiefly occupied with being gracious, a task completely done. The others were equal to their more mercurial parts, and as conductor, Mr. Philpot bore his responsibilities well.

Choral Notes and News

By W. McNaught

Not much is yet known of the immediate plans and ambitions of choral societies, either in London or elsewhere. Detailed announcements that have come to hand show a regard for routine work at which nobody need be surprised. Choral society finance in these days is apt to resemble Mr. Micawber's, and 'safety first' is a good motto. Works that are known to pay their way are now more than ever the bread and meat of a society's existence. Elijahs, Messiahs, Wedding-Feasts, Merrie Englands, and the like are necessarily the staple food of the season. As music they satisfy the national palate, but as fodder for a news-column they are dry fare, and in giving an outline of the season's prospects (in this and the next issue of the *Musical Times*) works of every-day usage must be taken for granted and attention be chiefly confined to the less familiar.

THE ROYAL CHORAL SOCIETY

The programme of the Royal Choral Society, however, is of too wide an interest for anything short of complete quotation, especially since the Society is now entering upon its fiftieth season. The scheme is entirely traditional, thus ensuring that Sir Frederick Bridge and his choir will be engaged in work that is known to bring out their best capabilities, and that a public ready to hear familiar masterpieces will be sure of the quality of the performance. The following are the works chosen: October 30, 'Elijah'; November 27, 'Judas Maccabæus'; December 18, Carols; January 1, 'Messiah'; February 5, 'Samson and Delilah'; March 5, 'The Dream of Gerontius'; March 25 (Good Friday), 'Messiah'; April 23, 'Hiawatha.' With the exception of March 25, all the dates are Saturdays, and the concerts all begin at half-past two.

THE PHILHARMONIC CHOIR

No official announcement has yet detailed the plans of the Philharmonic Choir for its second season, but it is understood that the following works are to be in the list: Scriabin's 'Prometheus,' Brahms's 'Song of Destiny,' Vaughan Williams's 'Fantasia on Christmas Carols,' the final scene from 'The Mastersingers,' part of the 'Christmas Oratorio,' and Delius's 'Sea Drift.' This is an adventurous choice nowadays, even for a choir with a policy (not of insurance), and it is to be hoped that Mr. C. Kennedy Scott will be well backed up, both by singers and by the public.

THE ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY

Although still excluded from its proper home, and forced to remain content with a hall—the Northern Polytechnic—which limits the membership of the choir, and still more seriously limits the size of its audience, this organization adheres to the policy which has made its name carry credit among musicians. It is long since 'The Apostles' was heard in London, and it is good news that Mr. Allen Gill and his choir have made it the chief goal of their season's work. This and the B minor Mass set a standard of well-directed zeal that is rarely aspired to nowadays. The list for the season includes also 'Israel in Egypt,' and Hubert Bath's 'The Wedding of Shon Maclean.'

The Islington Choral Society has been formed to meet the growing demands of the neighbourhood for choral music of its own. Practices are to be held at the Large Hall, Central Library, Holloway Road, under Mr. Ronald A. Chamberlain. Mrs. A. C. Peters, 84, Grosvenor Road, N. 5, supplies particulars.

Dulwich Philharmonic Society (Mr. Martin Kinglake) include 'The Golden Legend,' 'King Olaf,' and 'The Revenge,' in a season of four concerts.

East Herts Musical Society has decided on 'The Revenge,' 'Blest pair of Sirens,' and 'Samson'—all said to be new to Hertford.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Young lady pianist desires to meet other players, or good singer. Sheffield and Rotherham district.—'Pianist,' c/o *Musical Times.*

Chamber Music for amateurs in Italy. For particulars of a means of bringing together amateur players and singers, apply by letter to the Consul of the Independent Theosophical Society, 65, Via Mario Cutelli, Palermo, Italy.

Pianist (male) wishes to meet good violinist, for practice, Grieg (Sonatas), Coleridge-Taylor, &c.—J. C. Bird, 1, Spooner Road, Broomhill, Sheffield.

Lady (violin and viola player) and gentleman ('cellist) wish to meet two violinists, or one violin and one viola player, for a weekly evening practice of classical quartets. Must be experienced and good sight-readers.—Mr. and Mrs. Martin, 5, Amblecote Road, Grove Park, S.E. 12.

Pianist (19) desires to form trio (pianoforte, violin, and 'cello) for study of good music. Saturday afternoon and evening. —A. W. W., c/o *Musical Times.*

String Players (amateur) wanted to co-operate with choir in recitals during next winter. Opportunities for study and performance of chamber music, accompaniment of choral works, &c.—Herbert C. R. Galer, St. Andrew's Church, Whitehall Park, N. 19.

Pianist (lady) wishes to meet violinist and 'cellist to form trio for weekly practice. She has a number of classical and modern trios. London, S.W. district.—L. G. K., c/o *Musical Times.*

Violinist wanted to complete quartet, Monday evenings 7.30 to 10. Brownswood Park, N. district.—'Amateur,' c/o *Musical Times.*

Lady pianist desires to join trio or quartet for practice of good music. Birmingham district.—B. S., c/o *Musical Times.*

Pianist wishes to form trio (violin, 'cello, and pianoforte) for the study of classical and modern works of moderate difficulty—*e.g.*, Haydn's Trios. Monday or Thursday night, or Sunday.—W. M. 'St. Mary's,' Heathcote Street, Hull.

A few more string players are required for an amateur orchestra that has recently been formed at Bermondsey. Rehearsals on Fridays, at 8.0, in the Fort Road Institute, Bermondsey. Conductor, F. J. Hubbard, 41, Trafalgar Road, S.E. 15.

Good 'cellist wanted for pianoforte trio.—Mrs. H. A. Kerr, 15, Wickham Road, Brockley, S.E. 4.

Church and Organ Music

THE PRECES, RESPONSES, AND LITANY OF THE ENGLISH CHURCH: A BY-WAY OF LITURGICAL HISTORY

By J. M. Duncan

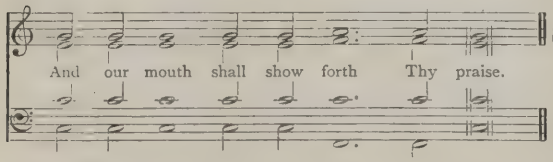
(Concluded from September number, page 625.)

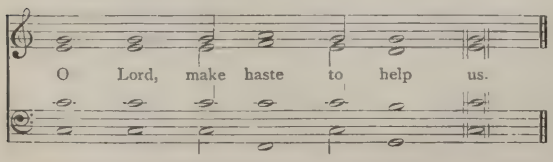
[*The writer wishes to acknowledge the help kindly given him by the librarians of the various libraries named in this article, and also by Mr. G. E. P. Arkwright.*]

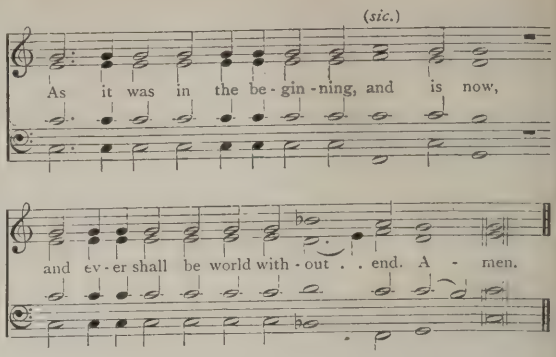
III.

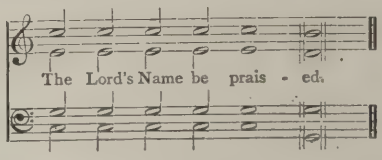
The Preces, Responses, and Litany were also set in 'Prick-song' by a number of other composers of the Tudor and Jacobean period, whose efforts may be studied in the same Royal College and Peterhouse MSS. The Preces of Orlando Gibbons were sung at the Gibbons Commemoration in 1907, and the Litanies—incomplete, like Tallis's—by William King (1624-80), of Oxford, by Henry Loosemore (d. 1670), of Cambridge, and by Thomas Wanless (d. 1721) of York, are still occasionally to be heard. They have been reprinted by Messrs. Novello. Special mention should be made of the Responses of William Byrd, as reconstructed by Jebb. They seem to the writer to be superior to those of Tallis, both to the original and to the later versions, and would well be worth the attention of any enterprising choir on the look-out for something off the beaten track.

It remains to give an account of the history of Tallis's Preces, Responses, and Litany after the Restoration. The Commonwealth was a disastrous period for the old Church music. Not only were choirs broken up, choir-books destroyed, and traditions lost, but at the Restoration a new style of music became fashionable which depended upon solo singers rather than upon polyphony. Thus when in 1660 the choral bodies attached to Cathedrals all over England had to be re-constituted, the old five-part music was found to be too exacting for the diminished resources and technique of the time, and most of the choirs were obliged to content themselves with singing in three parts, or in four at the most. Accordingly, dating from the years following 1660, we find a number of adaptations of Tallis's Preces, Responses, and Litany made with these restrictions in view. The first which requires our notice is contained in Edward Lowe's 'Short Direction for the Performance of Cathedrall Service,' the first edition of which was published at Oxford in 1661, and the second, incorporating the changes made necessary by the revision of the Prayer Book, in 1664. Here are the Preces from this second edition of 1664, showing the modifications made in consequence of the altered arrangement of the words:









The Responses are similarly reduced to four parts. The extreme parts are taken mainly from Set I. above, but the Kyrie follows 'Church Musick.' The inner parts are a fairly skilful amalgamation of the original three inner parts of Set I. The Litany is more clumsily done, the harmony being left incomplete in several places.

A number of other adaptations of the same kind are in existence, which though at first sight confusing in their variety, will all be found to have been made with the same object in view. Of only one need specific mention be made. According to Rimbault, the Rev. James Clifford, a minor canon of St. Paul's and editor of a celebrated collection of the words of anthems, made a manuscript copy of Tallis's Litany, which he entitled 'Maister *Tallis'* Letanie, Anno Dom. 1570.' This manuscript is not now traceable, and is known only by the reference to it in Rimbault's 'Full Cathedral Service of Thomas Tallis,' where the music is printed. The setting is in four parts, upon the same basses as the five-part Litany. It is an inferior piece of work, by no means deserving the eulogy given it by Rockstro in his article 'Litany' in Grove's Dictionary; and instead of being, as Rockstro claims, an original duplicate composition of Tallis, is evidently nothing but an adaptation of the original Litany made by Clifford himself, who probably added the date 1570 as his own guess at the date of Tallis's original composition.

Boyce's celebrated 'Cathedral Music,' 1760, contains Tallis's Preces, Responses, and Litany. In the Preces 'And our mouth' follows Tallis, with only a modification of rhythm; 'O Lord make haste' has the treble from Byrd's Preces, which Boyce no doubt found in 'Church Musick,' but the harmony is Boyce's own. The Gloria follows Lowe, omitting the superfluous word 'and.' 'The Lord's Name' is an adaptation of Tallis's 'Praise ye the Lord,' presumably made by Boyce himself. The Responses follow 'Church Musick'; so does the Litany, correcting Barnard's misprints, and still further modifying the plainsong in 'We beseech Thee.'

The version of Tallis's Preces and Responses now in common use is the four-part one made by Barnby; and it will be interesting, in concluding this investigation, to observe that when Barnby reduced Boyce's five parts to four, without probably knowing it he was in some measure restoring Tallis's original.

(1.) THE PRECES

'And our mouth' (Plainsong in Treble). Tallis.
'O Lord, make haste' (no P.S.). Treble by Byrd, harmony by Boyce. Nothing of Tallis.
'As it was' (no P.S.). Lowe, modified by Boyce. Nothing of Tallis.
'The Lord's Name.' Boyce.

(2.) THE RESPONSES

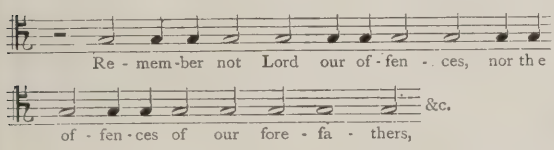
(P.S. in tenor throughout.)

'And with thy spirit.' Bass is by Tallis.
'Lord, have mercy.' Probably not Tallis.
'And grant us.' Treble, tenor, bass.
'And mercifully.' Tenor, bass.
'And make.' Treble, tenor, bass.
'And bless.' Treble, tenor, bass.
'Because there is.' Tenor, bass.
'And take not.' Treble, tenor, bass.

(3.) THE LITANY

Barnby has also edited Tallis's Litany, reducing the five parts to four, but with less success than in the case of the Responses, as in the Litany the whole five parts are often required. A critically correct edition of the Litany, derived from a collation of Barnard with Peterhouse, and including Wooldridge's ending, is to be desired.

There are two mistakes often made in the performance of Tallis's Preces and Responses, a concluding allusion to which will not, it is hoped, be thought presumptuous. First of all, the plainsong inflections were used only as thematic material, and there is no foundation for the notion that they should be sung by the congregation supported by the choir singing the harmonies. They can, of course, be sung in this way, at least those of them which have the plainsong in the tenor part; but such treatment was not intended by the composer, who was contemplating a delicate treatment by a well-balanced choir, such as the Chapel Royal Choir of which he was a member. The *tempo* should not be too slow, it being remembered that the minim of the 16th century was a comparatively short note, being in fact almost the shortest (*minimus*) that was in common use; and the rhythm should be free and unfettered, founded upon word-values rather than note-values. The rigid rhythm one sometimes hears enforced in 'As it was' may be a literal reproduction of the printed text, but is actually a caricature of the composer's intentions. The petitions of the Litany as printed by Barnard have in several cases their reciting-notes worked out in full. For example:

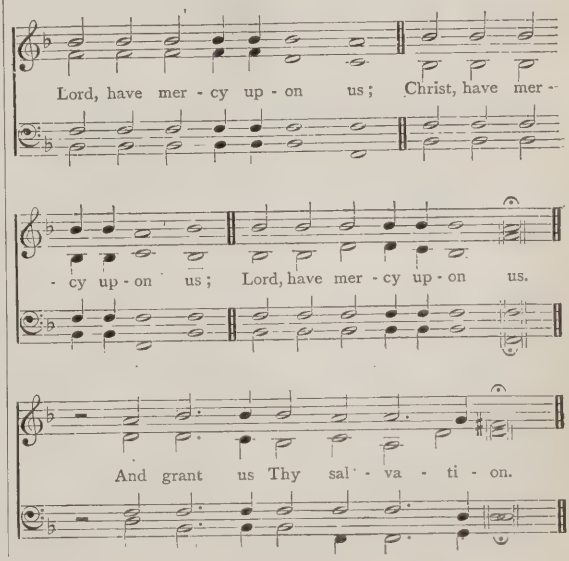


which would sound ridiculous if it were intoned as it is written. In the same way recitative such as 'As it was' and the opening invocations of the Litany should be sung, like the reciting-notes of an ordinary chant, as freely and independently as possible.

Secondly, Tallis's Preces and Responses should be sung when possible without accompaniment, just like other music of the same period. Of course in parish churches, where the congregation has become accustomed to joining heartily in the treble part, such treatment is not possible, and a substantial accompaniment becomes indispensable, but where the service is sung by the choir alone, an organ accompaniment is a quite unnecessary intrusion which serves only to smother the lightness and free rhythm which ought to characterise the music. In former times unaccompanied singing was an art not cultivated in English choirs; even such pieces as Gibbons's 'Hosanna' and Byrd's 'Bow Thine ear' were accompanied by the organ. Therefore when the harmonized settings of Preces, Responses, and Litany were sung it was natural for the organ to play with them; and as these settings were reserved for use on Sundays and Holy-days (a simple unison sufficing, as has been seen, for week-days), the organ became traditionally associated with the festal performance of Tallis's music. But the Ferial Responses are always nowadays sung unaccompanied, and Tallis's Litany generally so: why therefore not also the Preces and Responses? The accompaniments in the old Cathedral style were in any case of a very unobtrusive character, and were doubtless a necessary evil in the days of irregular attendances and inadequate technique. They can now much more satisfactorily be dispensed with. No one who has heard the unaccompanied Tallis Responses as sung at King's College, Cambridge, will ever wish to hear them sung otherwise.

As for the initial pedal notes prefixed in some editions to each response, this is merely an 18th century device for starting an inefficient choir, and deserves classification in the same category as the custom of leading off with the treble note. A modern choir does not need makeshifts of this kind.

Owing to the fault of the postal service the proofs of last month's instalment of this article were unfortunately not corrected by the writer. Besides minor faults of spelling, a misprint made the example in col. 2 of p. 626 meaningless; the second countertenor should read B♭, B♭, *B♭*, F, A, D, C. Secondly, the Agnus Dei from the Peterhouse Litany, with its combinations of G♯ and G♮ in the same chords, was overlooked altogether. Thirdly, the remainder of the Responses should follow on p. 626. This example, being Tallis's original setting, is of too great general interest to be passed by, and is now appended:



And mer - ci - ful - ly hear us when we

call up - on Thee.

And make Thy cho - sen peo - ple joy - ful.

And bless Thine in - her - i - tance.

Be - cause there is none oth - er that fight -

- eth for us, but on - ly thou, O God.

And take not Thy ho - ly spirit from us.

P.S. in Treble.

O Lamb of God, that takest a - way

* Treble Decani has peo-ple joy - ful

the sins of the world, grant us Thy

peace, grant us Thy peace.

P.S. in Treble. *Peterhouse has:*

O Christ, hear us. O Christ, hear us.

† Peterhouse has G♯ in Treble and G♮ in Tenor.

‡ Peterhouse has G♯ semibreve in Treble and G♮ E minims in Tenor.

THE NATIONAL UNION OF ORGANISTS' ASSOCIATIONS

The first Congress of the National Union of Organists was held at Southport on September 7, 8, and 9, with a gratifying and hopeful measure of success. The locale was a good choice, for at Southport the tables have been turned on the receding sea by the enterprise and resourcefulness of the inhabitants, who have made it a popular resort for the classes as well as the masses. The assembled organists found Southport a pleasant place in which to spend a few sunshiny September days, ostensibly talking over matters of state while not disregarding the social amenities and reasonable enjoyments of life which should come oftener their way when the National Union is more firmly established. It is high time that organists were federated, not indeed after the manner of trades unions, but in a way that surely will be found, or else the work of the Organists' Associations all over the country, or the deliberations of an annual Congress, would be futile. At present there are twenty-six local Associations in the Union, representing a body of, roundly, three thousand organists, choirmasters, and non-professional musical people who are in sympathy with the objects of the Union. The arrangements for the various meetings were admirably carried out by a local committee consisting of the president of the Southport Association (the Rev. J. Wesley Hart), Mr. J. F. Porter (treasurer), and Councillor John Brook (secretary).

At the opening meeting Dr. Prendergast, of Winchester, took the place of Mr. S. W. Pilling, president of the National Union, who was unavoidably prevented from attending owing to his sad bereavement in the death of his wife. A resolution of sincere sympathy was passed by the meeting.

In the afternoon an organ recital was given by Mr. H. F. Ellingford on the fine Willis organ in Holy Trinity Church, and in the evening a reception was held in the Art Gallery, when Sir James and Lady Paton received the guests. On Wednesday morning the Mayor of Southport, Councillor R. Wright,

attended to extend the town's welcome to the delegates.

At the annual general meeting which was subsequently held, Mr. G. H. Hirst, of Dewsbury, presided, and Mr. J. Percy Baker moved the adoption of the new scheme of constitution and rules by which membership of the various Associations is in future to be restricted to organists and choirmasters. No distinction is however to be made between amateur and professional holders of such posts. The wisdom of this is apparent. Had they not a notable amateur in the President himself? An open letter to the Congress suggesting how Associations can help in the effort to improve the salaries of Church musicians was approved, and authorised to be sent out. In the afternoon a public meeting was held in the Cambridge Hall at which the Rev. J. Wesley Hart presided, and Prof. Joseph C. Bridge, of Chester, delivered an able speech dealing especially with the inadequate salaries paid to organists.

He said they were met that day not merely as industrial organists, but as a congress of Associations. That was to say, they represented co-operation, and he supposed there never was in the history of the country so much co-operation as there was at the present time. Sometimes, indeed, they saw it almost to their detriment; but sometimes undoubtedly it was to the benefit of those who co-operated. It was open to them to make their co-operation of some value. There was one point on which they could work with co-operation, and that was with regard to the salaries of organists throughout the country.

He felt very strongly on that point. They had arrived at a time when a serious problem confronted musical men throughout the country. It was all very well for people to say that if other things had doubled in price the organist should double his fees. Such was an easy solution for the people who proposed it, but not so easy to the man who had to carry it out. An organist was hardly likely to be able to ask for an increase in salary, seeing how poorly the clergy themselves were paid. Two wrongs, however, do not make a right. He was thoroughly of opinion that there would be no difficulty in obtaining adequate salaries if the Church arranged its finances on a proper business-like basis. There was plenty of money in the Church in this country. The Church of England last year raised seven million pounds by voluntary effort, besides the endowments. The organist stood on rather a different footing; there were no endowments for him. He must rely upon the salary that was offered by the vicar and churchwardens of the parish. The Organists' Associations ought to impress upon the clergy to put bluntly before their congregations the necessity for paying organists a living wage. A correspondent in a musical paper had reckoned up the number of advertisements for organists in its pages. They totalled upwards of forty, made up as follows: five at £25 a year, three at £30, three at £40, nine at from £50 to £70, five of £80 or over, and in nineteen cases the salary was not stipulated. It was very easy to say the organist was required only one day a week. He (Prof. Bridge) had never yet seen a Church which wanted a man only one day a week. Supposing, however, it was for one day a week only, at a salary of £25 a year, he received 10*s.* a day for his work. A man down a coalpit received an absolute minimum of 12*s.* 7*d.* a day, whereas in the case mentioned an organist received 10*s.* It was, he considered, a disgraceful state of affairs that an organist should be paid at that miserable rate.

Dr. Prendergast, who also spoke, said that the Organists' Associations had been formed to promote the interests of organists collectively and individually, and to secure for them better conditions and more adequate remuneration. They wanted in their ranks every organist worthy the name, whether he or she was a professional or an amateur. Eventually the Union would be able to license organists and choirmasters. It might be possible to have some sort of trade union principles, but it was quite contrary to the nature of organists to strike.

The Rev. H. Dams, vicar of Knowsley, and formerly Precentor of Carlisle Cathedral, who supported the previous speakers in an interesting speech, laid the blame for the present woeful condition of things principally upon the 'man in the pew.' Agreeing together, clergy and organists would be better able to present their case to the laity whose duty it is, and in whose power it should lie, to ameliorate their condition. In the evening Dr. B. Lofthouse, of Southport, presided at the dinner held at Queen's Hotel, and on behalf of the delegates, Dr. J. Warriner, of London, presented an attaché-case and gold fountain-pen to Mr. John Brook for his eminent services in connection with the formation of the Union. The closing day, Thursday, September 9, was devoted to sight-seeing, and included a visit to the Southport Palladium, where Mr. Herbert Steele displayed the extraordinary effectiveness of the electric organ which is such a feature of this fine cinema.

In the afternoon a visit was paid to Liverpool, where Messrs. Rushworth & Dreaper's abounding hospitality was shown in the provision of motors which met the members and conveyed them round the principal places of local interest, including the Cotton Exchange, Philharmonic Hall, New Cathedral, University, St. George's Hall (where Mr. Ellingford gave a short organ recital), and also to the remarkable new Church of St. Paul's, Stoneycroft, designed by Mr. Gilbert Scott, the genius-architect of Liverpool Cathedral. The acoustic properties of the Church greatly enhance the fine qualities of the organ by Messrs. Rushworth & Dreaper, which were displayed by Mr. W. Maynard Rushworth, who is president of the Liverpool Association. The members were subsequently entertained at tea in Rushworth Hall, and in the evening the Congress was concluded by a smoking-concert at which Dr. Warriner presided. The various functions attracted excellent attendances of members and friends, and were supported by delegates from all over England and Scotland. Regret was especially felt at the unavoidable absences of Mr. Pilling, Dr. Alcock, Prof. Walford Davies, Mr. H. Goss Custard, and Dr. James Lyon, who had intended to take part in the proceedings. Next year's Congress is to be held in London.

Dr. Harold Darke has resumed his organ recitals at St. Michael's, Cornhill (Mondays, at 1.0). The present series will run to December 20. The book of programmes promises, as usual, a feast of good things old and new.

The Strolling Players' Amateur Orchestral Society, conducted by Mr. Joseph Ivimey, announces concerts on December 9, February 17, and April 29, with programmes that include Beethoven's Overture in C, Op. 115, two 'Songs without Words,' by Holst (Op. 22), Stanford's 'Irish' Symphony, Beethoven's 'Pastoral,' Howard Carr's 'Three heroes,' and Mendelssohn's 'Scotch' Symphony.

AN ORGAN RECITAL IN BERLIN CATHEDRAL

An idea of the style and variety of music provided at a first-class German organ recital nowadays may be gathered from the account of a recent recital in the Domkirche, or Cathedral, at Berlin. These recitals are being given regularly on Thursdays at 8 p.m. by Prof. Walter Fischer, the organist of the Cathedral. A programme is purchased at the door for 30 pfennigs (a little over 3*d.* at normal rates, but at the moment less than a ¼*d.* to an Englishman), and this entitles to admission. On the occasion in question the Church was very nearly full, and there was quite a sprinkling of children. The performance occupied an hour and a-half. Everyone sat stolidly still throughout. Personally, towards the end, I began to think that it had lasted quite long enough. The programme has several points of interest. The absence of 'arrangements' will be noticed—it is all definitely organ-music. J. S. Bach claims two items, and opens the proceedings. There is nothing English there, but it is interesting to note that César Franck secures admission. Variety is quite successfully introduced by the vocal and instrumental items, and the heavy monotony to which the average organ recital is prone is thus avoided. The Bach Prelude was very solidly played, with much reed-work, so that the florid passages came out rather blurred. Even before the high-pressure reeds were used, the full organ seemed more reedy than I expected. When accompanying the instrumental and vocal solos the lighter diapason work and the flutes were heard to better advantage; and, indeed, the accompaniments were all quite effectively and unobtrusively played.

As will be seen, the instrumental and vocal solos rather took the place of the light intermezzo-like pieces commonly played in England, and for that reason the purely organ solos may have seemed heavy by contrast. The choice of the solo from the 'German Requiem' was not without significance, and that poignant. It was exquisitely sung, and the familiar words seemed to take on an added meaning when heard thus in German. The programme is subjoined:

Organ recital by Prof. Walter Fischer in the Domkirche, assisted by Fräulein Johanna Behrend (soprano) and Herr Oskar Grundmann ('cello).

1. Præludium in C minor ... ... *J. S. Bach*
2. Aria from the Cantata, 'Ich hab' in Gottes Herz und Sinn' ... ... *J. S. Bach*
3. Air for violoncello and organ ... ... *Fitzenhagen*
4. Organ Sonata on the 94th Psalm ... ... *Reubke*
5. Soprano solo from the 'German Requiem,' 'Ihr habt nun Traurigkeit' ... ... *J. Brahms*
6. Romance for violoncello and organ ... ... *Pergolesi*
7. Extract from the 'Grand Pièce Symphonique' *César Franck*

A. B.

MR. HERBERT WALTON'S RECITALS

Mr. Herbert Walton is now completing his twenty-third series of recitals at Glasgow Cathedral. How much he has done in the popularising of the organ and its music is shown by the large attendances. A recent recital drew an audience of 3,100. The building was packed long before the recital was due to begin, and hundreds were turned away. The collection amounted to £129 4*s.* 10*d.* in aid of the Royal Infirmary. The average attendance is 1,500. Such figures as these make one wonder if the power of the organ and organist as educational factors is fully realised. If this kind of thing can be done at Glasgow and at a few other centres, why not at all cathedrals and important churches?

The British Music Society is arranging a series of organ recitals throughout the country in aid of the Westminster Abbey Restoration Fund. Organists willing to help are requested to write to Dr. A. Eaglefield Hull, 19, Berners Street, W.1. The collections, after expenses have been deducted, should be sent to the hon. secretary of the scheme, Mr. L. C. Morris, at the same address, who will hand the total sum to the Dean of Westminster at the end of the year. Mr. Sydney H. Nicholson hopes to arrange a series of recitals in the Abbey in aid of the Fund.

The organ at St. John's, Hammersmith, has been rebuilt by Messrs. Henry Willis & Sons and Lewis & Co., and is now a three-manual instrument of thirty-nine stops and twelve couplers. A series of six recitals will be given on Saturdays at 5.30, from September 25 onwards, by Dr. W. J. Phillips, Mr. H. L. Balfour, Dr. Charlton Palmer, Dr. Charles Macpherson, Mr. J. Stuart Archer, and Dr. Davan Wetton, who will play in the order named.

Mr. Hubert S. Middleton, organist of Peterhouse, Cambridge, has been appointed organist and choirmaster at Truro Cathedral, in succession to Dr. M. J. Monk, who recently retired.

ORGAN RECITALS

Mr. Maurice Popplestone, Victoria Wesleyan Church, Weston-super-Mare—Sonata No. 1, *Mendelssohn;* Prelude and Fugue in A minor, *Bach;* Villanella, *John Ireland.*

Mr. Harold M. Dawber, St. George's, Stockport—Finale to the Etudes Symphoniques, *Schumann;* Pastorale, *Vierne;* Fugue in D, *Bach.*

Dr. Louis Hamand, Malvern Priory Church—Allegro, Concerto in G minor, *Handel;* Adagio from Clarinet Quintet, *Mozart;* Sonata in G minor, *Purcell;* Air from 'County Derry,' *Hamand;* Adagio and Allegro, Concerto in E, *Bach;* 'Finlandia.'

Mr. F. J. Livesey, St. Bees Priory Church—Passacaglia in C minor, *Bach;* Grand Chœur, *Hollins;* Fantaisie in E flat, *Saint-Saëns.*

Mr. A. G. Mathew, St. Paul's Cathedral, Calcutta—Finale, Sonata Britannica, *Stanford;* Concerto No. 6, *Handel;* Larghetto with Variations, *S. S. Wesley;* Toccata and Fugue in D minor, *Bach.*

Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Prelude and Fugue in D, *Bach;* Lament, *Harvey Grace;* Elegia, *Yon.*

Mr. Hugh Fowler, St. Peter's, Budleigh Salterton (three recitals)—Sonata No. 1, *Mendelssohn;* Fugue in G minor, *Bach;* Andantino, *Frank Bridge;* Sonata No. 1, *Harwood.*

Mr. Laurence M. Ager, Parish Church, Fletching, Sussex—Prelude and Fugue in C minor, *Bach;* The Holy Boy, *John Ireland;* Choral Song, *S. S. Wesley;* Prelude on 'St. Ann's,' *Parry;* Offertoire in G, *Ager.*

Dr. W. H. Harris, St. David's Cathedral—Prelude to 'Parsifal'; Allegro (Symphony No. 6), *Widor;* Sonata No. 1 (first movement), *Bach;* Largo from 'New World' Symphony; Overture 'Samson.'

Mr. Arthur Warrell, St. Mary Redcliffe, Bristol—Marche Religieuse, *Boëllmann;* Minuet, *Gigout;* Meditation, *Harvey Grace;* Prelude on 'Hyfrydol,' *Vaughan Williams;* Grand chœur, *Arthur Baynon.*

Mr. Leitch Owen, Edge Hill Parish Church—Sortie, *Lefébure-Wély;* Romanze, *Merkel;* Toccata in F, *Grison.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Chorale-Sonata in E minor, *Merkel;* Sonata in E minor, *Rheinberger;* Prelude and Fugue in E, *Bach.*

Mr. Allan Brown, Crystal Palace (ten recitals)—Concert Scherzo, *P. J. Mansfield;* Sonata No. 3, *Mendelssohn;* Fugue in G minor, *Bach;* Toccata in G, *Dubois;* Imperial March, *Elgar;* Symphony No. 5, *Widor.*

Mr. Herbert Walton, Glasgow Cathedral (six recitals)—Chorale Fantasia, 'Darwell's 114th,' *Harold E. Darke;* Sonata Cromatica, *Yon;* Sonata. *Elgar;* Choral Prelude, *Karg-Elert;* Fantasia and Fugue in G minor, *Bach;* Rhapsodic Variations, *Walton;* Sonata, *Reubke;* Symphony No. 2, *Widor;* Three Miniatures, *John Pullein;* Sonata No. 11, *Rheinberger.*

Mr. Herbert Wiseman, Holy Trinity, St. Andrews (four recitals)—Choral Song and Fugue, *S. S. Wesley;* Sonata No. 3, *Mendelssohn;* Choral Prelude on 'Melcombe,' *Parry;* Toccata and Fugue in D minor and Prelude and Fugue in B minor, *Bach;* Gothic Suite, *Boëllmann;* Three Preludes on Welsh Hymn Tunes, *Vaughan Williams;* Scherzo in A flat, *Bairstow;* Concert Overture in C minor, *Hollins;* Improvisation Caprice, *Jongen;* Introduction and Passacaglia, *Reger.*

Mr. Herbert C. Morris, St. David's Cathedral (two recitals)—Fugue in E flat and Prelude and Fugue in D, *Bach;* Finale from Sonata, *Reubke;* Sonata No. 2, *Mendelssohn;* Pastorale and Finale (Symphony No. 2), *Widor.*

Mr. Ambrose P. Porter, St. Matthias's, Richmond (five recitals)—Rhapsodie No. 1, *Herbert Howells;* Sonata, *Reubke;* Gothic Suite, *Boëllmann;* Bridal March and Finale, *Parry;* 'The Pilgrim's Progress,' *Austin;* Three Impressions, *Karg-Elert;* Prelude and 'Angel's Farewell' ('Dream of Gerontius'); Epinikion, *Rootham.*

Mr. J. A. Sowerbutts, St. Stephen's, Walbrook—Sonata No. 20 (first movement), *Rheinberger;* Lamento, *Barié;* Fugue on 'Ad nos, ad Salutarem undam,' *Liszt;* Etude Symphonique, *Bossi.* At St. Mary Redcliffe, Bristol—Fantaisie in A, *Boëllmann;* Rhapsody No. 3, *Howells;* Four Pastorals, *Hillemacher;* Solemn March, *Sowerbutts;* Symphony No. 1, *Vierne.*

APPOINTMENT

Mr. Henry F. Hall, organist and choirmaster, St. James's, Garlickhithe, E.C.

New Music

By William Child

The summer seems to have caused little if any reduction of output on the part of music publishers. Never have I been so bombarded with novelties as during the past couple of months. My considered opinions on them would be almost enough to fill the whole of this journal. As those same opinions would but give pain to most of the composers and publishers concerned, it is as well that I have neither space nor inclination to set them down. It will be more pleasant and useful to draw attention to the best of the stack.

Paul de Maleingreau is a composer but little known in England so far. Messrs. Chester have just brought out three works for pianoforte—a couple of Suites, and a Prelude-Choral and Fugue. One of the Suites is a nominal descendant of the ancient form, consisting as it does of a Toccata-Overture, Allemande, Sarabande, and Gigue. The music, however, is very modern, despite a few antique touches. The Sarabande is a wistful little movement, owing something to Debussy, and the Allemande has a good deal of delicate charm, especially in its opening. The Toccata contains rather an overdose of passage work. The Gigue is very ungigue-like, being not only unusually lengthy—seventeen pages—but containing one or two digressions. It would be a very exciting affair. The Suite is very difficult. Its companion—'Suite Pittoresque'—makes more reasonable demands on the player, and is altogether slighter in style. Its five movements have for programme 'Les Angelus du Printemps.' There are of course plenty of bell effects, as we have the morning, mid-day, and evening Angelus. The Berceuse is unusual in being one for *après-midi*—a time when most of us can go off without much rocking. An attractive set of pieces, this. The Prelude-Choral and Fugue was written in 1915, and has just been revised. It is extremely difficult, and I have an impression that the pains do not always yield a fair return. Are all the notes on pages 14 and 15 necessary? Or even a luxury?

Pianoforte concertos are usually a weariness to the flesh, especially when the cadenza comes along. One does not expect young Italy to have leanings that way, but Alfredo Casella has written two cadenzas for Mozart's D minor Concerto, No. 20 (Chester). The first looks like Mozart and not a bit like Casella, and the second seems like neither. Both are short.

Messrs. Chester have also published a set of Eight Preludes and an Allemande by Couperin, extracted from 'L'Art de toucher le Clavecin,' and edited by J. A. Fuller-Maitland, who adds an interesting preface which appears in English and French.

Cyril Scott as milk for babes is something new. Here is the first series of 'Young Hearts,' consisting of five short and easy pieces (Elkin). They are excellent. I am especially intrigued by No. 3 ('Musical Box'), in which the 'Keel Row' tinkles at the top of the keyboard with amusing effect.

Scriabin's 'Vers la Flamme' needs no introduction, as it has proved to be one of the composer's most popular works. It has not always been easily obtainable, but there will be no difficulty now that an edition has been published by Messrs. Chester.

Apparently students still have to slave away at the Beethoven Concertos, for here are new editions of No. 2, Op. 19, No 4, Op. 58, and No. 5, Op. 73, carefully edited and fingered by Thomas Dunhill (Augener). From the same publishers come two books of 'Esquisses Techniques' by Moszkowski, a composer whose name is a guarantee of excellence. Though these works are definitely technical, music keeps breaking in.

Julius Harrison's 'Worcestershire Suite' has had a genuine success in its orchestral form, though it always seemed to me that a large orchestra was the wrong medium for works which were essentially slight, and which were not made less so by being delivered bigly. Messrs. Enoch have issued them as a set of pianoforte pieces, in which form they are, I think, far more attractive. The jolly 'Ledbury Parson' should now make hosts of friends.

Eugène Goossens's 'Nature Poems' (Chester) belong to the growing number of modern works which leave the reviewer more or less helpless. It is impossible to speak with confidence about such music without hearing it played, and only a first-rate pianist can play it. The pieces—there are three—are dedicated to Moiseivitch, so we may hope to hear them soon. And we must leave it at that.

Cyril Scott's 'Pensoso,' No. 3 of 'Three Pastorals' (Elkin) is grateful and comforting after the foregoing. It is entirely on a tonic and dominant bass with some characteristic nebulosities, and is easy to play.

Under the title of 'The Mayfair Classics,' Messrs. Murdoch, Murdoch & Co., have lately issued about fifty well-known pianoforte pieces by Arensky, Beethoven, Listz, Chopin, Henselt, Jensen, Schumann, &c., &c. The editing has been done by Messrs. Frederick Corder and Felix Swinstead. The cover is attractive, and the music-type large and well-spaced.

ORGAN MUSIC

Paul de Maleingreau's 'Symphonie de Noel' (Chester) is in four movements—'Vigile de la Fête,' 'Vers la Crèche,' 'L'Adoration Mystique,' and 'Dies lætitiæ.' I seem to have heard that the composer is an organist; certainly he writes with a good knowledge of the instrument. There is so much fine music in this Symphony that it is a pity the appalling difficulties of some of it will put the work beyond the reach of all but a handful of players. The composer makes effective use of plainsong themes. In the first movement we have an Alleluia first played simply by pedals (8-ft.) as an inner part, then given to manuals, high up, with charming harmony, and later used as a solo with running accompaniment. Even better is the treatment of the plainsong tune 'Veni Redemptor' in 'Vers la Crèche.' It opens the movement played low on the Great with 8-ft. stops in bare 4ths, the pedal (16-ft. alone) supplying the melody an octave below. It makes three subsequent appearances, the best being the one which closes the movement—big chords with plenty of consecutive 4ths and 5ths which are well in keeping, and would be very effective in a resonant building. The other portions of this section are less convincing. The 'Adoration' opens beautifully, and although it fails to maintain the simple note that makes the start so arresting, it remains beautiful throughout. An effective touch is the introduction of the 'Alleluia' *pp* in consecutive six-fours. The *Finale* leads off with the plainsong of 'Angelus ad Pastores,' and later makes considerable use of the 'Alleluia' as a *Canto fermo.* Yet

another plainsong hymn, 'Corde natus ex parentis,' is introduced, played by right hand and pedals in octaves, with rapid chromatic 3rds for the left hand. In the last page huge chords and a frantic pedal seem to represent the 'firing' of the bells. This last movement has its dry passages, and is unnecessarily difficult, but there are some thrills in store for player and hearers at the few places where organist (*and* organ) are adequate for its performance.

The same composer's 'Toccata'—also published by Chester—pleases me less. One gets rather tired of the long stretch with the melody given to the right hand and pedals (sometimes two octaves apart) which the left hand arpeggios. Some of the left-hand work lies rather awkwardly if the movement is played at the pace it seems to demand. Relief is provided by a big chordal passage and a rather quaint quiet section. Maleingreau is a composer who has something to say, and if he will say it more simply, he will find a large audience. There is room for good organ music in the modern idiom, and I believe a large proportion of organists will give it a warm welcome. But it must be of a reasonable degree of difficulty. Virtuoso organists are few, but there are plenty of players with a good all-round technique. Why not cater for them?

CHORAL MUSIC

Four part-songs for S.A.T.B. by John Gerrard Williams show the not too frequent combination of a very moderate degree of difficulty with ample scope for even the best of choirs. 'Sweet Kate' is a setting of some lines from Robert Jones's 'Musicale Dreame' (1609), and sung at a quick pace, and with the right delicacy and humour, would be delightful. 'When Laura Smiles' (words by Thomas Campion) also demands a good deal in the way of speed, if the syncopated treble part and the five-bar rhythm are to make their due effect. The middle section, with the voices moving together in quavers *pp* is charming. 'Fair, sweet, cruel' (words by Thomas Ford) is more emotional in style, opening with some poignant dissonances and containing a good deal of striking harmony, *e.g.*, the delicious change on page 4 from A minor to E flat. In complete contrast to these three dainty works is a 'Hunting Song,' an appropriately rough and vigorous setting of Scott's 'Waken, lords and ladies gay.' With scarcely an exception, the voices move throughout together—an effect which looks square on paper, and would be so in performance at anything less than the rapid pace marked. Plenty of tone is called for, and some good basses are necessary, especially if the work be sung a semitone lower than printed, as is suggested. Full closes are very sparingly used in all these part-songs. In the 'Hunting Song' the composer ends verses 1 and 2 on a widespread chord of the 9th, and the final cadence is an eight-part chord of the added 6th. Our readers will remember Mr. Williams as the winner of our recent part-song competition. Clearly he has the knack of writing fanciful small works. He showed it in his 'Pot-pourri' for pianoforte solo, and it is no less manifest in these part-songs (Novello).

Sir Charles Stanford has arranged his song 'A Carol of Bells' for S.A.T.B. (Enoch). It makes a capital part-song, and the only drawback that strikes one is that the words, having to do with the demolished carillons of Belgium, may prove rather too reminiscent of the war for many people. Musically it is a very effective piece of work. Gustav Holst's 'Two Psalms' for chorus, string orchestra, and organ (Augener) are among the most striking choral works that have appeared for some time. Both are founded on old Church melodies, the first from the Genevan Psalter of 1543, the second from the Geistliche Kirchengesange of 1623. The latter tune is familiar in this country. It is set in the 'English Hymnal' to Mr. Athelstane Riley's 'Ye watchers and ye holy ones,' and Mr. Frank Bridge's version as 'A joyful Easter song' is no less well-known. Mr. Holst writes with appropriate austerity and simplicity, but none the less provides ample variety. For example, the alternation, in the first Psalm, of unaccompanied tenor solo, unaccompanied four-part female chorus, and tenor solo with S.S.A.A. background, is extremely effective, though the music is simplicity itself. The work ends with some bold canonic writing. The second Psalm contains a delicious section for S.A.T.B. *pp*, the voices singing bell-like 'Alleluias' against the psalm tune played by violins. The final section contains an imposing presentation of the tune by the orchestra, chiefly over a tonic pedal, with a fine vocal texture consisting of fragments of the tune. A note tells us that the organ part is arranged for brass instruments for use when the work is sung out-of-doors, or when an organ is not available.

Letters to the Editor

TAXATION OF MUSIC STUDY

Sir,—Secretaries of amateur musical societies, choirs, and so on, will need to sit up and take notice of certain ominous and little-known rulings emanating from the Custom House, London. The connection may not at first sight be obvious, but when it is added that it is the Entertainments Tax Department of the Custom House that is referred to, probably there will be a general straightening of backs and adjusting of *pince nez*. The fact is that a small musical society in far off Scotland dared to combat the interpretations adopted by the Commissioners of Customs and Excise in their endeavour to administer the Finance (New Duties) Act, 1916, in its relation to this tax. Admitted that the struggle seems rather like that of a certain minute insect which is popularly supposed to have pitted itself against the elephant; but if all the fleas in the world combined to attack all the elephants what a slaughter of elephants there would be! Mass would win, and it would not be the mass of the quadrupeds. *Verb. sap.*

Most people are aware that there is an Entertainments Tax. Some know that it was first imposed by the Act above quoted, and a very few favoured ones can cite from the Act, besides some interesting references to the Commissioners of Customs and Excise, several very generous-seeming provisions for exempting certain kinds of entertainment from the tax altogether. The fight has turned upon these last, and for the benefit of the individuals who are invited above to pull themselves together in the interests of amateur music, it may be well to state them. While doing so I shall also do my best to give an impression of the ideas of the Commissioners on the subject.

Before proceeding, however, we ought to know what it is actually that the Act purports to tax. Avoiding tortuosities, an entertainment is any exhibition, performance, amusement, game, or sport to which persons are admitted for payment, and such payment is *prima facie* liable to the tax. Admission means admission as a spectator or member of an audience. Exemption may be obtained on, *inter alia*, the ground that the entertainment is either of a wholly educational nature or partly educational and not established or conducted for profit. In case of difference on the former point an appeal is permitted to the Education Department concerned.

A normal person on reading these provisions would come to the conclusion that, while there is no doubt that the object of the Act is to make entertainments more expensive in order to get money from those able to entertain themselves, there is a liberal opportunity given to non-profit-seeking bodies and persons who endeavour to improve taste in music by private and joint effort, for obtaining exemption. Indeed in an English case the leading judge specifically defined the tax as a luxury tax intended to obtain money for exceptional expenditure from those who had it to spare for entertainment. This is not the whole view of the Commissioners, as will be shown.

Take the case of an amateur orchestral society which has a paying and playing membership, which holds weekly practices during the winter months, and which pays a professional musician to instruct and inform in the classics of orchestral composition. If there is anything educational is it not just this sort of thing? Wholly educational in purpose and in effect, it would never be imagined by those unacquainted with officialdom that these practices could be regarded as taxable entertainments. Yet this is what the Commissioners have done. A claim for exemption only served to bring into the light of day the official interpretation of the word 'educational'—used *simpliciter* in the Act.

It would appear that if these meetings had been connected with an educational institution where music is taught or with a course of tuition in music they would have had a chance. It would not have much mattered what they played. So long as this nexus with something official and recognisable in the way of a school or class cannot be established the Act in its generous intention is inoperative. On the other hand, if the official connection had been provable, apparently there could have been jazz and jingle every night of the week without diminishing the educational value, and no tax would have been incurred. I refer later to a serious attempt on the part of the authorities at the Custom House to act as judges of musical programmes.

But, it may be asked, apart altogether from this question of exemption, how on earth can the Commissioners hold that the practices are taxable entertainments when it is the payments for admission as members of an audience that are taxable? The answer is quite simple. The members pay a subscription; they invite non-playing friends to drop in any odd time (which no one ever does), and therefore the subscriptions, after allowing as a deduction a proportion in respect of non-taxable privileges such as the right to vote and so on, are payments for admission of an audience and so liable to the tax. It does not signify anything that there is no audience at all or that there is none personally paying for admission. The playing members pay and extend an invitation, and that is sufficient. That is to say, the tax is to be levied not upon payments for admission in the normal sense but upon the expenses of carrying on the practices, since without a membership subscription there would be no practices and therefore no invitation. It may however be confessed that in the case I have in mind the caretaker's cat is nearly always in the practice-hall while its owner and some of his acquaintances hang around just outside the hall doors but within hearing. Also, those who play listen; how else could they do their bit satisfactorily? Oh, yes! there is always an audience anywhere, and there is now opened up a far-reaching vista for the activities of the tax-collectors. Picture an exhibition golf-match. Here is a sport or amusement to which hundreds of people are, actually and physically and not merely inferentially, admitted as spectators. But it may be argued, they do not pay. Quite true; but unless somebody paid, the thing could not go on. Find out who finances the exhibition or who are those whose subscriptions run the links on which it takes place, and tax that. The analogy seems complete.

Let us now consider the other portion of the average musical society's activities, namely, its concerts. I am not going to refer to those which sell tickets to all and sundry. The Society about which I am writing is not of that category. It sells no tickets, and there is no chance of the general public gaining entrance to its performances. It raises annually a Concert Fund by appealing to persons in the neighbourhood known to be 'interested in the cultivation of music.' If it gets enough money it gives what are practically free classical concerts to hundreds of people who are anxious for good music. The process of raising the money is often wearisome, and is somewhat like trying to get subscriptions for the Home for Lost Dogs or a similar deserving but uninspiring charity. But with a big push the fund is raised, and the Society gets to work. Besides giving free performances of good music in the manner noted, it brings forward local amateur vocalists and instrumentalists, the latter of whom obtain the unique opportunity of playing concerted pieces with the full orchestral accompaniment as written, and it never fails to give a hearing to the work of local composers of merit. Above all, it confines its programmes to the 'good stuff,' and has been responsible for introducing many works of the great masters which would otherwise not be heard in the locality. Practically all the tickets for these performances are distributed free; those who contribute to the Concert Fund receive about four per cent. of the total available.

Now here again is surely an example of what the Act was seeking to free from the tax. Granted that the concerts may not be wholly educational and in the same category as the practices, nevertheless they fit, as if it had been made for them, into the second provision for exemption quoted before, namely, partly educational and not for profit. They are at least as educational as a competition musical festival (to which anyone is admitted who pays for a ticket). Yet the former are to be taxed up to the hilt and the latter escapes though it has no more connection with any educational institution or course of tuition than the Custom House itself. But indeed it is useless to discuss this aspect further, since, by restricting the meaning of the word 'educational' in the way they have done, the Commissioners have rendered idiotic the legislative expression 'partly educational.' And it may here be added that they have also made the provision for appeal to the Education Department useless. In a case of difference in regard to 'wholly educational' one is permitted an appeal, but how can there be any difference if the question be one of fact, namely, connection, &c.? Any entertainment either has or has not such a connection, and there the matter ends. There cannot possibly be any 'difference,' and the Act might as well have not contained any reference to appeal at all. As a matter of fact the Department appealed to in the case under discussion has lumped practices and concerts under the one description of 'performances,' thus assisting to bring them all under the heel of the Commissioners of Customs and Excise.

In addition to the rulings above commented upon, there have been placed on record by the Commissioners two intriguing examples of the official attitude to quite ordinary things. The first is the assumption by the authorities at the Custom House that they are entitled to say whether a programme is intended for the student of music as distinct from the 'ordinary concert-goer.' The reason for this is in order to push home the decision that the entertainments in question are not educational. I do not know where the Custom House keeps its musical expert, but I should enjoy meeting him in order to discuss the matter. I have been earning a precarious livelihood for some years now as a professional man, and have for many more years followed the art of music privately. The mere fact that I have not been to school or college since such and such a year surely does not deprive me of the right to consider myself a student of music. If I were guilty of spending my leisure hours in company with others in playing cheap waltzes and music-hall snatches it would be otherwise. But I am not. It is our foible to regard Bach, Beethoven, and Brahms, and their like in the succession, as writers of music and to study them. My Society confines itself to the work of the great ones in the art, and frames its programmes accordingly; but the Custom House expert says he cannot admit that we study. In any case, what is an 'ordinary concert-goer' and what is the Commissioners' model programme?

The second delightful little piece of by-play is the suggestion that the entertainments tax may be avoided on the subscriptions of those who support the Concert Fund previously mentioned, if the intention of the subscriber is solely to 'encourage music' (the *ipsissima verba* of the Commissioners) and not to attend the concerts. This is accomplished by the simple remedy of not sending him tickets. That is to say, if I give a subscription to this concert fund meaning to encourage music and believing in my heart of hearts that I am not interested in the concerts to the extent of going to hear them, then the Society will not be liable for tax on my subscription. If, however, in a weak moment I am tempted to ask for a ticket in order to see whether I ought to continue my subscription another year, and whether my intention is being carried out, a liability to the tax straightway arises. Hugging my intention to my heart I hurry to the concert only to find that when I have given up the ticket, the intention has gone with it. By attending the concert I cease to encourage music.

The position is capable of summary as follows: Whether you are (or imagine you are) educating yourself and others or not, and whether you do it for profit or not, so long as you cannot establish the requisite connection with something official in the scholastic or tutorial line and are unable to prove to the Custom House that your programmes are intended for the student—their imaginary student—(*e.g.*, scales and exercises?) you will be taxed both on what the supporters of your performances give you and on what you yourself give in order to practise. If, however, you can get up a fund for concerts from those who are able to encourage music without going to hear it, you will be

safe. You do not require to be connected with an educational institution, but you will have to do without an audience. As to your practices, the only way to avoid being mistaken for an audience paying for admission is for the practisers to stop their ears with red tape or some other suitable material. There is no escape otherwise for *their* subscriptions.—Yours, &c.,

George M. Cotton.

'OPERA IN ENGLAND'

Sir,—Mr. Francis E. Barrett, writing in your July issue on 'Opera in England,' states that the failure of opera in England is due to the fact that up to the present time such operas contain nothing that marks them as being British, and that it is British flavour that is wanted.

May it be pointed out that there is in existence a work written by the first composer of our times with all the British flavour that can be desired both in story and in music? I refer to 'Caractacus,' by Sir Edward Elgar. With a very few changes in the text so as to improve the action this work could be made into one of the most successful of operas. It contains some of the finest music from the composer's pen, and successful as it has been in concert form, I feel sure that on the operatic stage it would be still more so. I hope that one of the numerous opera companies will give this matter serious consideration.—Yours, &c.,

New York, July 16, 1920. H. W. Gray.

THE ARTISTIC VALUES OF OPERA

Sir,—In his courteous remarks with reference to my article, Mr. A. Keay has wandered a little from my subject. He asserts that, while 'Instruments may charm the senses,' the human voice touches listeners far more profoundly. Yet I do not think many musicians would rank the symphony lower than the opera or oratorio, as a means of touching something more than the senses. I do not forget that the religious significance of oratorio has its own very profound appeal to many; yet this is something quite apart from 'artistic values' and explores another field. Mr. Keay says that 'Uncertainty as to a composer's intention may or may not be an advantage.' I quite agree; it does not greatly matter; what matters is the hearer's interpretation. He says further that the 'Message of vocal music is not in doubt.' That surely is its limitation. And what will he say of songs or operas whose words are worthless? Must the music necessarily be worthless also? With regard to Wagner, do we chiefly think of that composer as a writer of vocal music? Is it not his orchestration, mainly, that preserves him?

Mr. Keay suggests that I must be 'an instrumentalist.' May I without offence suggest that he is a devotee of 'programme music'?—Yours, &c.,

Arthur L. Salmon.

SHALL WE RETAIN THE BAR?

Sir,—With regard to retaining the bar I think Mr. A. L. Salmon in his admirable article has omitted one consideration of value. There can be little doubt that past composers have used the bar in complete consciousness of all that it implies in accent and rhythm; and they had belief that those implications would control interpretation. The bar was thus a sort of anchorage for the composer's trust in the effects his work would produce; but a barless method would be more like shifting sand, which would lend itself, by its lack of restriction, to the wildest interpretation, whilst shielding inept performance. At the best it would allow music written with definite aim to become all things to all men, if that is an advantage; but it would secure no safe-conduct for a composer's message from himself to his audience.—Yours, &c.,

F. C. Tilney.

September 9, 1920.

GLASTONBURY FESTIVAL SCHOOL APPEAL

Sir,—In response to the appeal contained in the letter of Sir Edward Elgar and Sir Henry Hadow, we beg to announce that over £1,100 towards the minimum then required has been received or promised since the public meeting held at Glastonbury on August 18. Thus a further sum of only £1,400 is now required for the current expenses and theatre fund. This sum must be raised by September 29 if the Festival is to be saved.

We should like to take this opportunity of saying that a Glastonbury Festival Association has been formed for Great Britain, the Dominions, and the United States of America, with a minimum annual subscription of 5*s*. Associates will receive all free literature, and early intimation of events connected with the work. Full particulars of this Association may be obtained from Miss Edith Percy, High Street, Glastonbury.

We earnestly ask the public to come forward and help us by raising the small sum of £1,400 to save the Glastonbury Festival School. Unless this is done it must come to an end this autumn.

Subscriptions for the two funds should be sent to the treasurer, Mr. Roger Clark, Street, Somerset, and marked 'School' or 'Theatre' Fund according to the intention of the giver.—Yours, &c.,

Rutland Boughton, *Director.*
P. Napier Miles, *Chairman of the Executive Committee.*
Roger Clark, *Hon. Treasurer.*

Glastonbury, Somerset.
September 5, 1920.

[Although this letter appears a few days after the date on which the fund is apparently to be closed—September 29—we insert it in the hope that it may still be of benefit to this deserving cause.—Ed., *M. T.*]

A PROGRAMME FOR RACHMANINOV'S 'PRELUDE'

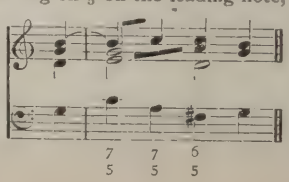
Sir,—Referring to your reply to correspondent 'W. Smith' in September number regarding Rachmaninov's Prelude in C sharp minor, I have an edition of this composition with an introductory note. It reads as follows:

'The scene is Moscow, the proud, the vanquished, in the midst of its illimitable snow-clad plains, in the first depressing gloom of the long winter night; its desolate streets resounding to the stern tread of Napoleon's victorious troops: Moscow, suddenly ablaze in every part, the torch applied by the hands of its fiercely sullen inhabitants; its costly palaces, its cosy homes, its vast accumulation of military stores consuming to ashes, and Napoleon's long cherished, all but fulfilled hope of safety and comfort for his vast army through the long winter, on which he has staked his all, going up in smoke before his eyes and leaving four hundred thousand invading Frenchmen without food or shelter in the heart of a frozen desert; while the ponderous deep-throated bell of the Kremlin, sounding the alarm, booms on above the rush and roar of the flames, the crash of falling buildings, the shrieks of the wounded, burned alive in the hospitals, and all the confused terror of frenzy and destruction.'—Yours, &c.,

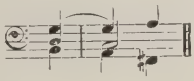
295, Wells Road, Bristol. Charles H. Bishop.
September 6, 1920.

CHRONOLOGY OF THE RISING SEVENTH

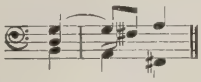
Sir,—I am particularly anxious to establish the chronology of two progressions in which a 7th is allowed to rise, viz.: (1.) $\frac{7}{5}$ on the subdominant (major or minor) resolving on $\frac{7}{5}$ on the supertonic; and (2.) $\frac{7}{5}$ on the supertonic resolving on $\frac{6}{5}$ on the leading note, as:



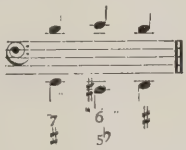
Can any of your readers kindly furnish an example, preferably from the works of J. S. Bach, but in no case later than 1759? I find it first mentioned in C. G. Schröter's 'Deutliche Anweisung zum General-Bass' ('Clear Guide to Thorough-bass'), completed in 1754, though not published till 1772. With regard to the second, F. W. Marpurg in his treatise on 'Thorough-Bass,' 1759, giving an example in three-part harmony:



says: 'It is fundamentally wrong and irregular, use it who may! Strict musicians improve this progression—even though the figures prescribe the contrary—by interposing a note of resolution as follows':



Philip Emanuel Bach, in Part 2 of his 'Versuch,' 1762, gives the following example, which is similar to Marpurg's so far as the rising of the 7th and its resolution on a $\frac{6}{5}$ on the leading-note are concerned:



of which he says: 'I leave it to composers to avail themselves of this licence in a suitable manner, and here merely make accompanists acquainted with it.'

The ♭ in the last example is of course merely an old way of expressing ♮—Yours, &c.,

T. T. ARNOLD.

Vine Cottage, Streatley-on-Thames.
August 5, 1920.

P.S. in the Example from P. E. Bach the figuring $\frac{6}{5\flat}$ (on ♯ C) is of course equivalent to $\frac{6}{5\natural}$ being commonly used to denote an imperfect 5th, whether diatonic or not.

SUGGESTED RAILWAY CONCESSION TO MUSICIANS

SIR,—Will you allow me the courtesy of your valuable columns in order to bring the following matter before musicians, and particularly concert artists?

The increased charges in railway travelling are going to hit musicians of all kinds harder than almost any trade or profession. Before the present increase it was difficult to make anything out of an ordinary fee when the engagement involved a lengthy railway journey; but now it is a hopeless business. And if it is hard on artists with a recognised position, how much more so on those who are still little known, and who have to make their name by accepting, at a purely nominal fee, engagements which will give them an opportunity of appearing under good conditions. You know already that it is impossible for a beginner—even when talented—to secure a good position in London musical circles until an apprenticeship has been served and experience gained in the provinces.

There is another point. Those who have reached a certain eminence in their particular branch of the profession of music are expected to be always at the top of their form, otherwise they would soon lose their position. But an artist's nerves are a delicate part of his make-up, and a long journey in a crowded third-class carriage is not the best preparation for an evening's concentrated work. Most of the artists with whom I am acquainted are at their wits' end how to reconcile their ordinary fee with a journey which may involve the expenditure of a large sum in travelling first-class.

A single journey performed under uncomfortable conditions is no great matter, but when this has to be done three or four times a week during the whole season, it is a different affair. To look at it from a purely commercial standpoint, theatrical people and 'variety' artists are granted certain concessions in travelling—I believe three-quarter fares—yet they do not travel so often for such long distances as concert artists. Generally, theatrical folk make one journey a week. We, on the other hand, make a separate journey for each engagement, and in this way represent far more business to the railway companies. Besides this, we are responsible, indirectly, for a vast amount of railway traffic. I might mention my own case as an example. As conductor of the Hallé Manchester Orchestra I am concerned not only as regards myself, but as regards all the artists who will come from London, &c., to perform for us; and there are also the numerous occasions on which I take the Orchestra to different towns. Does it not seem just that we of the musical profession should enjoy the same privilege as the members of any music-hall entertainment? It is true that there are certain conditions which they must fulfil, such as travelling in parties of not less than five; but those conditions could easily be adjusted to suit our case.

It is evident that the concessions I refer to as being enjoyed by theatrical people have been obtained because they have a Union or Society to represent them, and that is where I come to the real purpose of this letter. It seems to me that the only Society which may fairly be said to represent musicians generally is the British Music Society, and I think it is through this Society that any efforts would have the best chance of success. The matter is really one of great importance, and closely connected with the helping of British music generally, and in a very practical way; and I very much hope that you will be interested in my suggestion, and that the President of the British Music Society, Lord Howard de Walden, may be induced to lend his great influence to help this effort.

Besides greatly improving the lot of musicians, it would put the British Music Society in an absolutely unassailable position, for I would suggest that membership of this Society should be the first requisite. It is necessary that in any representations made to the proper quarter we should be represented by a Society that included *all* branches of the profession; and the British Music Society is the only Society we have that fulfils this requirement.

The possession of a card of membership of the British Music Society, presented by the holder at a ticket office, should be sufficient to gain the advantage of some reduction on the usual fare.

I am so aware of the real hardships suffered by the members of our profession, especially by the less fortunate members, that I am willing to do all in my power to help. I believe that if our case could be fairly stated to Sir Eric Geddes it would meet with sympathetic consideration; and so far as I am concerned, I should be willing to promise that a deputation—including the heads of each branch of music—could be got together to further this most necessary reform.

As a first step, may I ask that all those desirous of securing concessions from the Ministry of Transport should at once send their names in support of the deputation to Mr. Frank Solman, Secretary, British Music Society, 19, Berners Street, London, W.1.—Yours, &c.,

HAMILTON HARTY.

10, Grove End Road,
St. John's Wood, N.W.8.
August 20, 1920.

Obituary

We regret to record the following death:

BROOK SAMPSON, which occurred at his residence, 36, Carlisle Road, Hove, on August 2. A native of Leeds, he early showed great talent. He became a pupil of Dr. Spark, the organist of Leeds Town Hall, and at the age of twenty-two was admitted a Fellow of the Royal College of Organists, taking the Mus. Bac. (Oxon.) three years later. He was known in the musical world as an eminent authority on Bach, being the author of a masterly book, 'A Digest of the Analyses of J. S. Bach's Forty-eight Fugues from "Das Wohltemperirte Klavier,"' and other studious works.

Sixty Years Ago

From the *Musical Times* of October, 1860:

THE WORCESTER MUSICAL FESTIVAL.

On Tuesday, September 11, this Festival was inaugurated by a performance of the first part of Haydn's 'Creation,' in which the most marked feature was the singing of Madame Clara Novello, whose voice told wonderfully in 'The Marvellous Work,' and 'With verdure clad.' The choruses went well, 'The Heavens are telling' bringing the selection to a fine close. After a few minutes' pause, Mendelssohn's oratorio of 'St. Paul' commenced, and did not conclude till four o'clock. The general execution was entitled to commendation—principals, band, and chorus alike exerting themselves to do justice to the great work. Mesdames Clara Novello and Rudersdorff divided the soprano music; Madame Sainton-Dolby and Miss Wells were the contralti; Mr. Sims Reeves alone sustaining the tenor part, and Signor Belletti the bass, assisted by Mr. Briggs, one of the lay-clerks of the Cathedral. At the miscellaneous concert in the evening, Professor Bennett's 'May Queen' was performed, and also one of Beethoven's symphonies, and other smaller pieces.

On Wednesday about 1,100 persons were present at the morning performance in the Cathedral, and certainly enjoyed a treat of the highest order, in the execution of Spohr's 'Last Judgment,' which was irreproachably performed throughout. . . . On Friday the 'Messiah' fulfilled every expectation, and about 2,200 persons were present. The choruses were uniformly well sung, and the solo singing could not have been surpassed. The incomparable air, 'I know that my Redeemer liveth,' was never delivered more divinely than on this occasion by Madame Novello, who was, probably, in some measure influenced by the reflection that these were the last notes she would ever be called upon to utter in an English cathedral. It was repeated, in accordance with the wish of the Dean and that of the entire audience. . . . The receipts are understood to have been highly satisfactory, and the charity will be considerably benefited.

THE NORWICH MUSICAL FESTIVAL.

This Festival commenced on Tuesday evening, the 18th ult., and as at its predecessor, the Worcester Festival, the 'Creation' was chosen for the opening oratorio. The performance was unexceptionable; and to make it more than usually attractive, the principal vocalists were doubled in number. It will be recollected that the oratorio contains but one soprano, one tenor, and one bass; on this occasion Madame Clara Novello, Mr. S. Reeves, and Mr. Weiss sang the solo music of the first and second parts, while their places were supplied, in the third part, by Madame Weiss, Mr. W. Cooper, and Mr. Santley. . . . The Festival was brought to a close on Friday, by the performance of the 'Messiah,' when no fewer than 1,660 persons were present. The receipts have exceeded, to the amount of about £1,000, those of the last Festival; and it is expected that, in spite of the large expenses, more than £500 will be handed over to the charities.

Crystal Palace.—On Tuesday, September 4, a choral competition of Tonic Sol-fa classes took place. The Scottish, Staffordshire Potteries, Finsbury, Brighton, and West Riding choristers were included in the list of competing choirs, and the programme comprised many striking chorales from the works of Handel, Palestrina, Bach, Beethoven, Mendelssohn, Horsley, and other composers of the highest class; the performances of the several choirs being listened to with unmingled gratification by the vast audience assembled at the Palace, whose cordial manifestations of approval were fully justified by the precision evinced by the choral vocalists. The following are the decisions which were arrived at by the judges:

Sight-Singing. Possible marks, 90.	Selected Pieces. Possible marks, 135.	Whole Performance. Possible marks, 225.
Finsbury 82	West Riding.....135	West Riding.....203
West Riding.....68	Staffordshire 125	Finsbury.....186
Staffordshire.....40	Brighton.....114	Staffordshire 165
Brighton 28	Edinburgh.....114	Brighton.....142
Edinburgh 25	Finsbury 104	Edinburgh.....139

The announcement of the awards was made from the Handel orchestra at half-past four, and was accompanied by the presentation to the conductors of the successful choirs of a beautifully-embroidered banner—crimson, purple, and orange—with a purse containing £5. This latter award was intended to assist in defraying the incidental expenses of the choirs, and was extended, at the express desire of the judges, to the Brighton and Edinburgh choirs, who had acquitted themselves so creditably, though unsuccessfully. 21,605 visitors were present during the day, being admissions on payment, 18,075, ditto by season tickets, 3,530.

VIOLINS.—To be sold cheap, one by Antonius and Hiernoymus Amati, 1698; and several others equally valuable. Taken under Sheriff's warrant. Apply to J. Wood, 23, Market Hill, Barnsley.

BEECHAM OPERA

NEW PROVINCIAL COMPANY

(From our Manchester Correspondent)

Many persons of competent judgment have believed that provincial support for opera in the Beecham manner was much securer than in London: events have conspired to prove the accuracy of this view. Manchester has taken a prominent part in the salvage work of the wrecked Beecham Opera Syndicate. In the formation of a new limited liability company with a capital of £60,000, London was to be responsible for one moiety of £30,000, with a twelve or thirteen weeks' season and its own directorate, and the provinces to accept responsibility for the balance, the amount being spread over the cities of Manchester (£6,000), Glasgow (£6,000), Birmingham and Leeds (£5,000 each), Liverpool (£3,000), Bradford and Edinburgh (£2,500 each). The provincial season would run for thirty-five weeks (September 27 to April 2). No one person should hold more than two hundred and fifty £1 shares. The chairman of the provincial directorate (drawn from the seven centres above-named) would have a seat on the London Board, and the London chairman one on the provincial directorate.

In all these arrangements the honorary chorus director of the Beecham Opera Choir here, Mr. W. A. Lomas, has taken a prominent part. His duties in the past were not confined to Manchester, because he had active supervision of the supplementary choruses in all the other centres, and he it is who has been responsible for setting these centres to the work of raising their respective quota. At Manchester he quickly found twenty-four contributors of £250 each, and there is every prospect of at least £10,000 being put up here—the balance being in smaller blocks than 250 shares. A margin of £3,500 would mean twelve per cent. on the provincial capital, but nobody with experience in these matters would dream of paying on such a scale; more probably they would be content to put £2,000 per annum to contingent account and pay a modest five per cent.

Manchester will be headquarters, and it seems likely that Messrs. Lomas and James Ellinger will represent this city. Given public patronage on the scale of the winter seasons 1918-19 and 1919-20, there can be little doubt that keener business oversight will yield better results, but it must be remembered that all labour charges this winter will be higher, and it is disputable whether a higher scale of admission rates than last season will be possible. But the big thing about Mr. Lomas's efforts is that a fine company at the zenith of its powers is to be kept together. Nobody wants to see a repetition of the Denhof debâcle.

Barclay's Bank Musical Society, directed by Mr. Herbert J. Rouse, will give concerts at Queen's Hall on November 24 and March 16. At the former Sir Charles Stanford has undertaken to conduct his 'Songs of the Fleet.' Orchestral works in hand are Elgar's 'Polonia,' Tchaikovsky's 'Capriccio Italien,' Humperdinck's 'Hansel and Gretel' Overture, and Moszkowsky's 'Boabdil' Suite.

South London Ethical Choir, conducted by Mr. F. J. Hubbard, opens rehearsals at the Oliver Goldsmith School, Peckham Road, on Sunday, October 3, the first work in hand being 'A tale of Old Japan.'

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BIRMINGHAM

Our musical season opened brilliantly with an orchestral concert on Sunday evening, September 5, at the Theatre Royal, the first of a series of concerts which will be continued every Sunday evening for several months to come. The executive is the City of Birmingham Orchestra, numbering about seventy-five instrumentalists, with Mr. Alexander Cohen as leader and Mr. Appleby Matthews as musical director and conductor. Birmingham audiences have now grown accustomed to attend Sunday evening orchestral concerts, as was clearly shown last season when Mr. Appleby Matthews achieved so great a success with his scheme at the Futurist Cinema House, that embraced every Sunday evening during the autumn, winter, and spring. The foundation was laid on a safe and sure basis, and viewed from every point of view the Theatre Royal season now inaugurated promises a great success. The programme submitted for the first concert opened with an early work by Granville Bantock, the symphonic Overture 'Saul,' first produced at the Chester Festival of 1897. Since that date the composer's style has greatly broadened and developed, but nevertheless the Overture proved a very interesting and melodically beautiful work, which one would gladly hear again. We are also promised a performance of his 'Hebridean' Symphony. The Symphony of the evening was Tchaikovsky's fourth, which received a pleasing interpretation, although by no means perfect in detail. Mendelssohn's Overture, Nocturne, and Scherzo, from 'A Midsummer Night's Dream,' was another item of compelling interest, as also was Elgar's early Serenade for Strings, Op. 20, that was beautifully played. Finally came the 'Tannhäuser' Overture. The vocalist was our local baritone, Mr. Herbert Simmonds, who sang songs by Sullivan which the audience received with every mark of enthusiasm.

Since giving in the *Musical Times* a résumé of coming musical events, several very important additions have been made. Once more the 'International Celebrity' concerts will submit four important subscription programmes at which will appear Dame Nellie Melba, Dame Clara Butt, Miss Rosina Buckman, and Madame Edna Thornton, and Messrs. Kennerley Rumford, Albert Sammons, Hollman, William Murdoch, Dinh Gilly, George Copeland, Arthur Mason, and Jean Vallier Bratza. Pachmann will give his farewell pianoforte recital, and finally, at the last concert, the Royal Albert Hall Orchestra, with Sir Henry Wood as conductor, will be the great attraction. Miss Leila Megaine, the Welsh mezzo-soprano, will be the vocalist.

Chamber music will be once more under the control of the Birmingham Chamber Concerts Society, and the executive the Catterall String Quartet.

The Festival Choral Society has just issued its scheme for the season. There will be four concerts in addition to the customary Christmas performance of 'Messiah.' Works to be given comprise Bantock's 'The Great God Pan,' Dvorák's 'The Spectre's Bride,' Bach's B minor Mass, Debussy's 'Blessed Damozel,' Bach's motet, 'Wailing, crying,' and a 'Meistersinger' selection. Sir Henry Wood will be the conductor.

Owing to her indisposition, Madame Minadieu's enjoyable Matinées Musicales will unfortunately not be given this season.

One of our local talented pianists, Mr. Wilfred Ridgway, will give three salon concerts during the season, for which excellent programmes have been arranged.

Mr. Mark Hambourg will once more visit our city, and will give a lengthy pianoforte recital at the Town Hall on October 4.

Miss Irene Berry, another local pianist, has arranged to give a chamber concert, when she will be assisted by the talented violinist, Mr. Alfred Barker, and by Mr. Johan C. Hock. The programme will include a Trio in D minor (MS.), by William Barnes.

In addition to the coming concerts already enumerated in the *Musical Times*, there will again be the customary choral concerts by the Midland Society, the Birmingham Choral Union, and the Choral and Orchestral Association's concerts and others.

Grand opera at Birmingham will be provided by the Beecham Opera Company, which will hold an operatic season of four weeks at the Prince of Wales Theatre from Monday, September 27, to Saturday, October 23. With the exception of a revival by this Company of the 'Mastersingers,' the repertory will consist of operas given here by the Beecham Syndicate on previous occasions, viz., 'Aïda,' 'Coq d'Or,' 'Faust,' 'Samson and Delilah,' 'Il Trovatore,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Tristan and Isolda,' 'Maritana,' 'Tannhäuser,' 'Madame Butterfly,' 'Carmen,' 'La Boheme,' 'The Marriage of Figaro,' 'Othello,' and 'Louise.'

Sir Edward Elgar will not only be well represented by his own compositions, but he himself will honour Birmingham by his presence to conduct the first of the six symphony concerts at the Town Hall on November 10 of the City of Birmingham Orchestra, which will include among its performers Messrs. Leon Goossens (oboe), Haydn Draper (clarinet), Alfred Brain (horn), and Wilfrid James (bassoon). Elgar's compositions to be given will include 'Falstaff,' the second Symphony, and, for the first time at Birmingham, his Violoncello Concerto.

BOURNEMOUTH

Arrangements for the winter season are now practically completed, and signs are forthcoming that a period of even greater activity than usual is before us.

A few months ago it was feared that possibly the Corporation would not be prepared to face the unavoidable increase in working expenses that a continuance of the Symphony Concerts at the customary high level would entail. A momentous question of musical policy confronted our Councillors, while hopes and fears alternately filled the minds of local musicians, both amateur and professional.

That for the time being, at least, the dread fiat has not gone forth may be gathered from the nature of the prospectus just issued. In a foreword to this Mr. Dan Godfrey says: 'The Corporation has wisely decided to maintain the Municipal Orchestra at its present strength. . . . The cost of the Orchestra, soloists and extra musicians for the Symphony Concerts will be £256 per week; it is therefore earnestly to be hoped that the financial results of the Symphony Concerts will be at least double those of previous seasons.' Mr. Godfrey goes on to speak of the fifty per cent. increase in the price of subscription tickets, and adds: 'It can safely be asserted that better value for the opportunities placed before the musical public of Bournemouth have never before been offered. Failure to realise the hopes of success this season would very probably have a disastrous effect upon the future policy of the Corporation.' Our Director of Music also remarks: 'It will thus be seen the great responsibility that rests upon my shoulders in endeavouring to cater so as to obtain adequate returns.' It is indeed a responsibility of no light nature. On the other hand, the credit to him will be all the greater if he is successful in receiving the requisite financial backing.

Meantime, as a glance at the advance prospectus discloses, Mr. Godfrey is bearing these increased responsibilities with a full consciousness of what is due to the supporters of music at Bournemouth. In no previous season have the arrangements for the Symphony Concerts presented such a progressive spirit. We are promised, for instance, Elgar's two Symphonies, Vaughan Williams's 'London' Symphony and Overture to 'The Wasps,' Scriabin's second Symphony, Frank Bridge's 'Sea' Suite, and such important and attractive novelties as Granville Bantock's 'Hebridean' Symphony and 'Sea Reivers' Overture, Julius Harrison's 'Worcestershire' Suite, Edgar L. Bainton's Concerto-Fantasia for pianoforte and orchestra, Ina Boyle's tone-poem 'The Magic Harp,' Eugène Goossens's 'By the Tarn' and 'Tam o' Shanter' tone-poem, Josef Holbrooke's symphonic poem, 'The Vikings,' Dorothy Howell's tone-poem, 'Lamia,' Herbert Howells's 'Puck's Minuet,' Roger Quilter's 'Children's'

Overture, Arthur Somervell's Variations for two pianofortes and strings, and the same composer's 'Thomas the Rhymer' suite, in addition to many new compositions of foreign origin.

In all, such a feast of good things has never before been spread before the gaze of Bournemouth's musical public, and it is earnestly to be hoped that the response will justify the pains taken to enhance the splendid reputation that the town has enjoyed for so many years.

BRISTOL

In the capital of the West, which has been particularly quiet for some weeks in the matter of music, local choral Societies are getting active and the membership of one at least, the Bristol Choral Society, large as it is, is full up. Practices are proceeding vigorously. This Society is giving six concerts with well-known singers as principals, and its scheme includes 'The Dream of Gerontius,' and the 'Parsifal' Prelude, Transformation, and Grail scenes. At the first concert, in October, the Ballet music and chorus from Borodin's 'Prince Igor' will be an interesting new item. The New Philharmonic Society is also giving some remarkable programmes of modern music during the season which will enhance its reputation for being in the forefront of Societies that present the latest and best in modern art. The Quinlan subscription concerts, Bristol being included in the series, will number five, and some well-known artists are announced to be heard, including several who greatly pleased local concert patrons last year. The Beecham orchestra, the Max Mossel subscription concerts, and the International Celebrity concerts will also claim public attention. M. Cortôt, the famous French pianist, is to appear at one of the Mossel concerts—which are wonderfully cheap in price—when he will sustain the whole of the programme. Many other lesser concerts are announced, but whether all these events, which are in excess of the number last year—and that was a pretty full season—will pay, time alone will tell. Certainly the agents report that a good beginning has been made with the bookings, which is all to the good in these days of necessarily high prices.

CAMBRIDGE

The calendar of the University Musical Society has just been issued for the new academical year, and it shows that in addition to the usual statutory concerts, a series of six chamber concerts has been arranged. The works to be performed include the following: Rhapsody for orchestra (Butterworth), Motet, 'Be not afraid' (J. S. Bach), Symphony in C minor (Brahms), 'The Hymn of Jesus' (Holst), 'The Song of the High Hills' (Delius), Pianoforte Concerto (Schumann), concert overture to the opera 'The Two Sisters' (Cyril Rootham), and 'Songs of the Fleet' (Stanford). The Bohemian and London String Quartets are giving concerts, and three are to be recitals for voice, flute, and pianoforte.

CHATHAM DISTRICT

The Dean and Chapter of Rochester have been compelled in common with many other Cathedral bodies to discontinue choral mattins on week-days for the time being. It is hoped that at some future date it may be found possible to revive these services, but at present the full choir will officiate only on Sundays and on special occasions, and at evensong.

Of outstanding importance to music in the Free Churches of Rochester, Chatham, Gillingham, and Rainham, was the announcement made on September 1 that the Free Church Council had called together choirmasters and organists of the churches to form an association of their choirs. The main objects of the new organization are to raise the standard of the music in the churches, and to stimulate the interest of Free Church-goers in the music. It is proposed that individual choirs shall assist each other on special occasions, that lectures on the theoretical side of the question be organized, and that united performances be given as convenient. Mr. Leslie Mackay was elected chairman of the executive committee, with which office he combines that of conductor.

Clergy in the Diocese of Rochester met at Rochester on September 8 to hear a lecture on 'Music in Church worship' given by Mr. C. Hylton Stewart (Organist of the Cathedral and Master of the Choristers). The lecturer gave an outline of music suitable for use in the Parish Church service, and put in a strong plea for prayers to be said in the natural voice and not monotoned. Mr. Hylton Stewart also mentioned the question of voluntaries, and ranged himself with Mr. Sydney H. Nicholson in his attack on organists who burst into blatant marches scarcely before the words of the Blessing have died away.

Chatham and Gillingham (Rochester) Choral Society resumed rehearsals on September 21, under the conductorship of Mr. C. Hylton Stewart. So far it has been arranged that during the forthcoming season performances shall be given of 'Sing ye to the Lord' (Bach), 'Messiah' (Handel), the ninth Symphony (Beethoven), selections from 'Parsifal,' and 'Songs of the Sea' (Stanford), in which it is hoped that Mr. Plunket Greene will sing the solos.

A new organ in memory of the men fallen in action during the war was opened at Rochester Baptist Church with a recital by Mr. A. V. Dale, on September 22.

CORNWALL

Competitions for town bands and male choirs were held at Redruth on August 21, Mr. Walter Halstead (York) adjudicating the bands, and the Rev. W. W. Bickford the choirs. With regard to the bands, the judge noticed a great improvement in standard on that of former years, and he thought the standard might be classed with that of the third section in Yorkshire and Lancashire. Nine bands competed. In the 'March' section, Stenalees Silver band came first and Truro Town band second. In the second section (test-piece, 'Recollections of England' or 'Norma') Foxhole band gained first place and Indian Queens second. In the third section the test-piece was 'Maid of Orleans,' and Truro Town band came first, with Fraddon band second. The test-piece for the choirs, of whom three competed, was Balfour Gardiner's 'Cargoes,' which the judge described as very difficult, and he congratulated the conductors on the creditable results achieved. Mabe choir won first place, Trelawny (Redruth) second, and Stithians third.

Six thousand people came to hear the competition between ten bands at Bugle on September 4, on the occasion of the fourth annual West of England bandsmen's festival. The judge, Mr. G. H. Mercer (Sheffield), said there was not one bad performance. In the class for Amateur band championships the Prince of Wales' cup was won by St. Dennis and the *Western Morning News* silver trophy by St. Austell. For hymn-tune playing St. Dennis also won the first prize and St. Austell the second. In the section for the championship of Cornwall, Sir Edward Nicholl's cup was won by Foxhole, and Stenalees came second.

A new choral Society, formed at Morval, sang the concert version of 'Merrie England' on September 2, conducted by the Rev. E. A. Saunders and supported by an orchestra. The parish numbers less that five hundred inhabitants, and the effort and its results were highly creditable.

Another new choir is Wadebridge Male Choir, conducted by Dr. Wilson Gunn, who sang Walford Davies's 'Hymn before Action,' the 'Faust' Soldiers' Chorus, and other pieces on August 19. The choir was well balanced, and sang with good expression. Wadebridge Amateur Orchestra supported the voices.

'Elijah' was performed on September 6 at Penzance, conducted by the Rev. Hartley Duerden, with Miss Bennett at the organ.

A development of the proceedings of the newly-formed West Cornwall Musical Society was marked on September 9 by an ambitious undertaking. A good orchestra had been organized and trained by the Rev. C. Daly Atkinson, and so good was its playing at Falmouth that it is hoped the ensemble will become the nucleus of a new Falmouth Orchestral Society. The programme included Haydn's Symphony in D, No. 2; Schubert's 'Unfinished,' and excerpts from 'Lohengrin.' A small choir sang Stanford's 'Songs of the Sea,' with Mr. Percy Cowell as soloist.

COVENTRY AND DISTRICT

September, according to custom, is proving itself to be a transitory period between the summer and autumn musical seasons. The Coventry Corporation summer Sunday concerts in Haul's Mill Park terminated on August 29, with a visit of the Band of H.M. Coldstream Guards. There have been no concerts of especial local interest in the city during the past month, though Societies have a number of comprehensive programmes in preparation.

Particulars of the season's concerts announced by the Coventry Chamber Music Society have already been given in this column. Coventry Philharmonic Society numbers among its principal items in the winter programme, performances of 'Elijah' and 'Messiah,' to be held in the Cathedral, and a miscellaneous concert. It is a matter for regret that at the recently held annual meeting of this Society an adverse balance was reported, the loss on the spring concert having been very serious. Efforts to remove the debt are to be made in the near future. 'Elijah' has already been put into rehearsal. Rehearsals have also been commenced by the Coventry Choral Society. Some interesting programmes from the Armstrong-Siddeley Orchestra and the Coventry Orchestral Society are anticipated, and the Coventry Musical Club Male-Voice Choir and Orchestra have several concerts in preparation.

A season of Gilbert and Sullivan opera by the D'Oyly Carte Opera Company, announced to take place at the Empire Theatre, Coventry, is eagerly awaited by local playgoers and lovers of light opera, as is also the forthcoming Birmingham Grand Opera in English season by the Sir Thomas Beecham Company, which is always well supported by Coventry residents.

At Leamington, Kenilworth, and Rugby, local Societies are busy preparing their winter programmes. October will see the first of these taking place.

DEVON

The dominating event of recent weeks has been the Mayflower Tercentenary celebrations at Plymouth. Performances of an historical pageant, written by the Rev. Hugh Parry, ran for twelve days. The music was sustained by a choir of two hundred voices and an orchestra under the direction of Mr. David Parkes. The composer was Mr. Ronald Arthur Chamberlain, born in London in 1901, and now hon. organist of Canonbury Parish Church. Though he has already written a considerable amount of music, including two Sonatas for violin and pianoforte, this is his most ambitious composition, and as the Pageant will be performed in many centres throughout the country it will become widely known. The principal number is the Overture, which is based on Croft's tune to 'O God, our help in ages past,' and is in three movements. The first and last movements are chiefly occupied with the opening lines of the tune, the first *Maestoso*, in free elaboration, and the last, *Allegro*, in fugal treatment and broad development. The middle movement, *Adagio*, affords contrast, and deals with the last line of the tune. Following the Overture is a choral ode, 'Let us now praise famous men,' a five-part chorus with soprano solo, containing a vigorous fugue. The harmonic basis is clear, and the choral parts are appropriately on the easy side, elaboration being in the accompaniment. Another important item is a duet for soprano and tenor, an unusual collaboration, 'The breaking waves dashed high.' The *Finale* is an imposing arrangement of the 'Battle Hymn of the Republic,' so variously treated that its six verses are free from monotony, and interesting orchestral interludes are provided. The rest of the movement occupies itself in typical national airs.

Other events of the celebrations included the performance of a cantata, 'The Ship of Adventure,' composed by the Rev. Carey Bonner, and first produced in London. The choir comprised six hundred children and a hundred adults, supported by an orchestra and conducted by the composer. The cantata divides itself into four parts, linked by recitatives.

A massed choir of six hundred voices, trained by Messrs. D. Parkes and T. Martin, was conducted by Dr. H. Coward in two festivals. The choral pieces were selected as illustrating the spiritual meaning of the life of the Pilgrim Fathers. Gounod's chorus, 'By Babylon's Wave,' and two choruses by Dr. Coward, 'Behold, how good and joyful' and 'God's truth is marching on,' and the 'Battle Hymn of the Republic,' were prominent items. Other numbers were extracts from 'Messiah' and 'Hymn of Praise.' An orchestra played the accompaniments.

Three summer parties have visited Devon during August. Miss Adela Verne, M. Bratya, and Mr. S. Krish at Torquay gave two concerts, the pianist and violinist playing sonatas by Beethoven and César Franck, in which the violinist was overweighted. A novelty was a charming 'Libellules' for violin, by Zsolt, and Miss Verne played Liszt's arrangement of the 'Tannhäuser' overture, which does not commend itself as pianoforte music. Miss Carrie Tubb visited Exmouth with a party on August 18, and sang some new songs by Michael Head—'On a lady singing' and 'O let no star,' Miss Gertrude Higgs being the other vocalist. Signor Giovanni Barbirolli gave much pleasure by the beauty and interest of his 'cello playing, and Mr. Herbert Dawson was the pianist. A Welsh male choir, known as the 'Apollo,' sang delightfully at Exeter on August 23, conducted by Mr. D. J. Martin. Beauty of tone and sincerity of expression were the main features that recommended their singing.

Of numerous organ recitals must be noticed one on August 29 at St. David's, Exeter, by Mr. F. J. Pinn, that included Arnold Smith's Idyll, 'The Sea,' a new Minuet (A flat) by Hollins, a Romance in E flat by the late Dr. W. J. Wood, of whom the Irish Lysaght Lament was played in memoriam, and a song-setting (contributed by Mr. F. Isaacs) by Walter Hoyle (formerly of Exeter, now at Coventry Cathedral) of the hymn 'Through the day Thy love hath spared us.' Mr. W. Clotworthy, organist of Tavistock Parish Church, gave a recital on August 30; and at Combe Martin, on September 2, a recital was given by Dr. E. J. Rendell, organist of St. John's, Cardiff.

DUBLIN

Mr. Walter McNally, the Irish-American baritone, had a bumper house at his farewell concert, at La Scala Theatre, on August 28, prior to his post-graduate course of training at Milan. Dublin vocalists, ever anxious to help a brother artist, gave every assistance, and the programme was a feast of good things. In a neat speech at the close Mr. McNally paid a graceful compliment to Mr. Vincent O'Brien, his voice-trainer, who also taught John McCormack. The critics forecast a brilliant future for this popular vocalist, and no doubt a year's training at Milan will affix a hallmark to his already high reputation. Among the many artists who assisted, Miss Mollie O'Callaghan seemed prime favourite. Mrs. V. O'Brien and Miss Cuolahan acted as accompanists.

Music students will be glad to learn that the extensive Joly collection, which was bequeathed to the National Library of Ireland, Kildare Street, Dublin, can now be consulted. The catalogue is being printed, but meantime printed slips are available. In all there are 683 volumes, including English music (84 vols.), Irish (175 vols.), Scotch (176 vols.), Welsh (17 vols.), and Miscellaneous (231 vols.). The last named includes many rare musical works by Campion, Playford, Durfey, early ballad operas, and sheet songs of the 18th century. In addition to the Joly collection, there are three other collections, namely, the Banks, Omeath, and Hamilton gifts—making about 120 large volumes. Students will receive every courtesy from the deservedly popular librarian, Mr. T. W. Lyster, who is, however, soon about to retire.

In addition to La Scala Theatre, recently opened, which seats three thousand persons, a new place of amusement will soon be available for Dublin pleasure-goers. Unfortunately, the long-looked-for concert hall has not yet materialised, though its need is very obvious, as the Rotunda and Antient Concert Rooms are no longer available.

The Rev. Heinrich Bewerunge, a German priest, who had been for twenty-six years Professor of Sacred Music at St. Patrick's College, Maynooth, and who was an enforced resident at Cologne since July, 1914 (not being allowed to return by the British Government), has resumed his old post at the great Roman Catholic Ecclesiastical College, to

which he had been appointed in July, 1888. His various editions of Palestrina, following in the wake of Haberl, have been adversely commented on by Dr. R. R. Terry.

GLASGOW

Mr. Herbert Walton's organ recitals at the Cathedral in August and September again heralded the approach of the next musical season. These recitals are becoming increasingly popular, and on September 7, when the proceeds were devoted to the funds of the Royal Infirmary, the audience was exceptionally large.

The following is a forecast of the winter's musical activities: The scheme of the Choral and Orchestral Union will embrace thirteen Tuesday and fourteen Saturday popular orchestral concerts. The Scottish Orchestra of seventy-five performers will again have Mr. Landon Ronald as conductor-in-chief, assisted by Mr. Julius Harrison, who will devote his whole time during the season to the work of the Orchestra, and will also conduct five of the Tuesday and five of the Saturday concerts. The music selected for the Choral Union's (Mr. Warren T. Clemens, conductor) share in the scheme comprises Elgar's 'Dream of Gerontius,' Austin's 'Hymn of Apollo,' David Stephen's 'Sir Patrick Spens' (a new work dedicated to the Glasgow Choral Union), Parry's 'Blest Pair of Sirens,' Dvorák's 'The Spectre's Bride,' and 'Messiah.' The Bach Choir, now under the direction of Mr. A. M. Henderson, issues an unusually attractive prospectus of four concerts, two of chamber music and two of choral compositions. The choral works include three of the Church cantatas, and a first-rate selection of *a cappella* Church music covering a period from Tallis to Wesley. The University Choral Society, also under the baton of Mr. Henderson, will study the customary programme of part-songs and madrigals. The choir of Westbourne Church (Mr. A. M. Henderson, organist and choirmaster) will give Henschel's Mass in C and two movements of his 'Requiem,' conducted by the composer. Under the direction of Mr. Philip Halstead, four chamber concerts will be given at the Royal Institute of Fine Arts, at one of which the Flonzaly Quartet will perform. The Orpheus Choir's week of chamber concerts by the London Quartet, inaugurated so successfully last year, will be repeated in October, and the Choir's winter and spring series of choral concerts on the well-known Orpheus lines are announced. Similar choral concerts will be given by the William Morris Choir (Mr. W. Robertson, conductor), and Hamilton Choral Society, under Mr. T. S. Drummond, will perform 'Messiah' at its first concert at Christmas. The impulse given to choral singing by our great Competitive Festival is reflected in the large number of smaller choirs which have sprung into being during recent years. As many of these choirs are connected with large industrial and commercial concerns, they indicate a healthy interest in musical art, and, guided as they are in their selection of the music to be studied, they must have a very great effect in educating the musical taste of the people. Their programmes are generally irreproachable, and their aim is to achieve a Festival standard of performance. Of the smaller choirs specialising in part-songs may be mentioned Miss Boyd Steven's Ladies' Choir, the Scottish Song Society's Choir (Miss Mary Dixon, conductor), and Mr. Thorpe Davie's Choir.

The Glasgow Abstainers' Union's sixty-seventh season is for the first time to be on a subscription basis, and four ballad concerts are announced—possibly a first instalment, to be followed by others later in the season. The Glasgow Amateur Orchestra (Mr. H. A. Carruthers, conductor) and Mr. F. O. Sheard's Orchestra have resumed rehearsals.

In line with certain large cities in England, and under the auspices of the British Music Society, Glasgow is endeavouring to form a small limited liability company for the purpose of securing a season of opera by the Sir Thomas Beecham Company. Of concerts by outside entrepreneurs the series of Mossel, Quinlan, and the 'International Celebrity' are announced.

The work of the Nottingham Sacred Harmonic Society for its fifty-seventh year includes 'The Apostles,' 'The Flying Dutchman,' and 'The Spirit of England.' Mr. Allen Gill is the conductor.

HASTINGS

In the absence of the Municipal Orchestra there has been a slump in serious music during the summer months. At Hastings we have been regaled with a series of military bands, the best of which was that of the East Lancashire Regiment, whose conductor is fastidious enough to insist on true rhythm and intonation. The hopes raised by a visit from the Gwent Male-voice Choir were hardly justified by the performances in the St. Leonards Pier Pavilion. The singing was marred by shaky intonation and misapplied vibrato, and the choir was so ill-advised as never to dispense with the accompaniment of a pianoforte. Among the other concerts in the same room were pianoforte recitals by Messrs. Cernikoff and E. Howard-Jones, the former's flippant agility being in striking contrast to the somewhat calculated style of our own countryman.

The fine church at Rye has lately been filled at the organ recitals by Mr. Theodore Flint, Mr. Carlos, and Mr. Allan Biggs, with whom have been associated Lady Maud Warrender as vocalist and Miss Annie Kenwood as violinist.

An unusually attractive winter season is anticipated. Starting on October 30, Mr. Julian Clifford's symphony concerts and other music-makings will be held in the re-constructed Royal Concert Hall, whose excellent acoustics and generous seating accommodation place it in the front rank of seaside concert-rooms. There the orchestra will be housed, and there, too, the musically inclined may indulge their taste in perfect comfort. The personnel will be somewhat fuller than it was last year, and the organization will come intact from Harrogate, where it has been employed during the summer.

LIVERPOOL

The month of October will see us settling down seriously to the enjoyment of the winter musical season, and indeed with a comfortable feeling of satisfaction after the rigours of the summer. There will, apparently, be plenty of choice, from the Philharmonic Society's Concerts downwards, if this description may be permitted in connection with the material comprising popular programmes and the star turns beloved of a diversified public. The city's premier Society will give ten concerts, the first of which is announced for October 19, and will be directed by Mr. Landon Ronald. The list of conductors is not yet completed, but it will include Sir Henry Wood (three concerts), M. Gabriel Pierné, M. Bronislaw Szulc (of the Warsaw Philharmonic Concerts), and M. Ernest Ansermet (Geneva). Among the vocalists already engaged are Miss Madeline Collins, Miss Leila Megane (Paris Opéra-Comique), and Mr. Frank Mullings, while the instrumentalists include Mr. Albert Sammons, Madame Suggia, and M. Alfred Cortôt.

Details of the instrumental items chosen by the various conductors are not yet to hand, but it is satisfactory to learn that the following choral works by English composers have been selected for performance, viz., H. Balfour Gardiner's 'April' (for chorus and orchestra) and 'There were three ravens' (eight-part unaccompanied); B. J. Dale's 'Before the paling of the stars' (for chorus and orchestra); Gustav Holst's 'This have I done for my true love' (unaccompanied); and Frank Bridge's 'Prayer' (for chorus and orchestra). For the big choral evening Bantock's 'Omar Khayyàm' or Rachmaninov's setting of Poe's 'Bells' are works at present under consideration.

After a lapse of seven years it is highly probable that the Liverpool Church Choir Association will shortly be re-constituted, and its annual Festival be resumed as one of the outstanding choral events of the year. It is cheering to learn that there are faithful souls who did not suffer their subscriptions to lapse during the half-decade of the war period, and it is the clear duty of the Association to resume operations which in times past exerted such widespread and useful influences on Church choirs in this great city. The Festivals were brought into being and continued mainly through the indefatigable labours of Mr. Ralph H. Baker, whose organising ability was also conspicuously shown in the formation of the Liverpool Pageant Choir in 1907. Mr. Baker's happy recovery from his recent serious illness will, it is hoped, facilitate the projected

revival, so that the Church Choir Association may be in readiness to do service in the new Cathedral when the choir-end of the great building is consecrated.

In his capacity as lecturer to the University of Liverpool, Dr. Pollitt will resume his weekly addresses on musical subjects which he initiated last season, and which were so favourably received. Dr. Pollitt purposes systematically to take as his themes the music to be performed at the various Liverpool concerts, and there can be no doubt that the University's lecturer in music will in this direction continue to do true and laudable service to those who find in music something more than a means of casual relaxation.

Mr. Samuel Vickers is making a courageous transfer of his popular Saturday evening concerts to the Philharmonic Hall, where he has undertaken a series of twenty concerts, beginning on October 2. Such famous singers as Madame Stralia, Miss Rosina Buckman, Mr. Frank Mullings, and Mr. Walter Hyde, appear in the long list of well-known vocalists. Mr. Vickers will no doubt repeat the success of his weekly concerts formerly held in Picton Hall by providing numbered seats in the Philharmonic Hall at 1*s.* 3*d.*, with stalls at 2*s.* 4*d.*, and boxes to hold six at 12*s.* 6*d.* Such a spirited enterprise well deserves to prosper financially, and in furnishing programmes with attractive and wholesome vocal music by first-class singers, Mr. Vickers's immense faith in his compact body of supporters—and theirs in him—will no doubt be vindicated.

Among other prospectuses which bulk largely is that of the 'International Celebrity' subscription concerts, of which five will be given, commencing on Saturday afternoon, October 2, when Dame Clara Butt will be the all-compelling attraction. The great and only Vladimir de Pachmann will make his latest farewell on October 22, Dame Nellie Melba will sing on November 13, Bratza (the youthful Serbian violinist) will play on January 21, and the series will be completed on February 21 by a visit of the Royal Albert Hall Orchestra, conducted by Mr. Landon Ronald.

Among our entrepreneurs who deserve well of the public is Mr. Max Mossel, the violinist, who announces four Saturday afternoon concerts in the Philharmonic Hall, commencing October 16, when it is delightful to hear that M. Cortôt will give a pianoforte recital. Mr. Mossel himself will play on December 11, with M. Alfred de Greef as solo pianist, and singers and players promised at the concerts include Miss Margaret Balfour, Mr. John Coates, Madame Donalda, M. Mischa-Léon, Mr. Murray Davey, Miss Myra Hess, and Miss Irene Scharrer.

Mr. Thomas Quinlan also makes a formidable bid for public favour in his series of five concerts, which will be sustained by great artists comprising Mesdames Emma Calvé, Tilly Koenen, Miriam Licette, and Mr. John McCormack, along with Mesdames Renée Chemet and Guilhermina Suggia, MM. Jacques Thibaud, Arthur Rubinstein, and Moritz Rosenthal, and the Beecham Symphony Orchestra, conducted by Mr. Albert Coates. The first concert takes place on Saturday afternoon, October 23. The Welsh Choral Union will give four concerts, and has made a not exactly thrilling selection in 'The Damnation of Faust' (November 20), 'Messiah,' and 'Dream of Gerontius,' with a miscellaneous concert (February 5) at which Miss Ruth Vincent will sing, and Miss Tessie Thomas—the young Welsh violinist—will play Elgar's Violin Concerto, and the orchestra Beethoven's Symphony No. 7. Mr. Hopkin Evans, the very able conductor, who is now resident at Liverpool, has individually tested each member of the famous choir, with a result that the *personnel* will remain almost the same as before, for very few members have been asked to retire. The splendid record of the choir still remains as the only memorial to the late Harry Evans, for nothing has been done in a tangible way to remove the reproach which at present attaches to the Welsh community in whose service he really burnt out his brief and brilliant life. About £250 is in hand, but this is insufficient to provide a fitting memorial over his grave and also endow a musical scholarship bearing his name. Is this too much to expect from Wales, and its reputed capital on the Mersey? The committee has regretfully received the resignation of Mr. J. D. Jones as hon. treasurer, a post he has held for nineteen years. His ability and tireless energy in promoting the best interests of the Welsh Choral Union, musically as well as financially, made him peculiarly well fitted to hold his responsible post, in which he will be difficult to replace. In electing him a vice-president of their organization, the choir is paying a compliment that is exceedingly well-deserved.

A competitive musical Festival was held for the first time at Wallasey on September 4, when the proceedings were initiated by a public luncheon at which the Mayor was officially present. This great and rapidly growing community on the Cheshire side of the Mersey may well be congratulated upon the inception and success of the Festival which it is hoped will be held annually. There were six entries for the chief choral event, for which the test-piece was 'My Love dwelt in a Northern Land' (Elgar), the first prize being awarded to Altrincham Primitive Methodist Choir (Mr. Albert Hill) with ninety marks, Brunswick Choir, Birkenhead (Mr. Tom Lloyd), with eighty-seven marks, coming second. For male-voice choirs the test-pieces were 'An Evening Pastorale' (W. Shaw), and Sullivan's 'The Beleaguered.' Southport Harmonic Male-Voice Choir (Mr. J. C. Hill), secured first prize with ninety-two marks. Warrington Male-Voice Choral Union being awarded the second prize with eighty-eight marks. There were also contests for Church choirs, male-voice quartets, and mixed-voice quartets. There was only one entry for female-voice choirs, so that the Competition Cup was awarded provisionally for one year to the Fairfield Ladies' Choral Society (Mr. J. A. Hebson).

The hon. adjudicators were Mr. Wilfred Shaw (Wallasey) and Mr. Eli Smith (Manchester).

MANCHESTER AND DISTRICT

The Manchester City Council has purchased for £90,000 the Free Trade Hall, built on the site of the historic Peterloo massacre. This building dates only from 1853, but in no other hall in the Kingdom have appeared so many famous politicians, preachers, lecturers, and musicians. Whatever sub-committee of the City Council takes charge of the destinies of this Hall has in its power possibilities of untold good for music and the arts. This is one of the foundation stones of the edifice of a well-ordered municipal music. In the August issue I put the case for the Municipality controlling the orchestra. With that under as wise control as is exercised, say, by the curator of the City Art Gallery in his special sphere, the possibilities latent in bringing school children and students of the Municipal Day Training College under the influence of first-class orchestral music could not well be overlooked.

With the re-casting of the affairs of the Beecham Opera Co., Ltd., and the constitution of a Northern and Midlands directorate with Manchester as headquarters, it ought finally to be possible to have this city directly associated with opera in the matter of the orchestra. The Hallé Orchestra Concerts Society at its last annual meeting decided to run its concerts during January and February next concurrently with the opera season (for the past three winters these concerts were suspended during the nine weeks' opera season). Obviously, then, the Hallé Band as now constituted cannot be in both places at the same time. The conspicuous defect of Beecham opera hitherto has not been on its artistic side so much as in its business management. If the old artistic standards can be maintained, no one knowing the men who are behind the new Company in this city can have the least doubt concerning the increased efficiency of the business side. Elsewhere in this issue I deal with the launch of the new provincial Company, but it does seem that, taking such a prominent part in the matter, Manchester could, and should, furnish an orchestra for opera here and in the North during the winter without impairing the excellence of the Hallé Band.

From October 2 until Good Friday there will be continuous orchestral music on every Thursday and Saturday, with a nine weeks' opera season thrown in from December 26 to the end of February.

The sixty-third season of the Hallé Concerts will be conducted by Mr. Hamilton Harty, two only of its twenty-one concerts being in the hands of guest-conductors. Very rightly the Pension Fund Concert of the Orchestra is held

in mid-season, not as hitherto at the fag-end of an exacting winter. Choralists will find the scheme only mildly exciting: 'Messiah,' 'Elijah,' 'Faust' (Berlioz), with a concert performance of 'Carmen' as a novelty here, though perhaps not elsewhere.

If this scheme is a fair sample of the new conductor's abilities in programme-drafting, then he has nothing to learn in this difficult art. Extremists at both ends are catered for, and the huge intermediate class who find enjoyment in all sorts (provided only that it is the best of its particular sort) have received generous treatment at the hands of Mr. Hamilton Harty. Strauss comes back in 'Don Juan,' 'Till Eulenspiegel,' and 'Also sprach Zarathustra,' while new works are numerous and of many schools. They are recorded in the order of their performance: October 21, 'Worcestershire Pieces' (Julius Harrison) and 'Stenka Razine' (Glazounov); November 11, 'November Woods' (Arnold Bax); December 16, 'In a Vodka Shop' (Arnold Bax); November 8, 'Impressioni dal Vero' (Malipiero); January 20, 'Sea Reivers' (Bantock) and 'Russia' (Balakirev); January 27, 'Fantasy Scenes from an Eastern Romance' (Hamilton Harty); February 12, an orchestral work not yet named (Busoni), and an orchestral suite by Eric Fogg.

Three Beethoven symphonies, two by Tchaikovsky, and one each by Brahms, Rachmaninov, and Mendelssohn, means that with the three Strauss items (and deducting the five choral evenings from the total), works of symphonic dimensions will be given on eleven of a possible fifteen occasions. On two occasions Wagner provides an evening and a half, besides the equivalent of another half-evening at odd concerts. Delius and Stravinsky appear in little-known works, and perhaps Goossens's 'Philip II.' prelude ought to be welcomed among novelties (having been heard only under comparatively inauspicious conditions in September, 1917).

The Pension Fund Concert on January 13 will provide an interesting occasion in Dr. Brodsky's appearance as solo violinist at the twenty-fifth anniversary of his coming to Manchester. During this period he has acted both as leader and as conductor of the Hallé Band, as soloist, as leader of the Brodsky Quartet, and as principal of the Royal College of Music here. Busoni, Cortôt, Catterall, Dawson, Sammons, Anderson Tyrer, with Isolde Menges and Charlotte Elwell, and newcomers in Messrs. Carrado and Quiraga, provide a sufficiently distinguished group of instrumental soloists. Newcomers among the vocalists at these concerts include Misses Margaret Balfour, Collins, and Desmond. Several blanks occur, as impending negotiations in certain quarters are not yet completed.

The Brand Lane series of twenty concerts brings the customary long list of brilliant soloists: Pachmann, Lamond, Egon Petri, Irene Scharrer, Bratza, Hubermann, and vocalists more numerous and equally renowned. Sir Henry Wood will conduct a Hallé Band of a hundred players on eleven occasions, and Mr. Lane's choir will sing on six evenings. The most important novelty for Manchester audiences will be the late George Butterworth's 'Shropshire Lad' Rhapsody.

The only musical provision (apart from opera) made for December 26-29 and December 30 to January 1, is the appearance of the band of the Coldstream Guards. The Grenadiers Band also plays on October 16. Only those who have been at a band contest at Belle Vue on any first Monday in September can realise how such performances as these of the Guards are appreciated by the devotees of brass-playing in this part of the world.

The Co-operative Wholesale Male-voice Choir provides four concerts, with numerous soloists as attractions, and from eight to ten choral miniatures per concert, culminating in a performance of Brahms's Alto Rhapsody, with Miss Evelyn Arden as soloist.

The syndicate of which Mr. Thomas Quinlan is chief covers many Lancashire towns besides Manchester and Liverpool, and one may safely assert that such typical manufacturing centres as Bolton or Preston have never had such quality brought to their doors. Whether there are sufficiently numerous patrons for such, in addition to the maintenance of the old-established local institutions, both choral and orchestral, is a matter yet to be proved. It would be no musical gain in the long run were the dazzling brilliance of the Quinlan series or that of the 'International Celebrity' series to dim the lights of the native bodies which local patriotism has kept alive for fifty or, may be, a hundred years.

NOTTINGHAM AND DISTRICT

The local music-lover who cannot go to all the many concerts announced for the coming season will find it difficult to choose, in such an *embarras de richesse*, the particular series to decide upon. Taking purely local events first, the chamber music concerts arranged to be given in the Large Theatre of University College should certainly be filled to overflowing, the astonishingly low subscription placing them within the means of even the 'new poor.' Miss Cantelo will be the pianist at each concert, and the Catterall and the London String Quartets will each be heard on two occasions. Amongst the works promised are Beethoven's three 'Rassoumovsky' Quartets. Dr. F. Radcliffe announces his usual Wednesday organ recitals at St. Mary's Church, and the proceeds of his Sunday recitals during September will be devoted to the Westminster Abbey Restoration Fund. St. Mary's Choral Society will give the 'St. Matthew' Passion at Easter. Mr. Bernard Johnson will appear in his customary recitals twice monthly, when he will also be associated with Miss Helen Guest, Miss Ethel Cook, Miss Minnie Wilson, Mr. Stanley Kaye (all of Sheffield), Miss M. Keighley-Snowdon (London), Miss Guendolen Roe (Hull), and Mr. W. B. Haslam (Swanwick) in Pianoforte Concertos with organ accompaniment. Mr. Johnson also announces a continuance of the People's Concerts, with such attractions as the Hallé Orchestra under Sir Henry Wood (November 4 and March 2), Miss Myra Hess and Mr. Arthur Catterall, the London String Quartet, &c. A series of popular (not classical) promenade concerts will be given at Albert Hall on Saturday evenings. The Albert Hall Choir will perform Bach's 'Christmas' Oratorio on December 19, and Mr. Johnson's 'Ecce Homo' will be sung by the same choir on March 20, for the fourth year in succession. Messrs. Wilson Peck have secured such popular artists as Mr. John Coates, M. Siloti, Miss Caroline Hatchard, Mr. Frederick Ranalow, Miss Carrie Tubb, and Mr. Frederic Lamond (to mention a few names only) for their subscription concerts. Amongst the attractions offered by the Quinlan subscription series we note M. Cortôt, Madame Calvé, Madame Suggia, M. Rosenthal, the Beecham Symphony Orchestra, &c. The 'International Celebrity' subscription concert announcements are quite Americanized in their sensationalism, subscribers being lured by a 'Surprise Night!' Other attractions include Dame Clara Butt, Miss Marie Hall, and the Royal Albert Hall Orchestra under Mr. Landon Ronald. The Derby Municipal Chamber Concerts continue their excellent course this season, with the Bohemian Quartet and Miss Fanny Davies on October 29, recitals by Mr. Albert Sammons and Mr. William Murdoch on November 19, and the Birmingham Municipal Orchestra, conducted by Mr. Appleby Matthews, on December 10.

The Leicester Chamber Concert Society announces four concerts, at which Miss Gertrud Hopkins, Miss Grace Burrows, Madame Blanche Marchesi, Mr. Hubert Eisdell, the Ladies' String Quartet, Signor Mannucci, and Miss Constance Hardcastle will be heard.

The Nottingham Sacred Harmonic Society's arrangements have already been announced.

PORTSMOUTH

With the end of September comes the end of 'summer time,' and the advent of the long winter evenings calls for indoor concerts to replace the band programmes which have been so successful on the Southsea piers during the last two months. The effort that is being made to cater for the music-loving public supersedes any previous essays, and that there will be no lack of first-class concerts, at which well-known artists will appear, is evident by the various series already announced.

The programme of the Portsmouth Philharmonic Society has been definitely decided upon, and there is a great demand for season tickets. The *pièce de résistance*—which, however, will not be performed until March 17—is Bach's

Mass in B minor. The soloists will be Miss Flora Mann, Miss Lilian Berger, Mr. Steuart Wilson, and Mr. Frederick Ranalow. The other work on the list is Berlioz's 'Faust,' the characters in which will be represented by Miss Miriam Licette (Marguerite), Mr. John Coates (Faust), and Mr. Charles Tree (Mephistopheles). Three promenade concerts have been arranged for October, November, and February. The November concert is arranged for the anniversary of Armistice Day, and the programme—to which Mr. Edmund Burke will contribute—will consist entirely of the works of British composers. Mr. Frederic Lamond and Miss Carmen Hill have been engaged for the other two concerts.

Unfortunately the Philharmonic begins its work under a cloud by reason of the severe illness of the hon. conductor, Mr. Hugh Burry. He has been at Trouville, France, for a short rest, and although he has returned much benefited by the change, yet he is by no means strong enough to proceed with the heavy work of rehearsal. The Society has therefore been compelled to a appoint a deputy, and on the recommendation of Mr. Ernest Boult, the engagement has been secured of Mr. Arthur Bliss, who will conduct the first concert and will carry on until Mr. Burry is able again to essay the work he loves so well.

It will be a delight to many to hear that the 'International Celebrity' subscription concerts, under the directorship of Mr. Lionel Powell, are to be resumed at Portsmouth Town Hall. Pachmann, who has been persuaded to remain in England for a few concerts, will appear at the first of the series on October 5. It is stated that, owing to his great age, this will be his last appearance. Two concerts in November will introduce Madame Nellie Melba and Dame Clara Butt. At a grand operatic evening in January, Miss Rosina Buckman, the famous prima donna, and Miss Marie Hall, the celebrated violinist, will appear, while the last programme, in February, will be sustained by Miss Stella Power (the 'little Melba'), Bratza (Serbian violinist), and Miss Leila Megane (Welsh mezzo-soprano).

The Town Hall has also been engaged for a series of four Max Mossel concerts, at the first of which, on October 20, Mr. Max Mossel himself will appear with Miss Margaret Balfour and Mr. John Coates (vocalists), and M. Arthur de Greef (pianoforte). Among the engagements for the other concerts are Madame Donalda, Miss Myra Hess, Miss Mignon Nevada, Miss Irene Scharrer, Miss Phyllis Lett, M. Cortôt, M. Mischa Leon, Mr. Frank Mullings, and Mr. Felix Salmond.

The fate of the proposed Municipal concerts is not definitely settled, but it would appear that the Town Hall committee has withdrawn its scheme on account of Mr. Hugh Burry's indisposition. At any rate, it had nothing to report at the Town Council meeting on September 14, and the concerts were to have started on the first Saturday in October.

Major John G. Horne, R.M.L.I., has been appointed Superintendent of the Royal Naval School of Music, Eastney, in succession to Major and Brevet Lieut.-Col. W. S. Poë, D.S.O., who has secured an appointment as paymaster.

SHEFFIELD

The summer meeting of the Sheffield Centre of the British Music Society was a very pleasant function. English madrigals were charmingly sung by a choir of twenty-five voices under the direction of Mr. G. E. Linfoot, and an address on madrigals was given by Sir Henry Hadow to the manifest edification and delight of a large audience. Miss Helen Guest cleverly played groups of pianoforte pieces by modern composers, which, though interesting enough in themselves, produced an effect of intrusion on the prevailing 17th century atmosphere of the programme. Prof. Walford Davies is, we understand, to lecture to the Society on October 4.

A good deal of interest has been aroused by the enterprise of the Sheffield Education Committee—acting on the advice of Mr. Percival Sharp, Director of Education for Sheffield—in creating the post of Musical Adviser to the Committee. Such a post exists, we believe, in several of the largest provincial cities—*e.g.*, Manchester appointed Dr. Walter Carroll to supervise its school music about two years ago. Mr. G. E. Linfoot, Mus. Bac., B.Sc., has been selected to fill the post at Sheffield, at a commencing salary of £650 a year. Mr. Linfoot was recently appointed lecturer in music in the University of Sheffield in succession to Dr. Coward. He has been for some eighteen years in charge of the music at the Sheffield Central Secondary School, and is Musical Director of the Sheffield Teachers' Operatic Society and chorus-master of the Sheffield Amateur Musical Society.

The last-mentioned Society proposes to give Bach's 'St. John' Passion in December, and 'Four Scottish Border Ballads' by Hamish MacCunn at its spring concert.

Five interesting programmes have been arranged by the University of Sheffield Chamber Music Society for the coming season. The 'Catterall,' 'Bohemian,' 'Edith Robinson,' and 'Sheffield' Quartets have been engaged, and there is every promise of another enjoyable series.

Three separate series of subscription concerts will run their course at Sheffield this winter, providing sixteen first-class concerts of various kinds. The 'Quinlan' concerts announced are five in number, as are the 'Sheffield' subscription concerts, while the 'International Celebrity' subscription concerts add six music-makings to the city's last year's number.

Four promenade concerts are also promised—to be conducted by Sir Henry Wood. At these events, with the exception of a concerto on each occasion, the programmes are to consist entirely of orchestral music, and four extremely attractive selections have been drawn up. The efforts of Mr. T. Walter Hall to ensure a regular supply of the best orchestral music deserve the highest appreciation of his fellow-citizens. Mr. Hall has formed a committee of influential musical people to control the scheme, and there is every prospect of a successful season, with possibilities of extending the series in future years.

SOUTH WALES

Despite industrial unrest, signs are not wanting of activity in the various musical centres throughout the district, and there is abundant promise of the 'full, rich, and rare' in music during the forthcoming season.

At Cardiff the Sunday orchestral concerts have already commenced auspiciously. At Park Hall, on September 5, the Arthur Angle Orchestra gave its opening concert of the season with Lenghi Cellini as soloist. On the same date, at the Empire, the newly-formed Comrades' Orchestra, under the conductorship of Mr. Tom Jones, gave a concert in aid of the ex-service men's ward in King Edward VII. Hospital. A feature of the evening was the appearance of the Lord Mayor of Cardiff (Alderman G. F. Forsdike) as a capable elocutionist. An important suggestion was made by Councillor John Daniels, the president of the Cymmrodorion Society, that this fine orchestra should be made the basis of the Welsh National Orchestra. The Comrades' Orchestra commenced its series of Sunday concerts at Cory Hall on September 12.

On September 6 the D'Oyly Carte Opera Company visited Cardiff for two weeks, while the votaries of grand opera were regaled by the Carl Rosa Opera Company at Tredegar on September 6 to September 18, and at Cardiff for a similar period commencing on September 20, and by the Allington Charsley Opera Company at Merthyr on September 13 to September 19.

The Cardiff Chamber Music Society has just completed its arrangements for this season's concerts, and the programme is as usual a highly commendable one. At the first concert, on October 13, the Flonzaley String Quartet will be heard in Quartets by Haydn, Beethoven, and Schumann; at the second, on November 3, the Bohemian String Quartet, with Miss Fanny Davies (pianoforte), will play the Quintets of Brahms and Dvorák and a Beethoven Quartet; while for the third concert, on December 1, Miss Jelly d'Aranyi (violin) and Miss Ethel Hobday (pianoforte) have been engaged.

These concerts were started in 1899-1900 by a small committee of ladies, who ran them successfully through nine seasons until a larger and more representative mixed committee carried them on. They were discontinued during the war—from February, 1915, to November, 1919. Many of the most famous native and foreign quartet parties

have appeared at these series, and the music provided has always been of the most excellent quality. Much of this success is due to the devotion of the hon. secretary, Mrs. Constance M. Paterson.

At the recent visit of the British Association to Cardiff, August 23 to August 27, papers were read (i.) by Dr. Lloyd Williams on 'Welsh Traditional Music,' in which he called attention to the influence of the harp on a considerable portion of the national music of Wales; and (ii.) by Prof. Walford Davies on 'Euphony and Folk-Music,' wherein he showed that the particular attribute of euphony, whether in melody or harmony, appears uniquely to belong to the realm of music.

A movement, started before the war, to erect a monument to the memory of the late Harry Evans, one of the finest of modern Welsh conductors, is now being revived and subscriptions are invited. Harry Evans rose to fame as conductor of the celebrated Dowlais Choir, and was appointed to conduct the Liverpool Welsh Choral Union, which under his leadership became one of the foremost choral Societies in the Kingdom.

It is mooted that the centenary of the Rev. John Roberts —better known as Ieuan Gwyllt—should be celebrated by organizing congregational singing festivals throughout Wales, to be called the 'Ieuan Gwyllt Festivals.' He was born on December 22, 1822, in Cardiganshire, and to him in a special degree belongs the credit of seeking to cultivate and elevate the music of the sanctuary in Wales. Towards the end of the 'fifties in the last century he brought out a hymnary or tune-book in the established notation and, in the early 'sixties, having studied the system, he transposed it into Tonic Sol-fa. Thus a great impetus was given to denominational singing, and singing festivals were organized throughout the Principality. He was in great demand as a conductor until his death in the 'seventies.

BELLS, CHIMES, AND CARILLONS

By William Wooding Starmer

Bell founders have been very busy during the past year making new bells and re-casting and re-hanging existing ones, particularly as war memorials. Probably there is nothing more suitable or more lasting for such a purpose.

Bell metal through all ages has retained its value with little fluctuation as to its comparative cost, save during the recent war when conditions as to the metal markets were abnormal. It is one of the most durable alloys known—consisting of copper and tin in the proportion of thirteen to four—and loses practically nothing by oxidation during a period of over five hundred years. A bell is always worth about two-thirds of its original cost, merely as a metal value.

In England, until quite recent years, bell music has been confined to change-ringing and automatic chimes. There is much to be said for change-ringing and its healthy exercise, although from a strictly musical point of view its claims are small. The enthusiastic change-ringer requires his bell to 'go' well, and is fascinated with the mathematical problems of the changes he delights to take part in ringing. He is not much concerned with the tone or accuracy of tune of his bell. If he were, a great many of our old rings would have been re-cast and accurately tuned long ago.

Chime tunes played automatically by clock mechanism are devoid of rhythm and accent, which must ever be supplied by the listener's imagination. There is a dearth of suitable tunes for chimes on account of the limitations of the bells on which they are played. In most cases the available bells number six, eight, ten, or twelve diatonic, on which very little melodic modulation is possible. Sometimes extra bells are available, which makes modulation to the dominant and subdominant possible, but the chime mechanism itself is responsible for many difficulties which have to be considered. Any excessive demands that may be made—such as a quick succession of notes, which generally produces an effect modestly describable as grotesque—usually interfere with the accuracy of the tone. The reasons for this are obvious when the difficulties to be overcome are taken into account: the bells are very often in awkward positions, some being near and some far away from the chiming machine; the hammers vary in weight; the connections between the barrel, and the hammers vary in length, &c.—all serious conditions to be dealt with when notes must be played accurately to the fractional part of a second.

In England, however, the musical possibilities of bells are now better understood than ever before, thanks to the great advance made in the design of the bell and the successful solving of the intricate problem of accurate tuning, accomplished during the past twenty-five years.

This country now produces the best bells in the world, and not only this but better bells than have ever before been made, not excepting the great masters such as Hemony and Dumery.

The four most recent carillons erected in Europe—Appingedam (1910), Eindhoven and Flushing (1914), and Rotterdam City Hall (1920)—have been made at the famous Taylor Bell Foundry at Loughborough. The Rotterdam carillon consists of forty-nine bells weighing over twenty-seven tons, and is the most important instrument of its kind in Europe constructed during the past hundred years.

In the United Kingdom the same firm installed the magnificent carillon at Queenstown Cathedral* (1919)—forty-two bells, weighing eighteen tons, and are now constructing for Armagh Cathedral one of thirty-nine bells, weighing eleven tons.

Such a demand for bells shows the growing popularity of the carillon as a musical instrument. With its clavier, four-octaves chromatic, it demands much from the founders, for every bell must be accurately 'in tune' with itself as well as with every other bell in the scale of sounds. Each bell has five tones, tuned to the accuracy of a single vibration. Under such conditions it will be readily understood how very important are the modern methods of tuning when such results are achieved. When bells are used in combination, in two, three, or more parts, no real music is possible without such accurate tuning.

As war memorials, carillons with claviers are to be erected at Spalding (thirty-five bells) and Loughborough (campanile and forty-seven bells).

Musical Notes from Abroad

ITALY

AN ORATORIO IN THE ALPS

One of the oldest sanctuaries in the world is that of Oropa, 3,800 feet up in the Alps, to the north-west of Biella, in Piedmont. Here is a famous black statue of the Virgin, brought from the East in A.D. 369 by Eusebius, the 'Hammer of the Arians,' and attributed in pious legend to the chisel of St. Luke. This year nearly two hundred thousand pilgrims celebrated the fourth centenary coronation of the statue, a new oratorio, entitled 'The Queen of the Alps,' having been written for the occasion by the well-known composer, Don Pietro Magri, and performed under his direction in the great square of the Sanctuary on August 29. The maestro is perhaps the foremost of the

* See *Musical Times*, October, 1919.

pupils of Perosi, and became his successor at St. Mark's, Venice. Successively also director of the chapels of Bari and Vercelli, Magri was appointed to the sanctuary of Oropa eighteen months ago.

The story of the new oratorio centres round the statue of the Virgin already referred to. Contributory Arian episodes provide occasion for an effective descriptive page, but the entire work bears the stamp of lyricism, and, like all the music of Magri's, is distinguished for its melodic character and masterful counterpoint. Remarkable throughout the work is the effective treatment of the Gregorian motive of the 'Regina Cœli.' Sung in the open air by a choir of three hundred voices, with a band which included members of the Scala Orchestra, 'The Queen of the Alps' was received with enthusiasm by the thousands of people gathered together in the lovely ampitheatre that shelters the Alpine sanctuary, and every critic is unanimous in ranking the new work with the masterpieces of Perosi. The partitura is published by Carrara of Bergamo, and costs twenty lire (sixteen shillings).

A MASTERPIECE WHICH DOES NOT EXIST

Apropos 'Un demi-siècle de Musique Française,' by J. Tiersot, the critic of Messrs. Ricordi's new review, *Musica d'Oggi*, points out a curious anomaly. Georges Bizet, he writes, inspired by the dire events of 1870, had an idea of writing an oratorio entitled 'Geneviève de Paris,' but his premature end prevented the consummation of this intention. Notwithstanding, however, continues the writer, an historian of the name and authority of Tiersot does not hesitate to write of this work, which never existed, as a 'masterpiece.' Nor does Tiersot write this incidentally. He spends two pages upon it, confronts it with the works of Massenet and of Franck, and concludes by informing us that Bizet's composition would have had its natural place 'dans quelque grande exécution nationale au Panthéon, devant les fresques de Puvis de Chavannes.' Says the critic, in conclusion, 'What admirable vivacity of imagination!'

LEONARD PEYTON.

MILAN

Organized by the Philharmonic Society, and directed by Arturo Toscanini, the first of a series of orchestral concerts was given at Padova on the evening of June 5. The C minor Symphony of Beethoven, followed by the Prelude and Finale of 'Tristan,' comprised the first part of the programme. The second part included Martucci's 'Notturne' and 'Cabaletta,' Respighi's 'Fontane di Roma'—a wonderful piece of music and a great favourite—Saint-Saëns's 'Danse Macabre,' and the Overture of Verdi's 'Vespri Siciliani.' The orchestra played the entire programme to perfection, and Toscanini received an ovation such as, perhaps, is accorded to only such as he. Incidentally, the maestro's performance vindicated his prodigiously tenacious memory. Afflicted with extreme shortsightedness, he is obliged to carry the whole of the score in his head.

Before embarking for America, that exceptional young Bohemian violinist, Vasa Prihoda—unknown and unappreciated barely six months ago, and to-day famous throughout Italy—gave a charity concert at the Lirico Theatre on June 17, the net proceeds being devoted to the War Orphans of the Savoy Committee fund. The programme included part of the Tchaikovsky Concerto, Op. 35, 'Le Streghe' of Paganini, a Nocturne of Chopin, 'La Ronda dei Folletti' of Bazzini, and part of the D major Concerto of Paganini. Notwithstanding the high prices, the theatre was well filled. Upwards of 40 lire was charged for the orchestra stalls, and 25 lire for the pit stalls, the Government tax being included in this price, viz., 11 lire per seat.

The trio Consolo-Serato-Maniardi recently gave a series of three concerts in the large hall of the Royal Conservatorium at Milan, the second of which was devoted to Brahms, whose third Sonata for pianoforte and violin, another Sonata for pianoforte and violoncello (composed in 1866), and No. 2 of the Trios, Op. 87, formed part of the programme.

In June, over two hundred children performed in 'Pianella perduta nella Neve' (Slipper lost in the Snow) at the Lirico Theatre. The object of the representation was the collection of funds to enable the poor and sick children of the Magenta quarter of Milan to be sent to mountain and seaside resorts. The first part of the programme was unfolded by adult singers, and afforded a striking contrast to the miniature performance that followed. The two hundred undeveloped voices rang out, however, with remarkably good effect, and the audience was genuinely delighted.

Some serious experiments have recently been made at Milan with an apparatus constructed by Signor Zeppieri by which phone-photo-mechanical performances of grand opera can be obtained. Essentially it is a combination of the kinematograph and the gramophone, synchronization being obtained by purely mechanical means. The films and discs are operated by the same electrically-driven shaft, thus securing complete accord between the moving pictures and the acoustic impression. The movement of the performer's lips, his every gesture, pose, and facial expression as projected on the screen move in perfect measure with the gramophone. The illusion is complete (just as it is complete in the case of the puppet worked by a first-class ventriloquist). There are many fine possibilities in the new combination, in that some of the most dramatic episodes of grand opera can be faithfully reproduced on the screen, instead of being left to the imagination of the audience.

E. HERBERT-CESARI.

Miscellaneous

NORWICH.—The pageant version of Handel's 'The triumph of Time and Truth,' referred to in our issue for August, was duly performed in the grounds of the Bishop's Palace, to the credit of Mr. Ernest Harcourt, who promoted the venture and conducted the music. The choir's work choruses such as 'The glory that crowns the hunter's toil' was of good quality, and the orchestra backed up well. Local soloists took the principal parts.

The operatic season at the 'Old Vic.' for 1920-21 was due to begin on September 30 with 'Faust.' During October 'Il Trovatore,' 'Carmen,' 'The Bohemian Girl,' 'Tannhäuser,' and 'The Marriage of Figaro' are included in the scheme of twelve performances. The season continues until January 8. Mr. Charles Corri conducts, and the operas are given in English.

Few organists give pianoforte recitals, so we note with interest that Mr. Francis W. Sutton, organist of one of our City churches, is giving such a recital at the Bishopsgate Institute on October 28, at 8 p.m., playing works by Chopin, Ravel, Frank Bridge, and Debussy. Miss Margaret Balfour will sing.

The Blackheath branch of the British Music Society offers a concert list of characteristic value and independence. On October 9 there will be modern songs and music for two pianofortes, on October 28 Ireland's Violin Sonata, on November 30 a pianoforte recital by Miss Harriet Cohen, and on December 17 some Spanish music.

The Festival of the Leyburn Wesleyan Choir was revived on August 28 with a concert at the Town Hall. A varied programme was given by adult and juvenile choirs, three solo vocalists, and Mr. C. L. Naylor as pianist. A special performance of 'The Creation' was held in the Chapel on the Sunday.

Stockport Vocal Union opens its forty-eighth season on October 25 with 'Elijah,' under Dr. Keighley. A season of six concerts provides two grand orchestral evenings, a miscellaneous programme, and a concert performance of 'William Tell.'

Answers to Correspondents

J. D. Bennett.—The version of Chopin's G flat Study, played by Mr. Mark Hambourg, is probably not published. Inquire of the makers of the gramophone record.

Cymro.—We have no particulars of the London Welsh Choral Society beyond the name of the conductor, Mr. Merlin Morgan. Perhaps some member will see this, and send us a prospectus.

'Shakespeare.'—We do not know the publishers of Elsom's 'Shakespeare in Music.' Can our readers help us?

T. W. B.—For particulars of the Teachers' Registration Council write to the Secretary, 47, Bedford Square, W.C. 1.

'Maureen.'—We understand that the present price of 'Grove' is 25*s.* per volume.

CONTENTS

	Page
Charles Kennedy Scott (with portrait)	659
Pearsall's Letters. By W. Barclay Squire	662
The Worcester Festival. By Samuel Langford	665
Vincent D'Indy's View of Harmony. By Richard Capell	668
The Organ Works of Bach. 'The Little Organ Book.' By Harvey Grace (*continued*)	671
'Jean-Christophe': Some Musical Aspects of the Work. I.—The German Lie. By W. Wright Roberts	675
Interludes. By 'Feste' (Illustrated)	677
Jenny Lind: A Centenary Appreciation. By W. H. Grattan Flood	679
Music at the British Association. By Alfred Kalisch	680
Occasional Notes	681
The Royal Choral Society	687
Musical Notation	687
London Concerts. By Alfred Kalisch	689
Opera in London. By Francis E. Barrett	690
Choral Notes and News. By W. McNaught	691
Chamber Music for Amateurs	691
Church and Organ Music	692
The Preces, Responses, and Litany of the English Church: A By-way of Liturgical History.—III. By J. M. Duncan	692
The National Union of Organists' Associations	694
An Organ Recital in Berlin Cathedral	696
New Music. By William Child	697
Letters to the Editor	698
Obituary	701
Sixty Years Ago	702
Beecham Opera. New Provincial Company	702
Music in the Provinces	703
Bells, Chimes, and Carillons. By William Wooding Starmer	710
Musical Notes from Abroad	710
Miscellaneous	711
Answers to Correspondents	712
'Thou, O Lord, art praised in Sion.' A short, full Anthem for Mixed-Voices. By Charles Macpherson	683

THREE EXTRA SUPPLEMENTS:

1. *Portrait of Charles Kennedy Scott.*
2. *'Hark! hark, my Soul!' Hymn-Anthem. By Percy E. Fletcher.*
3. *Competition Festival Record.*

FOR SALE.—A Manual Chamber PIPE-ORGAN. Six Stops, Foot and Hand Blower, Fine Swell, in mahogany case, by Russell. £50. Also Mason & Hamlin ORGAN. Three Manuals, 23 Stops running throughout, C.O. Pedals, Hydraulic Engine, light oak, large top. £350. Apply, Wilmot, Beethoven House College of Music, Dingwall Road, Croydon.

FOR SALE.—Handsome, powerful Harmonium. Four and a-half rows reeds. In perfect condition. Fit for any Church. £55. "W.," 199, Bedford Hill, Balham, S.W. 12.

VIOLIN, by J. B. Williams, FOR SALE. Fine Instrument. Good condition. For particulars, apply, Major Cyril Wood, 8, Lambolle Road, Hampstead, N.W. 3.

PIPE ORGAN for SALE, single manual, five stops, tremulant, full set pedals. In Clapham. £50, or offer. Apply, Captain Dimmick, 9, Thirsk Road, Battersea, S.W. 11.

TENOR, BASS, and ALTO WANTED, for All Saints', Devonshire Road, South Lambeth. £12. Walter Attersoll, 21, Thurlestone Road, West Norwood, S.E. 27.

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

BACH, J. S.—"Christmas Oratorio." Wind Parts, &c. 12s. 6d.

BREWER, A. H.—"On Wings of Delight." In C, E flat, and F. 2s. each.

COLERIDGE-TAYLOR, S.—"Hiawatha's Wedding-Feast." A Selection. Arranged for Organ by Hugh Blair. 2s. 6d.

DAVIS, J. D.—Four Little Pieces for Young Players. For Pianoforte. 1s. 6d. (*See* p. 716.)

—— "Melody." For Violoncello and Pianoforte. 1s. 6d.

DOUGLAS, H.—"A Souvenir." No. 71, Original Compositions for the Organ (New Series). 1s.

FLETCHER, PERCY E.—Valse Lyrique ("The Smile of Spring"). Arranged for Small Orchestra. 1st Violin (Conductor), 6d.; 2nd Violin, 6d.; Viola, 6d.; 'Cello and Bass, 6d.; Wind Parts, &c., 5s.

GAUL, A. R.—"The Silent Land." Arranged as a Two-part Song. (No. 190, Novello's Two-part Songs for Female or Boys' Voices.) 3d.

GIBBONS, ORLANDO.—Magnificat and Nunc Dimittis in D minor. In English and (Adapted) Latin. (No. 7, "The Cathedral Series of Church Service Music." Edited by Royle Shore.) 1s. 6d.

JONES, EDEN.—"My Haven." Song. 2s.

LARKCOM, AGNES J.—"The Singer's Art." (No. 92, Novello's Music Primers and Educational Series.) 1s.

MACPHERSON, C.—Magnificat and Nunc Dimittis in G. For Congregational use. (No. 978, Novello's Parish Choir Book.) 3d.

—— Office for the Holy Communion, in G. (No. 63, Short Settings of the Office for the Holy Communion.) 1s.

—— "Thou, O Lord, art praised in Sion." Anthem. (No. 932, *The Musical Times.*) 1½d.

McNAUGHT, W.—"Dancing at the Lurgan." Song. For Medium Voice. 2s.

NEWTON, ERNEST.—"The Village Blacksmith." Arranged as a Part-Song for Male Voices. (No. 570, The Orpheus.) 3d.

SCHOOL MUSIC REVIEW (No. 340) contains the following music in both notations:—"The Bells of Aberdovey." Welsh Air. Arranged as a Two-part Song. "Now fades the sun's last lingering ray." Unison Song. Robert Franz. 1½d.

SCHOOL SONGS. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). *B.* Voice parts only, in Tonic Sol-fa Notation.

		A.	*B.*
No. 1015.	"In praise of May." Two-part Song. John Ireland	—	1½d.
No. 1289.	"Daffodils and Violets." Two-part Song R. B. Elliott	—	1½d.
No. 1290.	"The Laughing Waves." Two-part Song. G. Rathbone	—	2d.
No. 1291.	"God sends the night." Two-part Song. G. Rathbone	—	1½d.
No. 1292.	"Shepherds' Dance" (from "Henry VIII."). Two-part Song. Edward German	—	2d.

SOWERBUTTS, J. A.—"Lament." In A minor. No. 72, Original Compositions for the Organ (New Series). 1s. 6d.

—— "Sigh no more, ladies." Four-part Song. (No. 1380, Novello's Part-Song Book.) 3d.

TONIC SOL-FA SERIES:

No. 2319.	"The fairies were tripping." Four-part Song. E. Douglas Tayler.	2d.
No. 2323.	"Fair Oriana, beauty's queen." Madrigal for Five Voices. John Hilton. (Edited by Lionel Benson)	2d.
No. 2324.	"Gloria in Excelsis" (Sing to the Lord). Chorus from the first Mass. Haydn	1½d.

DURING THE LAST MONTH—*(continued).*

No. 2325. "Sanctus" (Holy, Holy, Holy). Chorus from the First Mass. HAYDN 1d.

No. 2328. "The Rhinemaidens." Trio for Female Voices. Adapted from Wagner's "Das Rheingold" and "Götterdämmerung" by W. McNAUGHT ... ... 2d.

WILKINSON, H. J.—Thirty-seven Hymns. By W. J. ROE. With original tunes. 2s. 6d.

WILLIAMS, C. LEE.—"Peace." Four-part Song. (No. 1379, Novello's Part-Song Book.) 2d.

WILLIAMS, J. G.—"Sweet Kate." Four-part Song. (No. 1382, Novello's Part-Song Book.) 3d.

—— "When Laura smiles." Four-part Song. (No. 1381, Novello's Part-Song Book.) 3d.

PUBLISHED FOR

THE H. W. GRAY CO., NEW YORK.

FERRARI, GUSTAVE.—"Jesus comes in raiment lowly." French legend of the 16th century. Harmonized for S.A.T.B. 15 cents.

FORSYTH, CECIL.—"The Cat and the Gold Fish." Cantata for Women's Voices. 35 cents.

HALL, W. H.—"Benedictus es Domine" (Blessed art Thou). 12 cents.

SONGS

BY

E. ROY THOMPSON.

STAINER & BELL, LTD.

Longing ...	(Fiona Macleod)	Compass	E to F
Milking Sian ...	,, ,, ...	... ,,	D to F
Shule, Shule, Shule Agrah	,, ,, ...	... ,,	B to G

Price, 2s. each.

CURWEN & SONS, LTD.

Requiem (R. L. Stevenson) ...	...	Compass D♭ to F
Scatterpenny (Wilfrid Wilson Gibson)	... ,,	B to E
Cruel and Bright ,, ,,	,, (In the press) ,,	E♭ to F

Price, 2s. each.

ELKIN & Co., LTD.

Thy dark eyes to mine (Fiona Macleod)	(In the press) Compass	D to G
Two Songs (Wilfrid Wilson Gibson):		
Hareshaw	(In the press ,,	C to E
Song of a Lass, O ...	,, ,, ,,	B♭ to F

Price, 2s. each.

ORGANIST and CHOIRMASTER WANTED, for Holy Trinity Church, Elgin. Two-Manual and Pedal Organ. Vacant through preferment. Light duties. Mild climate. Good opening for qualified pianist, understanding voice-production. Young and enthusiastic. £70. Apply, with testimonials (stating age, experience), Canon Hay-Dinwoody, Rectory, Elgin.

HARMONIUM for SALE. Rosewood case. Four sets of Reeds complete. Percussion action. Suitable for School-room or Chapel. Can be seen by appointment. "H.," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

JUST PUBLISHED.

EDWARD MacDOWELL.

FROM THE XVIIIth CENTURY

(TRANSCRIPTIONS FOR PIANO OF HARPSICHORD AND CLAVICHORD PIECES).

1. COURANTE ... ... Jean Philippe Rameau
2. SARABANDE ... ... Jean Philippe Rameau
3. TEMPO DI MINUETTO ... G. B. Grazioli
4. LE BAVOLET FLOTTANT François Couperin
5. GIGUE ... ... J. Mattheson
6. SARABANDE ... ... Jean Baptiste Loeilly

Nos. 1 to 5, 2s. net, each. No. 6, 1s. 6d. net.

These are of medium difficulty, and well varied. MACDOWELL was careful to preserve their original flavour in adapting them to the technique of the Pianoforte; and they will be found admirably suited either for recital or for teaching purposes.

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET, LONDON, W. 1.

THE HARMONISTS

OF ST. GEORGE'S CHAPEL ROYAL WINDSOR CASTLE

MR. FREDERICK SMITH. MR. EATON COOTER.

MR. MALCOLM BOYLE. MR. LEWIS STAINTON.

For Concerts, At Homes, Masonic or other Banquets, &c.

Address, MR. MALCOLM BOYLE,

22, THE CLOISTERS, WINDSOR CASTLE,

Tel.: Windsor 166.

JUST REPRINTED.

PROGRAMME MUSIC

IN

THE LAST FOUR CENTURIES.

A CONTRIBUTION TO THE

HISTORY OF MUSICAL EXPRESSION.

BY

FREDERICK NIECKS.

PRICE TWELVE SHILLINGS AND SIXPENCE.

London: NOVELLO AND COMPANY, Limited

"Such settings as these cannot do otherwise that tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
"Admirably adapted to meet the requirments of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.
Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER.

	Staff Notation.	Tonic Sol-fa.
CHRISTMAS ANTHEMS.		
Anthem—Christians, Awake	3d.	2d.
Carol—Once in Bethlehem	2d.	1d.
Two Christmas Carols	3d.	2d.
SERVICES.		
SERVICE IN G	1/6	1s.
Or, separately:—		
Te Deum	3d.	2d.
Benedicite, omnia Opera	2d.	2d.
Benedictus	2d.	2d.
Jubilate	3d.	2d.
Office for the Holy Communion	8d.	6d.
Pater Noster from the above	2d.	2d.
Amen ditto	1d.	1d.
Magnificat and Nunc dimittis...	3d.	2d.
SERVICE IN CHANT FORM (No. 1)	1s.	8d.
Or, separately:—		
Te Deum, &c., with Kyrie	3d.	2d.
Office for the Holy Communion	6d.	4d.
Magnificat and Nunc dimittis	3d.	2d
Te Deum in B flat	3d.	2d.
Magnificat and Nunc dimittis in C (partly Unison)...	3d.	1½d.
Magnificat and Nunc dimittis in D	3d.	2d.
ORGAN.		
Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use) ...	1/6	1s.

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR ADVENT AND CHRISTMAS

BY

EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

CHANT TE DEUM, IN F	3d.
BENEDICITE, IN F	2d.
BENEDICTUS AND JUBILATE, IN F...	4d.
MAGNIFICAT AND NUNC DIMITTIS, IN F	4d.
CANTATE AND DEUS, IN F	4d.
COMMUNION SERVICE, IN E, WITH BENEDICTUS AND AGNUS DEI—FOR FOUR VOICES	1s.

ANTHEMS.

O LORD, THOU ART MY GOD—ADVENT	3d.
IN THE BEGINNING—CHRISTMAS	4d.
" " TONIC SOL-FA	2d.
ARISE, SHINE, FOR THY LIGHT IS COME—CHRISTMAS	4d.
BEHOLD, I BRING YOU GOOD TIDINGS—CHRISTMAS...	3d.

FIVE SETS OF CHRISTMAS CAROLS, in Books, 6d. each.
All numbers printed separately, 1d. each.

The Composer will be pleased to send Specimens.
Address: 36, CHRIST CHURCH ROAD, NORWICH.

London: NOVELLO AND COMPANY, Limited.

LANDS OF JOY AND LIBERTY

(Written to commemorate Armistice Day, 1918),
CHORUS AND ORCHESTRA. 8 MINS.

BY

C. STANLEY SMALLMAN.

Price Sixpence.

London: NOVELLO AND COMPANY, Limited.

SOLEMN MELODY

COMPOSED BY

H. WALFORD DAVIES.

FULL ORCHESTRA.

	s.	d.
FULL SCORE	3	0
STRING PARTS	1	3
WIND PARTS	3	9

STRINGS AND ORGAN.

SCORE	2	0
STRING PARTS	1	3
ORGAN	0	6
PIANOFORTE SOLO...	1	6
ORGAN SOLO	1	6
VIOLIN AND PIANOFORTE	1	6
VIOLONCELLO AND PIANOFORTE	1	6

London: NOVELLO AND COMPANY, Limited.

DR. RALPH H.

BELLAIRS'

Melodic and Rhythmic Primer

FOR THE PIANOFORTE.

There is in existence a multitude of pianoforte tutors, all of which are rather out of date in the light of modern educational developments.

The "MELODIC AND RHYTHMIC PRIMER," by Dr. Bellairs, breaks essentially new ground, by making a definite appeal to the sub-conscious as well as to the conscious mind of the musical beginner.

No dry-as-dust finger exercises or scale studies are employed. Against such, the pupil naturally rebels, and only negligible progress results.

The basis of music being melody, harmony, and rhythm, it is obvious that a correct educational plan must embrace all three.

Ear and imagination need training as well as hand and fingers, which have hitherto had the lion's share of attention.

The object of this "PRIMER" is to eliminate drudgery by stimulating interest from the very outset.

Published in 2 parts, each 2s. net. Complete, 3s. 6d. net.

LONDON:

ENOCH & SONS,

58, GREAT MARLBOROUGH STREET, W. 1.

Telegrams: ENOCOUSE, LONDON. Telephone: GERRARD, 5595.

T. MEE PATTISON'S POPULAR CANTATA

THE ANCIENT MARINER

30th 1,000.

Vocal Score, 2*s.* 6*d.* Choruses only, 1*s.* 3*d.*
Band Parts may be hired.

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S CHORAL MUSIC

A SELECTED LIST.

FREDERIC AUSTIN
SONGS IN A FARMHOUSE
A cycle of traditional songs, S.A.T.B. Soli and Chorus, with accompaniment for pianoforte or orchestra. 18 mins.
Price One Shilling.

GRANVILLE BANTOCK
A PAGEANT OF HUMAN LIFE
Chorus only, unaccompanied. 15 mins.
Price One Shilling and Sixpence.

J. BRAHMS
SONGS OF LOVE (LIEBESLIEDER)
S.A.T.B. Soli or Chorus with accompaniment for pianoforte duet. 20 mins.
Complete vocal score, Four Shillings.
Vocal parts only, One Shilling.

EDWARD ELGAR
THE MUSIC MAKERS
Contralto Solo, Chorus and Orchestra. 35 mins.
Price Two Shillings and Sixpence.
Tonic Sol-fa, One Shilling and Sixpence.

EDWARD ELGAR
THE SPIRIT OF ENGLAND
S. or T. Solo, Chorus and Orchestra. 30 mins.
Price Two Shillings and Sixpence.
Tonic Sol-fa, One Shilling and Sixpence.

EDWARD ELGAR
*THE BLACK KNIGHT
Chorus and Orchestra. 40 mins.
Price Two Shillings.
Tonic Sol-fa, One Shilling.

BALFOUR GARDINER
*NEWS FROM WHYDAH
Chorus and Orchestra. 5 mins.
Price Eightpence.
Tonic Sol-fa, Threepence.

HAMILTON HARTY
THE MYSTIC TRUMPETER
Bar. Solo, Chorus and Orchestra. 35 mins.
Price Two Shillings.
Tonic Sol-fa, One Shilling.

GUSTAV HOLST
*KING ESTMERE
Chorus and Orchestra. 25 mins.
Price Two Shillings.

E. C. MACMILLAN
ENGLAND
S. and Bar. Soli, Chorus and Orchestra. 40 mins.
Price Two Shillings and Sixpence.

C. HUBERT H. PARRY
THE PIED PIPER
T. and B. Soli, Chorus and Orchestra. 30 mins.
Price Two Shillings.
Tonic Sol-fa, One Shilling.

C. HUBERT H. PARRY
THE CHIVALRY OF THE SEA
Chorus and Orchestra. 16 mins.
Price One Shilling.
Tonic Sol-fa, Ninepence.

RICHARD WAGNER
PARSIFAL
Prelude and Selection from Act I.
T. Bar. B. (B.) Soli *ad lib.*, Chorus and Orchestra. 1 hr.
Price One Shilling and Sixpence.

RICHARD WAGNER
*SCENES FROM TANNHÄUSER
Soli, Chorus and Orchestra. 1 hr. 45 mins.
Price One Shilling and Sixpence.

R. T. WOODMAN
FALMOUTH
Chorus only. Accompaniment *ad lib.* 5 mins.
Price One Shilling.

* Orchestral material for reduced orchestra may be hired from the publishers.

See also page 716 for list of Operas adapted for concert performance with reduced orchestra.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S EDITIONS
OF THE
FAVOURITE OPERAS
ADAPTED FOR
CONCERT USE.

1. FAUST.
Price 1s. Tonic Sol-fa, 9d.

*2. IL TROVATORE.
Price 1s. 6d. Tonic Sol-fa, 1s.

*3. TANNHÄUSER.
Price 1s. 6d.

*4. MARITANA.
Price 1s. 6d.

*5. THE BOHEMIAN GIRL.
Price 1s. 6d.

*6. THE DAUGHTER OF THE REGIMENT.
Price 1s. 6d.

*7. MARTHA.
Price 1s. 6d.

* Orchestral Parts for *Reduced Orchestra* may be obtained from the Publishers.

London: Novello and Company, Limited.

TWO PASTORALS
"COME YOU, MARY."
"WHO WOULD SHEPHERD PIPES FORSAKE?"

The Words by
NORMAN GALE.

The Music by
ERNEST BRISTOW FARRAR
(Op. 21, Nos. 2 and 3)
TWO KEYS.

Price Two Shillings each.

London: Novello and Company, Limited.

FOUR
SHAKESPEARE SONGS

1. Hark! Hark! the Lark.
2. Who is Sylvia.
3. Take, O take those lips away.
4. Orpheus with his lute.

COMPOSED BY
REGINALD STEGGALL.
Op. 28.

Price, Two Shillings and Sixpence.

London: Novello and Company, Limited.

SONGS
BY
JOHN GERRARD WILLIAMS.

"LOVE OUTWITTED"
Phantasy Duet for Voice and Pianoforte.
Price Two Shillings.

"MARCH MORNING"
For High and Low Voice.
Price Two Shillings each.

Two Songs.
"ABSENCE" and "SERENADE"
For High, Medium, or Low Voice.
Price Two Shillings each.

London: Novello and Company, Limited.

COMPOSITIONS
BY
J. D. DAVIS.

Just Published.

	s.	d.
Four little Pieces (Mazurka, March, Scherzo, Valse) For the Pianoforte	1	6
Melody. For Violoncello and Pianoforte	1	6
INSTRUMENTAL.		
L'Auresque. Pianoforte Solo	2	0
Imperial March ("Pro Patria"). Op. 58. Pianoforte	2	0
——String Parts, 5s.; Full Score and Wind, MS.		
Arioso. Violin and Pianoforte	2	0
Canzona. Do.	2	0
Gavotte and Musette. Do.	2	0
Six Pieces. Do.	3	6
Fantasia and Fugue. Organ Solo	1	6
Song of Evening. String Orchestra. ...Strings	2	6
——Score	2	6
The Maid of Astolat. Symphonic Poem. For Orchestra ... ...Strings	5	0
——Full Score and Wind Parts, MS.		
SONGS.		
Compromise	2	0
Could aught of Song. Two keys ... ... each	2	0
Good-night	2	0
If but 'twere mine. Two keys ... ... each	2	0
PART-SONGS.		
From White's and Wills's. S.A.T.B.	0	2
To Daisies, not to shut so soon. S.A.T.B.	0	2
You spotted Snakes. S.S.C.	0	3

London: Novello and Company, Limited.

Just Published.

HIAWATHA'S WEDDING-FEAST
A SELECTION
FOR THE
ORGAN
COMPOSED BY
S. COLERIDGE-TAYLOR.
Op. 30, No. 1.

ARRANGED AND ADAPTED BY
HUGH BLAIR.

Price Two Shillings and Sixpence net.

London: Novello and Company, Limited.

NOVELLO'S
MUSIC FOR VIOLIN AND PIANOFORTE.
A SELECTED LIST.

SONATAS AND SUITES.

EDWARD ELGAR
SONATA
Price Six Shillings net.

ERNEST FARRAR
CELTIC SUITE
Price Three Shillings net.

C. HUBERT H. PARRY
TWO SUITES
No. 1, in D. No. 2, in F.
Price Three Shillings and Sixpence each net.

ARTHUR HINTON
SUITE
Price Five Shillings net.

A. C. MACKENZIE
PIBROCH SUITE
Price Six Shillings net.

A. DUTEUIL D'OZANNE
SUITE PITTORESQUE
Price Six Shillings net.

SHORT PIECES.

JOHN IRELAND
BAGATELLE
Price Two Shillings net.

JOSEF HOLBROOKE
SOUVENIR DE PRINTEMPS
Price Two Shillings net.

H. WALFORD DAVIES
SOLEMN MELODY
Price One Shilling and Sixpence net.

A. C. MACKENZIE
BENEDICTUS
From Six Pieces, Op. 37.
Price Two Shillings net.

J. B. McEWEN
SIX HIGHLAND DANCES
Price Two Shillings each net.

W. McNAUGHT
BARCAROLLE
Price Two Shillings net.

H. WALDO WARNER
SCHERZO
Price Two Shillings net.

JOHN E. WEST
IN THE SPRING
Price Two Shillings net.

ALBERTO RANDEGGER, Jun.
SOUVENIR
Price Two Shillings net.

A. DUTEUIL D'OZANNE
AIR À DANSER
Price Two Shillings net.

EDWARD ELGAR
SERENADE
From the Wand of Youth Suite, No. 1.
Price Two Shillings net.

EDWARD ELGAR
CHANSON DE MATIN
Price Two Shillings net.

EDWARD ELGAR
CHANSON DE NUIT
Price One Shilling and Sixpence net.

EDWARD ELGAR
PASTOURELLE
Price Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

G. RICORDI & Co,

265, REGENT STREET, LONDON, W. 1.

THE LARGEST OPERATIC PUBLISHERS IN THE WORLD.

NO MUSICAL COMPETITION FESTIVAL IS COMPLETE WITHOUT A VOCAL OPERATIC SECTION.

ARIAS FROM OPERAS are included in Programmes of Orchestral Concerts.

ARIAS FROM OPERAS should be in all Musical Competition Festivals.

ARIAS FROM OPERAS are sung by all The Great Vocalists.

THE BEST AND MOST POPULAR OPERATIC ARIAS ARE PUBLISHED BY G. RICORDI & CO.

OPERA COMPANIES are doing excellent business EVERYWHERE.

Our Operatic Selections are being played everywhere by all The Leading Orchestras.

The People are enthusiastic about Opera, and those Local Professors who do not recognise this are behind the times.

No Artist's Répertoire is Complete which does not contain these Celebrated Numbers.

OPERATIC ARIAS for Women's Voices.

Suicidio. *La Gioconda* ... ... *Ponchielli*
Si me chiamano Mimi—Mimi's Song. *La Bohème* *Puccini*
Musetta's Waltz Song. *La Bohème* ... ... *Puccini*
Mimi's Farewell. *La Bohème* ... ... *Puccini*
Vissi d'arte—The prayer. *Tosca* ... ... *Puccini*
Un bel di vedremo—One fine day. *Madam Butterfly* *Puccini*
O Don Fatale—O Fatal Gift. *Don Carlo* ... *Verdi*
Ritorna Vincitor. *Aïda* ... ... *Verdi*
O Patria Mia. *Aïda* ... ... *Verdi*
The Willow Song. Salce. *Othello* ... ... *Verdi*
Ave Maria. *Othello* ... ... *Verdi*
L'Altra Notte. *Mefistofele* ... ... *Boïto*
La Voce di Donna. *Gioconda* ... ... *Ponchielli*
Mia Piccirella. *Salvatore Rosa*... ... ... *Gomez*
The Spinning Wheel. *The Angelus* ... ... *Naylor*
Farewell to my home. *La Wally* ... ... *Catalani*

OPERATIC ARIAS for Men's Voices.

Che gelida Manina—Your tiny hand. *La Bohème* *Puccini*
Amor e grillo—Love and fancy. *Madam Butterfly* *Puccini*
E Lucevan la stelle—The Letter Song. *Tosca* *Puccini*
Recondita armonia. *Tosca* ... ... *Puccini*
Donna non vidi mai. *Manon Lescaut* ... ... *Puccini*
Dai Campo. *Mefistofele* ... ... *Boito*
Guinto sul passo. Epilogue. *Mefistofele* ... *Boïto*
Ceilo e Mar—Heaven and Ocean. *Gioconda* ... *Ponchielli*
Celeste Aïda. *Aïda* ... ... *Verdi*
Magiche Note. *Queen of Sheba* ... ... *Goldmark*
Credo. *Othello* ... ... *Verdi*
Ella giammai. *Don Carlo* ... ... *Verdi*
Il Lacerato Spirito. *Simon Boccanegra* ... *Verdi*
Quand era' peggio. *Falstaff* ... ... *Verdi*
Per me Giunto. *Don Carlo* ... ... *Verdi*
Pescatore-Barcarolle. *Gioconda* ... ... *Ponchielli*

The above have English and Italian Text, and are published in several keys.

Lists, with descriptive notes and compass, may be had Post Free on Application.

G. RICORDI & Co., 265, Regent Street, LONDON, W. 1.

The Craftsman's Latest Achievement:

"CATHEDRAL ACRIBELLE" STRINGS.

THE CRAFTSMAN says: "Here is something new for you—a genuine super-quality silk string which will soon rank as the finest of its kind in the world. We call it the 'Cathedral Acribelle,' and I am confident that violinists everywhere will be delighted with it. This latest addition to our wonderful string family is the result of continuous experiments, and new discoveries in methods of manufacture. In materials, craftsmanship, and *performance*, 'Cathedral Acribelle' silk Violin Strings are quite distinctive. There is nothing like them on the market. Will you try a 'Cathedral Acribelle' at our expense? We have a sample string waiting for you. Write for one to-day."

ONE STRING FREE.

This offer is for October only. State exact string required.

Cat. No.	Description.	Retail Price.
50	E Super-Silk, 3 lengths	1/- each.
60	A " " 2 "	1/3 "
70	D " " 2 "	1/9 "

SOLE MANUFACTURERS:

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N.4.

Telegrams: "Cello, Finspark, London." *Telephone: North 2594.*

MANUFACTURERS OF 150 DIFFERENT KINDS OF STRINGS FOR ALL INSTRUMENTS.

NOVELLO'S SONGS.

A. HERBERT BREWER—
When all the world is young.
In D (Compass, D to E) and F.

On Wings of Delight.
In C (Compass, A to C), E flat, and F.
Price 2s. each.

S. COLERIDGE-TAYLOR—
Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—
The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—
Life's Highway.
In E flat (Compass, B flat to F).
Price 2s.

ERNEST FARRAR—
Brittany.
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

EDWARD GERMAN—
Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.

It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. McNAUGHT—
The Piper.
In D (Compass, D to D) E flat, and F.
Price 2s.

W. G. ROSS—
A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J WALKER—
My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.

The Summertime of Love.
In B flat (Compass, B flat to E flat), C, and D.
Price 2s. each.

London: NOVELLO AND COMPANY, Limited.

CHAPPELL & CO.'S

LATEST SONG PUBLICATIONS.

GUY D'HARDELOT—
- Midsummer Madness.
- In England Now.
- Mine, all Mine.

TERESA DEL RIEGO—
- Homing.
- Reconciliation.
- The Merry Heart.

MONTAGUE F. PHILLIPS—
- You and I and the Moon.
- Sing, joyous bird.
- The Silver Lamps.
- Sing, sing, Blackbird.

EDRIC CUNDELL—
- In the Silence of the Night.
- Hold thou the morn for me.
- Summer Days and Nights.

SAMUEL LIDDLE—
- Fulfilment.
- A Woodland Bouquet.

FRANK BRIDGE—
- When you are old.

R. CONINGSBY CLARKE—
- Madonna Lilies.
- Golden dancing days.
- Reaping.
- You in a Gondola.

HERMANN LÖHR—
- The Portals of the Forest.
- The Road of Looking-Forward.
- Darling.
- Three Little Spanish Songs.
- This Song of ours.

HAYDN WOOD—
- Little Yvette.
- My Garden of Dreamland.
- There's a song down ev'ry roadway.
- Fleurette, I shall never forget.

ERIC COATES—
- Through all the Ages.
- At Sunset.
- Since Yesterday.

GRAHAM PEEL—
- The Challenge.

GERALD CARNE—
- Provence.

H. LYALL PHILLIPS—
- The Four Cross Roads.
- A Devonshire Wedding.
- Wimmen! Oh, Wimmen!

ARTHUR KLEIN—
- Live, Laugh and Love.

CHAPPELL & CO., LTD., 50, New Bond Street, London, W. 1.

And may be had of all Music Sellers. NEW YORK, MELBOURNE, AND SYDNEY.

NEW WORKS BY JOSEPH JONGEN.

SUITE EN FORME DE SONATE

PIANO SOLO.

Op. 60.

1. SONATINE. 2. LA NEIGE SUR LA FAGNE.
3. MENUET DANSÉ. 4. RONDEAU.

Price, 8s. net cash.

TWO SERENADES

FOR STRING QUARTET.

Op. 61.

1. SÉRÉNADE TENDRE. 2 SÉRÉNADE DRAMATIQUE.

Miniature Score, 4s. net cash. Parts, 10s. net cash.

Works by JOSEPH JONGEN published previously:

		NET CASH.
CRÉPUSCULE AU LAC OGWEN, Impression, Op. 52. Piano Solo		2 0
PAGES INTIMES, Op. 55. Piano Duet		4 0
CHANT DE MAI and MENUET-SCHERZO, Op. 53. Organ	each	2 0
DANS LA DOUCEUR DES PINS, Op. 51, No. 1. Violoncello and Piano		2 0
STRING QUARTET IN A MAJOR, Op. 50. Miniature Score, 3s.	Parts	12 0
"CALMES AUX QUAIS DÉSERTS . . . ." Op. 54. Voice, Piano, and String Quartet		4 0
Ditto Voice and Piano		2 0

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W. 1.

London: Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Friday, October 1, 1920.

No. 1077. NOVELLO'S OCTAVO ANTHEMS. *Price* ~~3d.~~ 4d.

Hark! hark, my soul!

COMPOSED BY

PERCY E. FLETCHER.

958. A charge to keep I have ... King 3d.
884. A crown of grace for man Brahms 4d.
478. A few more years shall roll H. Blair 3d.
597. A prayer for peace ... Crotch 3d.
801. A solemn prayer ... A. H. Brewer 2d.
935. A song of joy .. John E. West 3d.
917. Abide with me ... Ivor Atkins 3d.
424. Ditto ... ... R. Dunstan 3d.
805. Adeste Fideles ... H. Hofmann 4d.
927. All go unto one place ... Wesley 3d.
247. All nations whom B. Luard-Selby 4d.
113. All they that trust... ... Hiller 8d.
1033. All Thy works ... T. Adams 3d.
475. Ditto ... ... J. Barnby 4d.
503. Ditto ... ... G. H. Ely 4d.
30. Ditto ... ... E. H. Thorne 3d.
719. All ye who seek ... H. M. Higgs 3d.
9. All ye who weep ... Gounod 3d.
592. Alleluia! now is Christ T. Adams 3d.
729. Alleluia! the Lord liveth C. Harris 3d.
548. Almighty Father ... B. Steane 3d.
937. Almighty God, give us ... Wesley 3d.
161. And all the people saw J. Stainer 6d.
699. And God shall wipe Greenish 3d.
1055. And in that day F. R. Rickman 3d.
229. And it was the third hour Elvey 4d.
485. And Jacob was left alone J. Stainer 6d.
658. And Jesus entered H. W. Davies 4d.
732. And suddenly there came H. J. Wood 3d.
675. And the Lord said T. W. Stephenson 3d.
357. And the wall of the city Oliver King 3d.
778. And there shall be signs Naylor 4d.
402. And when the day ... C. W. Smith 3d.
861. Angel Spirits P. Tchaikovsky 2d.
642. Angel voices, ever singing E. V. Hall 3d.
611. Angels from the realms Cowen 3d.
749. Ditto ... P. E. Fletcher 3d.
751. Ditto ... ... E. V. Hall 3d.
1017. Arise, shine ... T. Adams 3d.
923. Ditto ... ... G. F. Cobb 4d.
228. Art thou weary ... C. H. Lloyd 6d.
948. As Christ was raised Wareing 3d.
311. As I live, saith the Lord E. T. Chipp 3d.
333. As it began to dawn Ch. Vincent 3d.
498. As Moses lifted up F. Gostelow 3d.
643. As the earth bringeth A. H. Brewer 4d.
24. As the hart pants (S.S.T.B.) Gounod 3d.
147. Ascribe unto the Lord Travers 6d.
109. Ditto ... ... S. S. Wesley 4d.
399. At the Lamb's High E. V. Hall 3d.
456. At the Sepulchre H. W. Wareing 4d.
957. Author of Life Divine Button 2d.
660. Awake, awake ... John E. West 3d.
700. Awake, awake, put on Greenish 4d.
56. Ditto ... ... J. Stainer 6d.
759. Ditto ... ... Stephenson 4d.
149. Ditto ... ... M. Wise 4d.
955. Awake! O Zion ... C. Forrester 3d.
199. Awake, thou that sleepest Stainer 6d.
150. Awake up, my glory M. Wise 3d.
744. Be glad and rejoice M. B. Foster 3d.
578. Ditto ... ... B. Steane 3d.
212. Be glad, O ye righteous H. Smart 4d.
989. Be glad then, ye ... A. Hollins 3d.
143. Be merciful... ... H. Purcell 6d.
257. Ditto ... E. A. Sydenham 3d.
597. Be peace on earth... ... Crotch 3d.
567. Be Thou exalted ... C. Bayley 3d.
583. Be ye all of one mind A. E. Godfrey 3d.
471. Be ye therefore ... A. S. Baker 3d.
440. Before the heavens H. W. Parker 3d.
651. Behold, all the earth G. F. Huntley 4d.
598 Behold, God is great E. W. Naylor 4d.
865. Behold, God is my John E. West 3d.
636. Ditto ... ... F. C. Woods 4d.
1035. Behold, how good J. Battishill 3d.
349. Ditto ... (Male) Caldicott 3d.
349.* Ditto ... (S.A.T.B.) Caldicott 3d.
419. Ditto ... Hamilton Clarke 4d.
89. Behold, I bring you J. Barnby 3d.
348. Ditto ... J. Maude Crament 4d.
896. Ditto ... ... E. V. Hall 3d.
810. Behold, I come quickly Ivor Atkins 2d.
713. Behold, I have given you C. Harris 3d.
554. Behold, I send ... J. V. Roberts 3d
587. Behold My servant J. F. Bridge 3d.
65. Behold now, praise J. B. Calkin 3d.
631. Ditto ... ... F. Iliffe 3d.
912. Ditto ... ... John E. West 3d.
315. Behold, O God ... F. W. Hird 4d.
524. Behold, the days come Woodward 4d.
1045. Behold the Heaven A. R. Gaul 3d.
652. Behold the Name... Percy Pitt 4d.
502. Behold, two blind men J. Stainer 3d.
938. Bethlehem ... ... Ch. Gounod 1½d.
378. Bless the Lord ... M. Kingston 4d.
796. Bless the Lord, O my soul Hailing 3d.
855. Bless the Lord thy God Roberts 3d.
450. Bless thou the Lord C. Bayley 4d.
374. Ditto ... ... Oliver King 3d.
693. Blessed are the dead B. L. Selby 2d.
667. Blessed are the pure A. D. Arnott 3d.
390. Blessed are they ... A. W. Batson 3d.
616. Ditto ... ... H. Blair 3d.
77. Ditto ... ... W. H. Monk 3d.
112. Ditto ... ... Arthur Page 3d.
15. Blessed be the God S. S. Wesley 2d.
756. Blessed be the Lord J. Barnby 3d.
570. Ditto ... ... J. F. Bridge 6d.
895. Ditto ... ... O. Gibbons 2d.
876. Ditto ... ... E. V. Hall 3d.
183. Ditto ... ... Heap 6d.
770. Ditto ... ... Markham Lee 3d.
331. Ditto ... C. Lee Williams 4d.
1006. Blessed be the Name Macfarren 3d.
724. Blessed be Thou E. C. Bairstow 4d.
838. Ditto ... ... J. Kent 4d.
400. Blessed City ... A. C. Fisher 4d.
284. Blessed is He F. E. Gladstone 2d.
262. Ditto ... ... C. H. Lloyd 8d.
292. Ditto ... A. C. Mackenzie 4d.
206. Blessed is the man Clarke-Whitfeld 3d.
64. Ditto ... ... John Goss 4d.
769. Ditto ... H. W. Wareing 3d.
1004. Blessed is the soul (S.B.) Macfarren 3d.
286. Blessed Jesu (*Stabat Mater*) Dvorák 6d.
943. Blessed Lord ... S. S. Wesley 2d.
5. Blessing, glory, wisdom B. Tours 4d.
950. Ditto ... ... A. H. Brewer 3d.
652. Blow up the trumpet F. Iliffe 3d.
97. Blow ye the trumpet Henry Leslie 3d.
961. Born to-day... J. P. Sweelinck 3d.
118. Bow Thine ear ... ... W. Bird 3d.
939. Bread of Heaven ... E. German 3d.
1024. Break forth into joy W. G. Alcock 3d.
774. Ditto ... ... H. E. Button 3d.
415. Ditto ... S. Coleridge-Taylor 3d.
798. Ditto ... H. A. Matthews 3d.
92. Ditto ... ... R. Prentice 6d.
491. Ditto ... ... B. Steane 3d.
323. Brightest and best... E. V. Hall 4d.
340. Bring unto the Lord Gladstone 3d.
98. Brother, thou art gone J. Goss 4d.
279. By Babylon's wave Gounod 2d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
644. Ditto ... S. Coleridge-Taylor 3d.
511. Ditto ... ... H. Clarke 4d.
853. Ditto ... ... H. M. Higgs 3d.
742. By Thy glorious death A. Dvorák 4d.
116. Call to remembrance J. Battishill 6d.
952. Ditto ... ... J. V. Roberts 3d.
680. Calm on the list'ning ear Parker 3d.
841. Cast me not away C. Lee Williams 2d.
975. Ditto ... ... S. S. Wesley 3d.
497. Christ both died ... E. W. Naylor 3d.
454. Christ is risen ... G. B. J. Aitken 3d.
368. Ditto ... ... J. M. Crament 3d.
666. Ditto ... ... W. Jordan 4d.
533. Ditto ... ... J. V. Roberts 3d.
814 Ditto ... E. A. Sydenham 3d.
307. Christ our Passover E. V. Hall 3d.
783. Christ the Lord is risen again ,, 4d.
370. Christ the Lord is risen to-day ,, 3d.
488. Christians, awake... ...J. Barnby 3d.
648. Ditto ... ... H. M. Higgs 4d.
983. Christmas Day ... G. von Holst 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
989. Come and let us ... A. Hollins 3d
52. Come, and let us return J. Goss 3d.
95. Ditto ... ... W. Jackson 3d.
805. Come hither, ye faithful Hofmann 4d.
283. Come, Holy Ghost G. Elvey 4d.
201. Ditto ... ... J. L. Hatton 4d.
829. Ditto ... ... Palestrina 2d.
717. Ditto ... C. Lee Williams 2d.
881. Come, let us join our E. V. Hall 3d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... ... Gounod 2d.
946. Ditto ... ... H. Leslie 3d.
256. Come unto Me H. R. Couldrey 3d.
635. Ditto ... ... G. J. Elvey 3d
103. Ditto (Bach) J. Stainer 3d.
922. Come with high and holy Blair 3d.
1005. Come ye, and let us Macfarren 3d.
748. Come, ye children and J. Booth 3d.
924. Ditto ... ... H. J. King 3d.
334. Come, ye faithful ... E. V. Hall 3d.
921. Come, ye faithful, raise the strain ,, 3d.
1019. Come, ye Saints ... H. E. Button 3d.
951. Come, ye sin-defiled J. Stainer 2d.
931. Come, ye thankful ...B. Steane 3d
914. Comes at times ... Woodward 3d.
1008. Ditto ... ... H. Oakeley 2d.
994. Coronation Offertorium Elgar 2d.
622. Create in me a clean heart P. J. Fry 3d.
688. Crown Him the B. Luard-Selby 2d.
356. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
213. Day of Anger (Requiem) Mozart 6d.
682. Day of wrath ... J. Stainer 2d.
252. Death and life ... Walter Parratt 3d.
968. Death is swallowed up in Hollins 3d.
849. Deliver us, O Lord ... Gibbons 3d.
90. Distracted with care ... Haydn 4d.
887. Do not I fill heaven ... H. Blair 3d.
737. Doth not wisdom cry D. S. Smith 3d.
703. Drop down, ye heavens Stainer 4d.
277. Enter not into Judgment Clarke 2d.
362. Eternal source ... F. Brandeis 2d.
1008. Evening and Morning Oakeley 2d.
854. Exalt ye the Lord H. Elliot Button 3d.
764. Except the Lord build Edwards 3d.
771. Ditto ... ... Eaton Faning 4d.
628. Ditto ... ... H. Gadsby 4d
470. Eye hath not seen (S.A.) Foster 3d.
584. Ditto (S.A.T.B.) M. B. Foster 3d.
625. Far be sorrow ... E. V. Hal 3d.
672. Far from the world H. W. Parker 3d.
329. Far from their home Woodward 3d.
364. Father, hear the prayer F. Brandeis 2d.
763. Father, now Thy grace W. Coenen 3d.
46. Father of Heaven Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
768. Father of mercies E. V. Hall 3d.
1065. Ditto ... S. P. Waddington 3d.
671. Ditto ... ... John E. West 3d.
1050. Fear not, O land ... E. Elgar 3d.
28. Ditto ... ,, John Goss 3d.
916. Ditto ... ... W. Jordan 3d.
872. Fear Thou not, for I am J. Booth 1½d.
446. Flee from evil ... W. J. Clarke 3d
553. For a small moment J. Stainer 2d
254. For ever blessed ... Mendelssohn 3d.
198. For the mountains L. Samson 3d
901. For this mortal ... S. S. Wesley 3d.
728. Forsake me not ... ... J. Goss 4d.
273. From the deep I called ... Spohr 6d.
227. Give ear, O Lord T. M. Pattison 2d.
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Armes 3d.
956. Ditto ... ... W. G. Alcock 3d.
604. Give thanks, O Israel Ouseley 4d.
741. Give the King thy W. G. Alcock 6d
990. Ditto ... ,, A. H. Brewer 3d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
933. Glorious and powerful God Gibbons 3d.
1039. Glorious in Heaven Vittoria 3d.
2. Glory be to God ... S. S. Wesley 2d
779. Glory to God in the E. M. Lee 3d

NOVELLO'S

OCTAVO EDITION OF ANTHEMS.

541.	God be merciful	A. H. Mann	4d.
49	Ditto	S. S. Wesley	3d.
836.	God be merciful unto us	C. F. Lloyd	6d.
105.	God came from Teman	Steggall	4d.
967.	God is a Spirit	W. S. Bennett	1½d.
128.	God is gone up	Croft	4d.
892.	Ditto	O. Gibbons	3d.
864.	Ditto	Walter B. Gilbert	2d.
605.	God is my salvation	C. F Bowes	3d.
1068.	God is our hope	A. H. Brewer	3d.
131.	Ditto	Greene	6d.
332.	God is our refuge	A. Foote	4d.
101.	Ditto	H. Hiles	6d.
75	God said, Behold	G. Macfarren	4d.
969.	God so loved the world	H. Moore	3d.
1012.	Ditto	E. G. Monk	4d.
473.	Ditto	J. V. Roberts	3d.
342.	God, that madest earth	A. C. Fisher	2d.
1056.	God the All-fatherly	A. Hollins	3d.
344.	God, Who at sundry times	J. H. Mee	4d.
715.	God's peace is peace eternal	Grieg	3d.
1070.	Grant us Thy peace	G. Bullivant	3d.
550.	Grant, we beseech Thee	M. Elvey	2d.
388.	Ditto	Roberts	3d.
517.	Great and marvellous	J. F. Bridge	4d.
187.	Ditto	Monk	3d.
848.	Ditto	T. Tomkins	3d.
223.	Great is Jehovah (Male)	Schubert	4d.
987.	Ditto	Schubert	4d.
602.	Great is our Lord	M. B. Foster	4d.
136.	Great is the Lord	Hayes	4d.
708.	Ditto	A. W. Marchant	3d.
237.	Ditto	F. Ouseley	6d.
481.	Ditto	B. Steane	3d.
813.	Ditto	E. A. Sydenham	3d.
220.	Grieve not the Holy Spirit	Stainer	3d.
609.	Guide me, O Thou	H. Blair	3d.
427.	Hail! gladdening Light	J. T. Field	2d.
545.	Ditto	Martin	4d.
326.	Hail, thou that art	A. Carnall	4d.
560.	Hail to the Christ	J. Barnby	3d.
945.	Hail, true Body	H. Willan	2d.
499.	Hallelujah, Christ is risen	Steane	3d.
382.	Hallelujah! the Light	Oliver King	3d.
173.	Happy is the man	E. Prout	8d.
681.	Hark, the glad sound	M. B. Foster	3d.
909.	Ditto	A. R. Gaul	3d.
487.	Ditto	E. V. Hall	3d.
345.	Hark, the herald angels	E. V. Hall	3d.
444.	Hark! what news	Oliver King	3d
404.	Harvest Hymn	F. Tozer	2d
820.	Haste Thee, O God	John Shepherd	3d.
784.	Have mercy upon me	J. Barnby	2d.
535.	Ditto	J. Goss	4d.
1013.	Ditto	E. Minshall	3d.
377.	Ditto	Kellow J. Pye	3d.
401.	Ditto	J. Shaw	3d.
794.	He sendeth the springs	Wareing	4d.
701.	He shall swallow up	Greenish	3d.
707.	He that dwelleth	J. Booth	4d.
837.	He that shall endure	Mendelssohn	2d.
898.	He that spared not His	Gladstone	3d.
900.	He will swallow up death	Wesley	1½d.
389.	Hear me when I call (Male)	Distin	2d.
339.	Hear my prayer	Mendelssohn	4d.
1001.	Ditto	H. Purcell	2d.
146.	Ditto	C. Stroud	4d.
442.	Hear my words	C. H. H. Parry	8d.
310.	Hear, O God	A. Friedländer	6d.
138.	Hear, O heavens	P. Humphreys	3d.
94.	Hear, O Lord	John Goss	2d.
139.	Ditto	C. King	2d.
162.	Ditto	F. Ouseley	2d.
831.	Hear, O My people	J. Holbrooke	3d.
203.	Hear, O Thou Shepherd	Clarke	4d.
522.	Ditto	T. A. Walmisley	4d.
776.	Hear the voice and prayer	Tallis	2d.
773.	Hearken unto Me	W. H. Bell	3d.
376.	Hide not Thy face	Kellow J. Pye	2d.
366.	Ho! every one	J. M. Crament	4d.
246.	Ditto	G. C. Martin	4d.
330.	Holy Ghost, to earth	Dvorák	4d.
111.	Holy, holy, holy	Crotch	3d.
844.	Holy, Lord God	T. Bateson	4d.
412	Honour the Lord	J. Stainer	4d.
129.	Hosanna (in C)	O. Gibbons	3d.
1015.	Ditto (in E flat)	O. Gibbons	3d.
43	Ditto	G. A. Macfarren	3d.
657.	Hosanna to the Lord	W. Jordan	4d.
646.	Ditto	Luard-Selby	3d.
1021.	Hosanna we sing	John E. West	3d.
260.	How beautiful are the feet	Handel	3d.
691.	How blest are they	Tschaikowsky	4d.
321.	How excellent is Thy	Cowen	6d.
615.	How great is the loving	West	3d.
373.	How long wilt Thou	Oliver King	2d.
867.	Ditto	Jeremiah Clarke	3d.
647.	How lovely are	C. Salaman	3d.
104.	Ditto	Spohr	8d.
988.	Ditto	J. Brahms	2d.
766.	I am Alpha	Ch. Gounod	3d.
539.	Ditto	J. V. Roberts	3d.
623.	I am He that liveth	T. Adams	4d.
664.	I am the Resurrection	Croft	3d.
662.	Ditto	R. Rogers	4d.
268.	I am well pleased	J. Rheinberger	3d.
120.	I beheld, and lo	Blow	6d.
280.	Ditto	Elvey	6d.
496.	I came not to call	C. Vincent	3d.
207.	I cried unto the Lord	Heap	4d.
537.	I declare to you	Cruickshank	4d.
168.	I desired wisdom	J. Stainer	6d.
230.	I did call upon the Lord	Pattison	4d.
515.	I do not ask, O Lord	Roberts	3d.
117.	I have set God	Blake	6d.
420.	Ditto	Hamilton Clarke	4d.
130.	Ditto	J. Goldwin	3d.
122.	I have surely built	Boyce	4d.
219.	Ditto	T. T. Trimnell	4d.
590.	I heard a great voice	G. F. Cobb	3d.
396.	I heard a voice	John Goss	2d.
903.	I looked, and behold	H. Willan	3d.
1029.	I love to hear	M. B. Foster	3d.
1022.	I saw the Lord	C. Harris	3d.
171.	Ditto	J. Stainer	6d.
114.	I was glad	T. Attwood	4d.
993.	Ditto	A. H. Brewer	3d.
32.	Ditto	G. Elvey	3d.
79.	Ditto	C. E. Horsley	6d.
743.	Ditto	C. H. H. Parry	4d.
379.	Ditto	T. T. Trimnell	4d.
119.	I was in the spirit	Blow	6d.
205.	I will alway give thanks	Clarke	3d.
1064.	I will cause the shower	Naylor	3d.
874.	I will cry unto God	H. J. King	3d.
73.	Ditto	Steggall	3d.
502.	I will extol Thee	C. M. Hudson	4d.
1068.	Ditto	John E. West	3d.
29.	I will give thanks	J. Barnby	4d.
156.	Ditto	E. J. Hopkins	6d.
568.	Ditto	Mozart	2d.
915.	I will give unto him	H. Blair	2d.
674.	I will give you rain	H. W. Wareing	4d.
225.	I will go unto	Gauntlett	2d.
591.	I will go unto the altar	C. Harris	3d.
437.	I will greatly rejoice	Cruickshank	4d.
1037.	Ditto	E. C. Bairstow	3d.
495.	I will lay me down	A. C. Edwards	3d.
195.	Ditto	H. Gadsby	2d.
209.	Ditto	H. Hiles	3d.
958.	I will lift up mine eyes	J. V. Roberts	3d.
739.	Ditto	D. S. Smith	3d.
126.	I will love Thee	J. Clark	4d.
1058.	Ditto	Oliver King	3d.
394.	Ditto	Kingston	4d.
760.	I will magnify Thee	W. H. Bell	4d.
78.	Ditto	J. B. Calkin	4d.
27.	Ditto	John Goss	3d.
633.	Ditto	F. Iliffe	3d.
405.	Ditto	Oliver King	4d.
780.	Ditto	E. M. Lee	3d.
1010.	Ditto	C. H. Lloyd	3d.
929.	Ditto	A. W. Marchant	3d.
886.	Ditto	Palestrina	3d.
153.	Ditto	J. Shaw	3d.
154.	I will mention	A. Sullivan	6d.
790.	I will not leave you	W. Byrd	3d.
575.	Ditto	B. Steane	2d.
519.	I will open rivers	E. Pettman	3d
371.	I will set His dominion	H. W. Parker	4d.
100.	I will sing a new song	Armes	8d
608.	I will sing of the mercies	J. Booth	3d
134.	I will sing of Thy power	Greene	4d.
192.	I will sing unto the Lord	Wareing	3d.
6.	I will wash my hands	Hopkins	3d.
710.	If any man hath not	H. W. Davies	4d.
819.	If Christ be not raised	Macpherson	4d.
979.	If the Lord had not	E. C. Bairstow	3d.
825.	If the Lord Himself	W. Child	3d.
758.	Ditto	Walmisley	6d.
53.	If we believe that Jesus died	Goss	1½d.
544.	If ye love Me	B. Steane	2d.
453.	Ditto	H. W. Wareing	3d.
732.	Ditto	H. J. Wood	3d.
789.	If ye then be risen	Ivor Atkins	4d.
469.	Ditto (S.A.)	M. B. Foster	3d.
58.	Ditto	Naylor	3d.
61.	In Christ dwelleth	John Goss	3d.
913.	In divers tongues	Palestrina	2d.
619.	In every place incense	John E. West	3d.
655.	In heavenly love	H. Parker	3d.
403	In my Father's house	Crament	3d.
777.	Ditto	H. Elliot Button	3d.
102.	In sweet content	E. H. Thorne	3d.
802.	In that day (Christmas)	Bridge	3d.
278.	Ditto	G. Elvey	4d.
720.	In the beginning	C. Macpherson	4d.
582.	Ditto	F. Tozer	4d.
890.	In the day shalt	H. W. Wareing	3d.
338.	In the fear of the Lord	J. V. Roberts	3d.
980.	In the hour of my	Davies	4d.
659.	In the Lord	C. Macpherson	4d.
282.	Ditto	R. Stewart	6d.
385.	In Thee, O Lord	S. C.-Taylor	3d.
33.	Ditto	B. Tours	3d.
148.	Ditto	J. Weldon	3d.
725.	Is it not wheat-harvest	T. Adams	3d
467.	Is it nothing (S.A.)	M. B. Foster	3d.
571.	Ditto (4 voices)	M. B. Foster	3d.
91.	It came even to pass	Ouseley	4d.
180.	It is a good thing	J. Barnby	6d.
231.	Ditto	T. M. Pattison	4d.
215.	It shall come to pass	Garrett	6d.
908.	Jesu, Lord of life and glory	Elgar	3d.
397	Jesu, lover of my soul (Male)	F. Iliffe	2d.
907.	Jesu, meek and lowly	Elgar	3d.
1031.	Jesu, our Lord	Ch. Gounod	2d
654.	Jesu, Thou joy	E. H. Davies	3d.
844.	Jesu, Thou sweetness	H. J. King	3d.
904.	Jesu, word of God incarnate	Elgar	2d.
455.	Jesus Christ is risen	Oliver King	4d
788.	Jesus Christ is risen to-day	Gaul	4d.
971.	Jesus lives! no longer now	Foster	3d
618.	Jesus of Nazareth	G. Byrd	4d.
548.	Joy in harvest	B. Steane	3d.
7.	Judge me, O God	Mendelssohn	1½d.
677.	Just Judge of Heaven	Garrett	6d
614.	Justorum animæ	Byrd	3d.
179.	King all glorious	J. Barnby	6d.
997.	Ditto (4 voices)	J. Barnby	4d.
581.	Kings shall be thy	G. C. Martin	2d.
894.	Kings shall see and arise	Bridge	6d
425.	Lead, kindly Light	R. Dunstan	3d.
528.	Ditto	C. L. Naylor	4d.
589.	Ditto	D. Pughe-Evans	3d.
1067.	Ditto	B. Smith	3d
37.	Ditto	J. Stainer	4d.
706.	Let all the world	W. Jordan	4d.
132.	Let God arise	Greene	6d.
375.	Ditto	T. T. Trimnell	4d.
857.	Let my complaint	Arthur Batten	2d.
346.	Ditto (Male)	Thorne	3d.
509.	Let not thine hand	J. Stainer	3d.
807.	Let not your heart	Eaton Faning	3d.
438.	Ditto	M. B. Foster	3d
438 *	Ditto (8 v.)	M. B. Foster	3d.
795.	Let the heavens be glad	M. Higgs	4d.
226	Let the peace of God	J. Stainer	4d.
565.	Let the righteous	R. F. Lloyd	3d
328.	Let the words of my	A. D. Culley	3d
494.	Let Thy merciful ears	W. B. Bell	2d.
1066.	Let us now fear	A. W. Goodhart	3d

LONDON: NOVELLO AND COMPANY, LIMITED.

HARK! HARK, MY SOUL!

HYMN-ANTHEM

THE WORDS WRITTEN BY F. W. FABER

THE MUSIC COMPOSED BY

PERCY E. FLETCHER.

ARRANGED FROM THE SACRED SONG BY THE COMPOSER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

With flowing movement, sustained and expressive.

ORGAN.

p Sw.

cres. *dim.* *Ped.*

SOPRANO. *mp* *cres.*

Hark! hark, my soul! An - gel - ic songs are swell - ing O'er earth's green

ALTO. *mp* *cres.*

Hark! hark, my soul! An - gel - ic songs are swell - ing O'er earth's green

TENOR. *mp* *cres.*

Hark! hark, my soul! An - gel - ic songs are swell - ing O'er earth's green

BASS. *mp* *cres.*

Hark! hark, my soul! An - gel - ic songs are swell - ing O'er earth's green

mp Ch. (Sw. coupd.) *cres.*

Copyright, 1920, by Novello and Company, Limited.

Published separately as a Song in E♭ and C.

cres.

fields, and o - cean's wave-beat shore: . . . How sweet the truth those

fields, and o - cean's wave-beat shore: . . . How sweet the truth those

fields, and o - cean's wave-beat shore: . . . How sweet the truth those

fields, and o - cean's wave-beat shore: . . . How sweet the truth those

mf

bless - ed strains are tell - ing Of that new life when sin shall be no

bless - ed strains are tell - ing Of that new life when sin shall be no . .

bless - ed strains are tell - ing Of that new life when sin shall be no . .

bless - ed strains are tell - ing Of that new life when sin shall be . . no

more. On - ward we go, for

more. . . On - ward we go, for

more. . . On - ward we go, for

more. On - ward we go, for

mf Gt. (Sw. coupd.)

HARK! HARK, MY SOUL!

still we hear them sing - ing, "Come, wea - ry souls! for Je - sus bids you

still we hear them sing - ing, "Come, wea - ry souls! for Je - sus bids you

still we hear them sing - ing, "Come, wea - ry souls! for . . Je - sus bids you

still we hear them sing - ing, "Come, wea - ry souls! for . . Je - sus bids you

dim.

come!" . . And thro' the dark, its ech - oes sweet - ly ring - ing,

dim.

come!" And thro' the dark, thro' the dark, its ech - oes sweet - ly ring - ing,

dim.

come!" And thro' the dark, thro' the dark, . . its ech - oes sweet - ly ring - ing, The

dim.

come!" . . And thro' the dark, its ech - oes sweet - ly ring - ing,

dim. *Ch.*

mp

The mu - sic of the Gos - pel leads us home. An - gels of

mp

The mu - sic of the Gos - pel leads us . . home. An - gels of

mp

mu - - sic of the Gos - pel leads us home. An - gels of

mp

The mu - sic of the Gos - pel leads us home. An - gels of

Sw.

mp Ch.

cres.

Je - sus, An - gels of light, Sing - ing to wel - come the

cres.

Je - sus, An - gels of light, . . Sing - ing to wel - come the

cres.

Je - sus, An - gels of light, . . Sing - ing to wel - come the

cres.

Je - sus, An - gels of light, Sing - ing to wel - come the

cres. *Sw.*

rall.

pil - grims of the night.

rall.

pil - grims of the night.

rall.

pil - grims of the night. . .

rall.

pil - grims of the night.

rall. *pp a tempo.*

p

Far, far a - way, like bells at eve - ning peal - ing, The voice of

p

Far, far a - way, like

p

Far, far a - way, . . like

p

Ch. 8, 4 & 2 *ft. uncoupd.* (*or Solo Carillon*). Far, far a -

p Sw.

Man.

Je - - sus sounds o'er land and sea, . . .

bells, o'er land and sea, . . .

bells, o'er land . . and sea, . . . *cres.* And la - den souls by

- way, o'er land and sea, . . . *cres.* And la - den souls by

Ch. 8 & 4 ft. (Sw. coupd.)

cres.

Ped.

Kind Shep-herd, turn their wea - ry steps to

Kind Shep-herd, turn their wea - ry steps to . .

thou-sands meek-ly steal - ing, Kind Shep-herd, turn their wea - ry steps to . .

thou-sands meek-ly steal - ing, Kind Shep-herd, turn their steps to

Ch.

Thee. *mp* Rest comes at length; though

Thee. . . *mp* Rest comes, though

Thee. . . *mp* Rest comes, though

Thee. *mp* Though

Sw.

mp *Ch. 8 ft.*

cres.

life be long and drear - y, The day must dawn, and dark-some night be

cres.

life be drear - y, The day must dawn, and dark-some night be

cres.

life be long and drear - y, The day . . must dawn, and dark-some night be

cres.

life be drear - y, The day . . must dawn, and dark-some night be

cres.

Sw.

mf

past; . . All jour-neys end in wel-comes to the wea - ry,

mf

past; . . All jour-neys end in wel-comes to the wea - ry,

mf

past; . . All jour-neys end in wel-comes to the wea - ry,

mf

past; Jour-neys end in wel - comes, wel-comes to the wea - ry,

mf Gt.

Broadly.

f

And heav'n, the heart's true home, will come at . . last.

f

And heav'n, the heart's true home, will come at last.

f

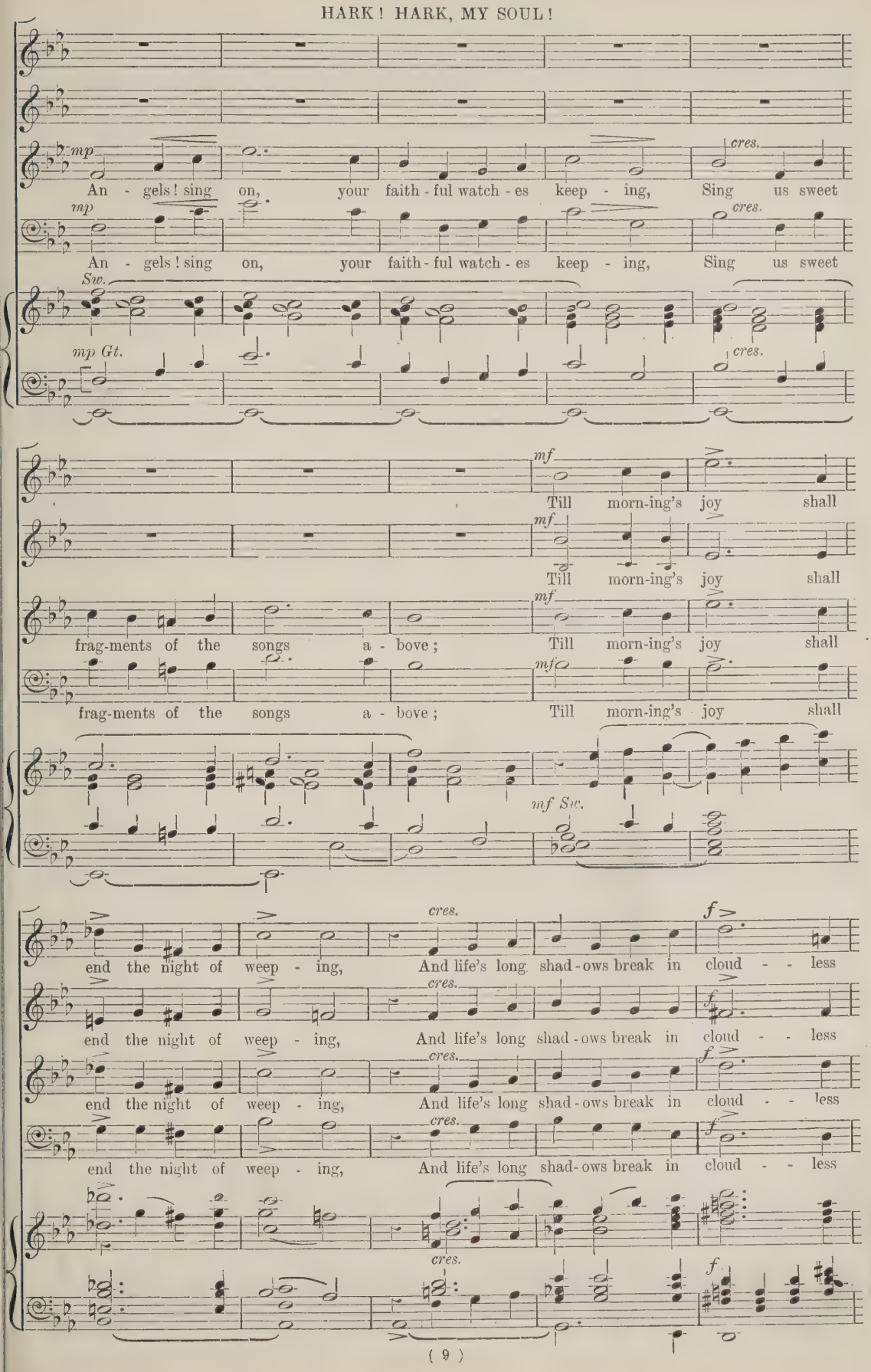
And heav'n, the heart's true home, will come at . . last.

f

And heav'n, the heart's true home, will come at last.

Broadly.

Sw.


mp
cres.
An - gels! sing on, your faith - ful watch - es keep - ing, Sing us sweet
mp
cres.
An - gels! sing on, your faith - ful watch - es keep - ing, Sing us sweet
Sw.
mp Gt.
cres.
mf
Till morn-ing's joy shall
mf
Till morn-ing's joy shall
mf
frag-ments of the songs a - bove; Till morn-ing's joy shall
mf
frag-ments of the songs a - bove; Till morn-ing's joy shall
mf Sw.
cres.
f
end the night of weep - ing, And life's long shad - ows break in cloud - - less
cres.
f
end the night of weep - ing, And life's long shad - ows break in cloud - - less
cres.
f
end the night of weep - ing, And life's long shad - ows break in cloud - - less
cres.
f
end the night of weep - ing, And life's long shad - ows break in cloud - - less
cres.
f

broadening out. *Slower.* *ff* *dim.*

love. . . . . An - gels of Je - sus, An - gels of light,

ff *dim.*

love, cloud-less love. An - gels of Je - sus, An - gels of light,

ff *dim.*

love. . . . . An - gels of Je - sus, An - gels of light,

ff *dim.*

love, cloud-less love. An - gels of Je - sus, An - gels of light,

Gt. *Slower.*

broadening out. *Gt.* *ff* *dim.*

dim. *p*

Sing - ing to wel - come the pil - grims of the night. . An - gels of

dim. *p*

Sing - ing to wel - come the pil - grims of the night. . . An - gels of

dim. *p*

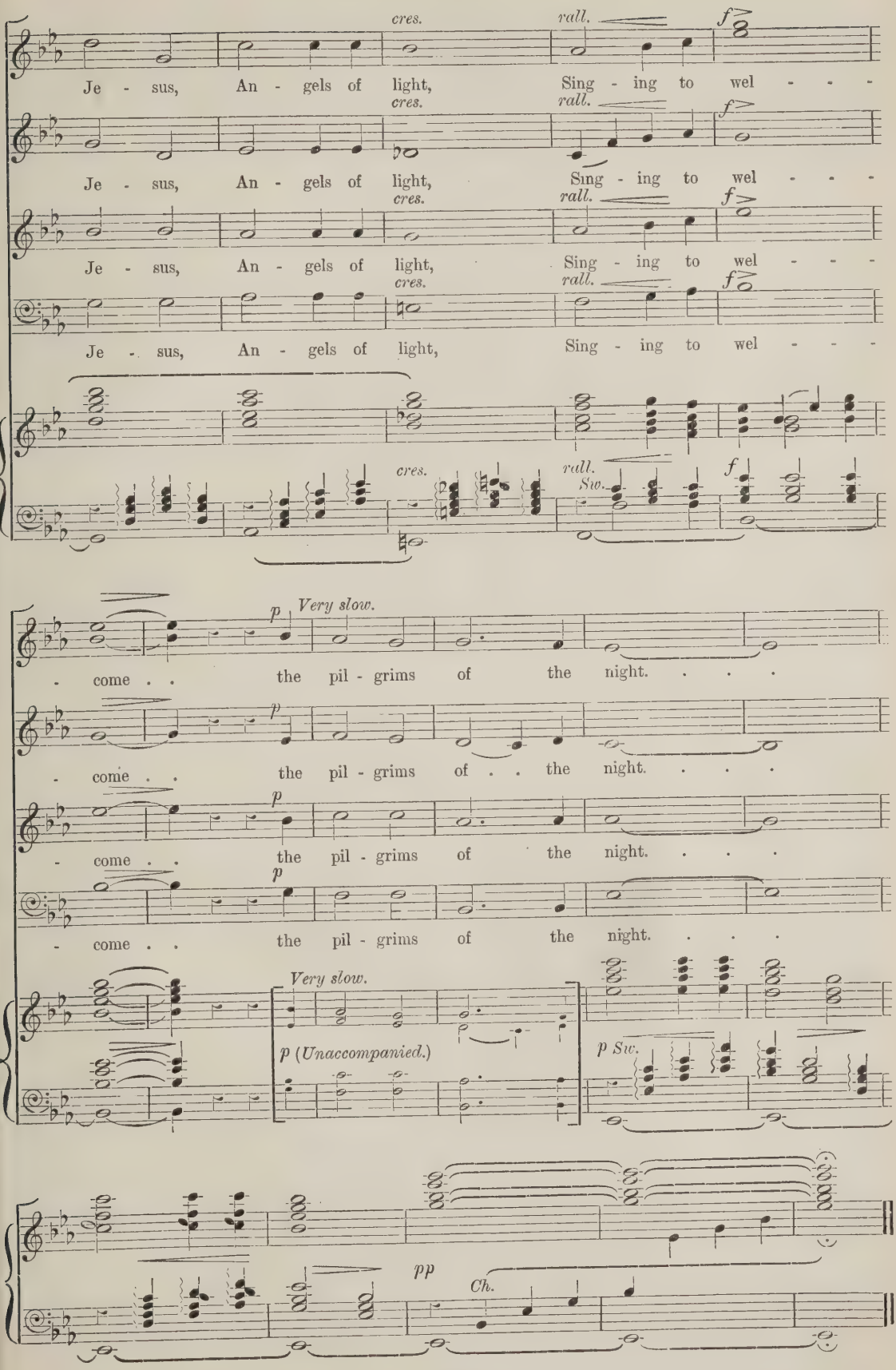
Sing - ing to wel - come the pil - grims of the night. . . An - gels of

dim. *p*

Sing - ing to wel - come the pil - grims of the night. . . An - gels of

Sw.

dim. *p* *Ch.*


cres.
rall.
f
Je - sus, An - gels of light, Sing - ing to wel - - -
Je - sus, An - gels of light, Sing - ing to wel - - -
Je - sus, An - gels of light, Sing - ing to wel - - -
Je - sus, An - gels of light, Sing - ing to wel - - -
Sw.
p
Very slow.
- come . . the pil - grims of the night. . . .
- come . . the pil - grims of . . the night. . . .
- come . . the pil - grims of the night. . . .
- come . . the pil - grims of the night. . . .
p (Unaccompanied.)
p Sw.
pp
Ch.

NOVELLO'S
OCTAVO EDITION OF PART-SONGS

SELECTED LISTS OF RECENT PUBLICATIONS

MIXED VOICES

(S A.T.B. unaccompanied or accompaniment *ad lib.* where not otherwise indicated.)

*Alexander (Humorous)	A. H. Brewer	1½d
Autumn	G. Tootell	1½d.
*Beacon, The	Adam Carse	3d.
*Beyond	C. Lee Williams	1½d.
Boy, The	A. H. Brewer	3d.
Cryes of London, The	R. Deering	6d.
,, ,,	Orlando Gibbons	6d.
,, ,,	T. Weelkes	4d.
*Deil's awa' wi' the exciseman, The	E. T. Sweeting	3d.
*Echo Song	Oliver King	1½d.
*Frog, The (arranged)	Ernest Newton	4d.
From the lone Shieling	Malcolm Maclean	3d.
Gather ye rosebuds	John Pointer	3d.
Here a pretty baby lies	J. A. Sowerbutts	1½d.
*How happy the lover	John E. West	1½d.
Hunting Song	John Gerrard Williams	3d.
*I love my love in the morning	Bernard Johnson	1½d.
Islet, The	Percy E. Fletcher	1½d.
*John Peel	(arr. by John E. West)	3d.
*Lass with the delicate air (arranged)	Michael Arne	1½d.
Longing	Haydn Keeton	2d.
*Love is a sickness	A. W. Marchant	1½d.
Love the Harlequin	H. W. Wareing	3d.
Love wakes and weeps	B. Luard-Selby	1½d.
*Lullaby, A	C. Lee Williams	1½d.
*March of the Cameron men, The	Granville Bantock	3d.
My dear mistress has a heart	John E. West	2d.
*O can ye sew cushions	(arranged by Granville Bantock)	3d.
*Oh! the noble Duke of York (arranged by N. F. Byng-Johnson)		1½d.
*Rolling down to Rio	Edward German	4d.
*Soldier, rest	David Stephen	3d.
§*Song of the grey seas (accompanied)	Percy E. Fletcher	6d.
*Song of the thrush, The (accompanied)	R. Walthew	4d.
Sweet Day, so cool	David Stephen	2d.
Sweet Western Wind	John E. West	1½d.
Tell me where is fancy bred	John Pointer	1½d.
Tewkesbury Road	E. T. Sweeting	3d.
*There is a lady sweet and kind	Harold E. Darke	1½d.
Three Sleeps	John Gerrard Williams	1½d.
Tide rises, The	Adam Carse	1½d.
Water Party, A	C. H. Lloyd	3d.
*Weep you no more	Arthur Somervell	3d.
§*What shall we dance	F. H. Cowen	4d.
Where shall the lover rest	E. C. Bairstow	4d.
*Wi' a hundred pipers	(arr. by John E. West)	3d.
*World is too much with us, The	Granville Bantock	3d.
Youthful, charming Chloe	W. McNaught	3d.

MALE VOICES

(T.T.B.B. unaccompanied or accompaniment *ad lib.* where not otherwise indicated.)

*Alexander (Humorous) (T. (or A.) T.B.B.)	A. H. Brewer	2d.
§Bacchanalian Chorus	J. W. Elliott	4d.
*Ballade	Granville Bantock	4d
*Boy, The (Humorous) (T. (or A.) T.T.B.)	A. H. Brewer	3d.
*Cargoes	H. Balfour Gardiner	3d.
Crossing the Bar	T. F. Dunhill	2d.
Dirge of Kisses, A	Percy E. Fletcher	3d.
*Duncan Gray (T.T.B.)	A. M. Richardson	3d.
Early one morning (arr. by T. F. Dunhill) (A T.B.B.)	Folk-Song	2d.
Echoes	T. F. Dunhill	2d.
*Festival Song	Granville Bantock	4d.
*Full fathom five	T. F. Dunhill	3d.
*Glories of our Blood and State, The	Granville Bantock	3d.
He that hath a pleasant face (arranged)	Hatton	2d.
Hymn to Harmony	Laurent de Rillé	4d.
I fear thy kisses (A. (or T.) T.B.B.)	A. H. Brewer	2d.
*I would I were the glow-worm	Harold Rhodes	3d.
*Laird o' Cockpen	Granville Bantock	4d.
Lament, A	(arr. by H. Elliot Button)	2d.
*Land of the leal, The (arr. by H. Elliot Button)	Scotch Air	2d.
Lass of Richmond Hill, The (A. (or T.) T.B.B.)	A. H. Brewer	3d.
Let the hills resound (arranged)	Brinley Richards	4d.
*Little Sandman, The	(arr. by John E. West)	3d.
*Lotus Flower, The (Op. 33, No. 3)	Schumann	2d.
*Lucifer in starlight (6 parts)	Granville Bantock	6d.
*Lullaby (Op. 49, No. 4)	Brahms	1½d.
*Mad Dog, The (Humorous) (A.T.B.B.)	C. H. H. Parry	4d.
*Marching (Op. 41, No. 4) (Humorous)	Brahms	2d.
*Night March, The (Op. 62, No. 1)	Schumann	3d.
*Oh! the noble Duke of York (arranged by N. F. Byng-Johnson)		3d.
Orpheus (Humorous) (A.T.B.B.)	C. H. H. Parry	3d.
*Pibroch of Donuil Dhu	Granville Bantock	4d.
Queen of my heart, The	A. H. Brewer	3d.
*Riders of the night, The	Laurent de Rillé	4d.
*Sailor's Return, The	Percy E. Fletcher	4d.
Sally in our Alley (A. (or T.) T.B.B.)	H. Elliot Button	3d.
Sir Eglamore (arranged)	H. Balfour Gardiner	3d.
*Sleeping	Edward German	3d.
Softly fall the shades of evening (arranged)	Hatton	3d.
*Soldier, rest	A. Somervell	3d.
*Song of Freedom (Op. 62, No. 2)	Schumann	3d.
That very wise man (Humorous) (A.T.B.B.)	C. H. H. Parry	3d.
There was an old man (Humorous)	A. H. Brewer	3d.
*United are we (Op. 41, No. 2)	Brahms	2d.
§Viking Song	Julius Harrison	4d.
*Walpurga (Op. 30)	F. Hegar	6d.
Ware, Wire!	C. Lee Williams	3d.
Who rides for the King	Reginald Somerville	3d.
Winter is gone, The (arr. by R. Vaughan Williams)	Folk-Song	2d.

§ Orchestral Accompaniment.

* Also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE

ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE, MUS.D., LL.D., D.C.L., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly Lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors, Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M. The syllabus is issued annually at Easter.

A Special Teachers' Training Course, to meet the requirements of the Teachers Registration Council, has been instituted, prospectus of which is now ready.

A JUNIOR DEPARTMENT is now open.

Prospectus, entry form, and all further information may be obtained on application.

J. A. CREIGHTON,
Secretary.

THE ASSOCIATED BOARD

OF

THE ROYAL ACADEMY of MUSIC & THE ROYAL COLLEGE of MUSIC

FOR

LOCAL EXAMINATIONS IN MUSIC.

Patron—HIS MAJESTY THE KING.
President—H.R.H. THE PRINCE OF WALES, K.G.

ASSOCIATED BOARD:

ERNEST MATHEWS, *Chairman.*

SIR ALEXANDER C. MACKENZIE, MUS. DOC., ST. AND., CANTAB., ET EDIN., LL.D., D.C.L., *Principal of The R.A.M.*
SIR HUGH P. ALLEN, M.A., MUS. DOC., OXON., PROFESSOR OF MUSIC, UNIVERSITY OF OXFORD, *Director of The R.C.M.*

OSCAR BERINGER.
PERCY C. BUCK, M.A., MUS. DOC.
EATON FANING, MUS. DOC., CANTAB.
FREDERIC KING.
SAXTON W. A. NOBLE.
SIR WALTER PARRATT, C.V.O., M.A., MUS. DOC., OXON., CANTAB. ET DUNELM.
H. W. RICHARDS, MUS. DOC., DUNELM.
SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., MUS. DOC., CANTAB. ET OXON., PROFESSOR OF MUSIC, UNIVERSITY OF CAMBRIDGE.
S. P. WADDINGTON.
H. WESSELY.

Secretary: JAMES MUIR.
Bankers: BANK OF ENGLAND, WESTERN BRANCH, BURLINGTON GARDENS, LONDON, W. 1.

THE Board holds Examinations throughout the United Kingdom and in the Colonies in both Theoretical and Practical Music. The Examinations are of two kinds, "Local Centre" and "School." The Local Centre Examinations are carried out by two Examiners chosen almost exclusively from the Staffs of The Royal Academy of Music and of The Royal College of Music. The School Examinations are conducted by one Examiner.

The Subjects for Examination are comprised in the following list:—

GRAMMAR OF MUSIC.	ORGAN.	DOUBLE BASS.
RUDIMENTS OF MUSIC.	VIOLIN.	HARP.
HARMONY.	VIOLA.	WIND INSTRUMENTS.
COUNTERPOINT.	VIOLONCELLO.	SINGING.
PIANOFORTE.		

Local Centre Examinations (Syllabus **A**). Examinations in Theory held in March and November at all Centres. In Practical Subjects in March—April at all Centres; and in the London district and certain Provincial Centres in November—December also. **Entries** for the November—December Examinations **close Wednesday, October 13th** (or, with extra fee, October 21st), 1920.

School Examinations (Syllabus B) held three times a year: viz., October—November, March—April, and June—July. **Entries** for the October—November Examinations **close Wednesday, October 6th** (or, with extra fee, October 14th), 1920.

Theory Papers set in past years (Local Centre *or* School) may be obtained from the Central Office, price 6d. per annual set post-free.

The Board offers annually **Six Exhibitions** tenable at The Royal Academy of Music or The Royal College of Music **for two or three years.** These Exhibitions are limited to Candidates under twenty years of age who fulfil certain conditions set forth in each Syllabus.

Syllabuses **A** and **B** (for 1920 *or* 1921), Forms of Entry, and any further information, may be obtained, post-free, from the Secretary—

JAMES MUIR,

TELEGRAMS:—"ASSOCIA, LONDON."
TELEPHONE:—MUSEUM 1710.

CENTRAL OFFICE: 14 & 15, BEDFORD SQUARE, LONDON, W.C. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Friday, October 1, 1920.

MADE IN ENGLAND.

THE POSTAGE OF THIS NUMBER IS TWOPENCE

SPENCER PIANOS
GRANDS · UPRIGHTS · PLAYERS
Sole Agents
MURDOCH·MURDOCH & CO
Piano & Player-Piano Experts
461 & 463 OXFORD STREET W.
And at BRIGHTON · PORTSMOUTH · SOUTHAMPTON
FOLKESTONE · DOVER · CHATHAM
BIRMINGHAM · CAMBRIDGE

WIGMORE STREET,
LONDON.
"The World's Piano Centre."
ARCHIBALD RAMSDEN LTD.
PIANOS
CECILIAN HOUSE.
· 65 · Wigmore Street ·
· LONDON · W.1.
ALSO
12, Park Row,
LEEDS.
"NEW PATENT THREE COMPARTMENT TOP LID" FOR GRAND PIANOS.
We have already converted over 600 Grand Pianos with this New Device.
Kindly send for Booklet giving particulars.

FOUNDED 1837.

AGENTS THROUGHOUT THE WORLD.

GRANDS-UPRIGHTS.

AWARDS *for Good Tone:*

LONDON - - - 1851
PARIS - - - - 1867
LIMA - - - - 1872
CHRISTCHURCH, N.Z. 1882
LONDON - - - 1885

PLAYER-PIANOS.

SHOWROOMS:
ALLISON PIANO FACTORY, LEIGHTON ROAD, KENTISH TOWN, LONDON, N.W.5

ESTEY ORGANS
ESTEY PIANOS

ONLY ONE GRADE OF EACH.
THE HIGHEST POSSIBLE.

Largest Stock of Organs in the World.

DESCRIPTIVE CATALOGUE POST FREE. CORRESPONDENCE INVITED.

Telephone: Museum 1317. Telegrams: "ESTEY OX. LONDON."

Estey Organ Co.
- 12 -
RATHBONE PLACE,
OXFORD STREET,
LONDON, W. 1.

AN IMPORTANT NEW EDUCATIONAL WORK.

101
ORIGINAL STUDIES
FOR THE PIANOFORTE

COMPOSED BY

G. H. CLUTSAM

Book I. - Nos. 1 to 32
„ II. - „ 33 „ 66
Book III. - Nos. 67 to 92
„ IV. - „ 93 „ 101

PRICE 2/6 NET EACH BOOK.

ENGLISH OR CONTINENTAL FINGERING.

(ESTABLISHED 1788.)
METZLER & CO. (1909), LTD.,
42, GREAT MARLBOROUGH STREET, LONDON, W. 1.
Copyright 1920 by Metzler & Co. (1909), Ltd.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 933.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

NOVEMBER 1 1920

Price 6d.; Postage 2d.
Annual Subscription, post-free, 7s. 6d.

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

SATURDAY, NOVEMBER 27, AT 2.30 P.M.

JUDAS MACCABÆUS - HANDEL

MADAME ELSA STRALIA.
MISS MILLICENT RUSSELL.
MISS MARGARET BALFOUR.
MR. WILLIAM BOLAND.
MR. GRAHAM SMART.

SATURDAY, DECEMBER 18, AT 2.30.

CAROLS

MISS FLORA WOODMAN.
MISS CARMEN HILL.
MR. JOHN BOOTH.
MR. TOPLISS GREEN.

At the Organ ... ... MR. H. L. BALFOUR.
Full Chorus and Orchestra.

Stalls, 10s. 6d.; Arena, 7s. 6d.; Balcony (Reserved), 5s.; Unreserved, 3s. 6d.; Gallery (Promenade), 2s.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, MUS. DOC., LL.D., F.R.A.M.

CHAMBER CONCERTS, November 1 and 17, at 3.

FORTNIGHTLY CONCERTS, Saturdays, November 6 and 20, at 3.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

L.R.A.M. CHRISTMAS EXAMINATION. Entries will be accepted up to 15th November on payment of a late fee of 5s.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.
(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London."
Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: SIR HUGH ALLEN, M.A., D.Mus.
Honorary Secretary: GEORGE A. MACMILLAN, ESQ., D. Litt.

The CHRISTMAS HALF-TERM will commence on MONDAY, NOVEMBER 1, 1920.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

THE ASSOCIATED BOARD
OF THE R.A.M. AND THE R.C.M.
FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the March-April Examinations close Wednesday, February 9th, 1921.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., March-April, June-July, and October-November. Entries for the March-April, Examinations close Wednesday, February 2nd, 1921.

Theory papers set in Examinations of past years (Local Centre *or* School) can be obtained on application. Price 6d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at The R.A.M. or The R.C.M. for Two or Three Years.

Syllabuses A and B, Entry Forms, and any further information, may be obtained post-free from—

JAMES MUIR, Secretary,
14 & 15, Bedford Square, London, W.C. 1.
Telegrams: "Associa, London."

ROYAL COLLEGE OF MUSIC.

A MEETING of past and present members of the ROYAL COLLEGE OF MUSIC, will be held in the Concert Hall of the College, on

THURSDAY, NOVEMBER 18th, at 5.30 p.m.,

to discuss the proposed College Memorial to SIR HUBERT PARRY.

All who have been connected with the College, in any capacity whatsoever, since its foundation, are urged to attend, if possible, as the business before the Meeting, and the decisions to be made, will be of the utmost importance.

Suggestions as to any point connected with the Memorial will be welcomed, and should be sent, as soon as possible, to the Hon. Secretary of the Memorial Committee,

Miss EMILY DAYMOND, 17, Kensington Square, W.8.

GUILDHALL SCHOOL OF MUSIC

(CORPORATION OF LONDON).

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

HALF-TERM began MONDAY, 1st NOVEMBER.

Complete Musical Education at inclusive fees, £7 17s. 6d. and £10 10s. per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

Performances of "Veronique," School Theatre, December 2nd, 3rd, and 4th.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21) · WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary.*

Paradise Street, Birmingham.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £30, and for Wind Instrument Course, £18.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

Opera Class—Miss MARIE BREMA.

STANLEY WITHERS, Registrar.

MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R.A.M.

The oldest Institution in Manchester devoted solely to the interests of Music.

All Branches of Music taught. Day and Evening Private Lessons.

Full Orchestral Class. Intermediate and Elementary String Orchestras, Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, &c., and Opera.

Single Subjects taught. Prospectus from 16, Albert Square.

THE INCORPORATED LONDON ACADEMY OF MUSIC,

22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3, and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.).

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ORCHESTRAL AND CHAMBER MUSIC CLASSES WEEKLY.

Frequent Students' Concerts. Examination in Music and Elocution, July and December. Spong Rhythmic Dancing. For Prospectus and Examination Syllabus apply to the

CENTRAL ACADEMY, 22, PRINCES STREET, CAVENDISH SQUARE, W. 1.

THE LONDON COLLEGE FOR CHORISTERS.

6 and 7, BLOMFIELD CRESCENT, PADDINGTON, W. 2.

Founder: Mr. JAMES BATES.

Solo Boys and Chorus Boys supplied at short notice for Church Services, &c. Telephone: Paddington 5990. Sec., ARTHUR G. BATES

COLLEGE OF VIOLINISTS.

LTD.

91, ST. MARTIN'S LANE, LONDON, W.C. 2.

EXAMINATIONS

IN VIOLIN, VIOLA, VIOLONCELLO, AND THEORY OF MUSIC held in JUNE and DECEMBER

Syllabus on application to E. E. JACKSON, Hon. Secretary.

MUSICAL COMPOSITIONS REVISED.

LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND, ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS.

For terms, write, A. CARRINGTON BRIGGS, Glennholme, The Common, Hessle, E. Yorks.

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION:

DR. HORTON ALLISON Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
(Staff of Fifty-five Examiners. For full list *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres in the United Kingdom in DECEMBER. Last day of entry, November 8th.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date.

For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

VICTORIA COLLEGE OF MUSIC.

LONDON.

Governors: Directors of the Victoria College Corporation, Ltd.
INCORPORATED 1891.

158, HOLLAND PARK AVENUE, KENSINGTON, W. 11.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O., A.R.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.

All communications to be addressed to The Secretary.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D., DEAN OF DURHAM.

Vice-Presidents:

THE VENERABLE ARCHDEACON OF MIDDLESEX.
THE REV. CANON W. DOUGLAS SPRINGETT, D.D. Oxon.
THE REV. SIR GEORGE RALPH FETHERSTON, BART., J.P.

Warden:

DR. J. H. LEWIS, D.C.L., F.E.I.S., Mus Doc.

Chairman (Board of Examination):

DR. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.

ANNUAL GENERAL MEETING and RITE OF INDUCTION, Monday, January 24th, 1921.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.

BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATION, SEPTEMBER, 1920.

The following CANDIDATES passed:

IN SINGING.—As TEACHERS: Mary Gibson, Thomas Edwin Teasdale Griffiths, Walter James Lancaster, Helena Marie Lightwood, Robert Pickard.

As PERFORMERS.—Edith E. Biedermann, Lilian Muriel Blake, Annie Holden Broadbent, Marjorie Brooks, Chloe Curtis, Ethel Florence Davison, Frank Temple Evans, Lena Blanche Fentiman, Ruby Graham, Dorothy Hames, Frederic Robert Leeds, Joanna Chalmers Morton, Greta Paul, Francis William Poulton, Doris Richardson, Maggie Robertson, Gladys Lilian Sames, Elizabeth Scott, Frank Richard Hayne Seaton, Bertha Therese Seymour, William James Smith, Gertrude Agnes Wood, Winifred Wyard.

Examiners: Thomas Meux, Selina Pitt Soper, W. H. Thomas, Arthur Thompson, Mary T. Wilson.

PIANOFORTE.—As PERFORMER and TEACHER: Arthur Wilkinson Urquhart.

As TEACHERS: Dorothy Adams, Winifred M. Amor, Dorothy Nora Alice Beck, Phyllis May Bendall, Isabella Ethel Black, Margaret Eileen Bond, Beatrice Marjorie Booth, Gertrude Maud Brett, Marjorie Brighouse, Florence Eleanor Bristow, Jeannie Staveley Brown, May Caldecott, Gwen Champion, Elaine Charlton, Alice Chappell, Isabel Kathleen Charman, Lilias Aileen Clarkson, Vera Eugene Cooke, G. Audrey Kathleen Cousens, Doris Cox, Margaret Elizabeth Davies, Joan Phyllis Dixon, Rose Mary Dunkley, Frederick Thomas Durrant, Vida Eaton, John Frederick Estcourt, Muriel Edith Everett, Dorothy Hazel Gladys Falkner, Audrey Farr, Margaret Flower, Margery Alicia Freeman, Dora Winifred Fry, Irene Agnes Gibb, Elizabeth Bennett Gill, Talman J. M. Gotby, Violet Amy Guillaume, Cathie Hackney, Florence Margaret Halton, Ann Blowfield Hamerton, Marjory Joan Hardwick, Victoria May Harlow, James Henry Hawarth, Ruth Hodges, Kathleen M. E. Hull, Stanley Hull, Dorothy Josephine Iles, Eva Sceries Janes, Dilys Muriel Jones, Lillias Jones, Susannah Rosina Jones, Millicent Lawlan, Ray Levinson, Dorothy Little, Margaret Macaulay, Eleanor Alexa MacPhee, Grace Ellen Markwick, Hilda Maisie Marsh, Winifride Mayes, Winifred Alice McDougald, Freda Constance Monk, Millicent Ruth Monk, Violet Alexandra Munro, Edith Mabel Newson, Lilian Edith Newstead, Doris Mary Oakley, Catherine Milne Ogilvie, Grace Agnes Page, Winifred Mary Panting, Nellie Parker, Winifred Mary Peel, Wilfred Hudson Phillips, Florence Ethel Powell, Daisy Prince, Cicely Hilda Purton, Madge Reade, Emma Florence Richards, Bertha Maude Roberts, Daniel John Roberts, Leonard Woodroffe Robinson, Margaret Josephine Russell, Marion Irene Russell, Dora Wingate Scholes, Irene Mary Sclanders, Ethel Lilian Smith, Ethel M. Snelling, Frances Elsie Sortwell, Kathleen Joan Spurr, Doris Mamie Steen, Kathleen Mary Stone, Lucy Taylor, Wilfred Arthur Taylor, Arthur Stanley Tetlow, Elsie Margaret Thomas, Gertrude May Tippett, Mary Titchmarsh, Cecilia Drummond Trimby, Mabel Annie Upton, Elaine Wallis, Sybil Marguerite Warner, Philippa Weaver, Florence Whitaker, Katharine Anne White, Gwladys Mary Williams, Elsie Beatrice Williamson, Ethel Marianne Winfield, Elsie Lawrence Wood, Gertrude Elizabeth Wood.

As PERFORMERS: Audrey V. Goldsteen, Alfred Harold Imray, Henry Victor Love, Margaret Makepeace, E. H. Joan Pound, Doris Roughton, Leslie Bunting Taylor, Dulcie Rose Winter, Cecilia Elizabeth Yeoman.

Examiners: Carlo Albanesi, Oscar Beringer, Victor Booth, Ambrose Coviello, Harold Craxton, W. J. Kipps, T. B. Knott, Tobias Matthay, Frederick Moore, Claude Pollard, Chas. F. Reddie, Percy Waller.

ORGAN.—Charles Percival David Cannon.

Examiners: Stanley Marchant, Mus. D., H. W. Richards, Mus. D., Reginald Steggall.

VIOLIN.—As TEACHER: Gwendoline Augusta Hannaford

Examiners: F. Corder, H. Wessely, Rowsby Woof.

ELOCUTION.—As TEACHERS: Hilda Beer, Stella A. Clark, Richard Arthur Lee Dixon, Isa Stephenson Fowler, Lilian Rose Kittson, Edith Eveleen Mathews, Lilian Emily Constance Renno, Harold John Ripper, Douglas Stevens, Annie Charlesworth West.

As PERFORMER.—Beatrice Maude Culverwell.

Examiners: A. Acton Bond, Wilton Cole, F. Corder, Katie Thomas.

J. A. CREIGHTON, Secretary.

ADVISORY BOARD FOR COMPOSERS.

FEDERATED BOARD OFFICES: 101, MORTIMER STREET, LONDON, W.1.

Director: DR. A. EAGLEFIELD HULL.

Advisory Board:

Messrs. ARNOLD BAX, YORK BOWEN, FRANK BRIDGE, ALBERT COATES, EDWARD J. DENT, EUGENE GOOSSENS, DR. EAGLEFIELD HULL, HAMILTON HARTY, JOHN IRELAND, DR. R. R. TERRY, DR. VAUGHAN WILLIAMS.

Advice, criticism, and appraisement of Composer's MSS., with suggestions for publication and performance if worthy.

Particulars from Mr. L. C. MORRIS, M.C., Secretary, Advisory Board for Composers, Federated Board Offices, 101, Mortimer Street, W. 1.

THE PHILHARMONIC CHOIR.

Hon. Conductor: CHARLES KENNEDY SCOTT.

Rehearsals on Wednesdays, 6.15 to 7.45 p.m., at the Ethical Church, 40, Queen's Road, Bayswater, W.

Vacancies for Singers in all "parts."

Applications to—

GRANVILLE HUMPHREYS, 145, Elms Road, Clapham, S.W.4.

'Phone: Brixton, 3076.

AN

IMPORTANT QUESTION FOR MUSIC TEACHERS.

Every teacher who secures admission to the Register of Teachers kept by the Teachers' Registration Council is recognised as qualified. As an aid to the development of your teaching connection, and for the fixing of a minimum fee, this recognition will be invaluable.

Admission to the Register of Teachers

is a privilege which may be secured on special terms during the present year by any member of the Incorporated Society of Musicians, since proof of membership of the I.S.M. is accepted by the Teachers' Council as evidence of the attainments which are required in the case of private teachers who apply for Registration under the transitional conditions which are in force up to the 31st December, 1920.

The I.S.M.

was founded in 1882, and is organized on a two-fold basis, central and local. The central organization, with its office in London, provides for members expert help in matters relating to

REGISTRATION,
SALARIES,
FEES,
PENSIONS,
VACANT POSTS,
ENGAGEMENTS,
AGREEMENTS,
INCOME TAX,
RECOVERY OF FEES,
ETC., ETC.

Consider the matter now

and write to-day for a form of admission to membership of the I.S.M.

Address your application to The General Secretary, The I.S.M., 19, Berners Street, London, W. 1.

BRITISH MUSIC SOCIETY.

(NATIONAL AND INTERNATIONAL.)

19, BERNERS STREET, LONDON, W.1.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: DR. A. EAGLEFIELD HULL

£15,000 WANTED.

FOR THE FOSTERING AND ENCOURAGEMENT OF BRITISH MUSIC AT HOME AND ABROAD.

YOU CAN HELP

By sending a Donation to the Foundation Fund.

By becoming a Member.
(Membership is open to Professionals *and* Amateurs.)

By forming New Branches.

By assisting Centres and Branches already formed.

Full particulars from
THE GENERAL SECRETARY,
19, BERNERS STREET, LONDON, W.1.

Y.M.C.A. MUSIC SECTION.

Chairman: SIR JOHN D. MCCLURE, LL.D., D.Mus.
Committee: Prof. Percy C. Buck, M.A., D. Mus.; Prof. H. Walford Davies, LL.D., D.Mus.; A. A. Fitzsimmons; Harvey Grace, F.R.C.O.; J. T. Lightwood; Sydney H. Nicholson, M.A., B.Mus.; Percy A. Scholes, B.Mus., A.R.C.M.; Miss Phœbe M. Walters, A.R.C.M.; Mrs. Z. F. Willis. *Secretary:* Major J. T. Bavin.
All information regarding its aims and plans for the introduction and maintenance of good music in the Y.M.C.A. as an educational and recreational feature, may be obtained from The Secretary, Y.M.C.A. Music Section, Shakespeare Hut, Malet Street, W.C.1.

THE IDEAL METHOD
OF
MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—
"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,
SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

MR. W. H. BREARE
VOCAL ADVISER AND TEACHER OF SINGING
TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing.", 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee.*
"One of the sanest of sane expositions."—*Musical Courier, N.Y.*
"Is a reliable expert in all branches."—*Gentlewoman.*
"A magnificent guide to both teachers and students."—*Eastern Morning News.*
"Do not hesitate to commend."—*Glasgow Herald.*
"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*
"Common-sense in all he utters."—*Leeds Mercury.*
"Is an acknowledged authority. . . ."—*Western Morning News.*
"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

PIANO PLAYING KEPT UP without keyboard practising.

Not the least of the many benefits which the use of my System confers upon pianists is that of being able to keep "in practice" without keyboard practising.

Even when circumstances make keyboard work impossible for several months, definite progress is often made in touch, increased powers of execution, and in general command over the keyboard.

This is one of the many reasons why pianists of all grades of proficiency should take my Postal Course.

Sir Frederick Bridge, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"
Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average, or advanced pianist. The book will be sent free of charge, and post free.

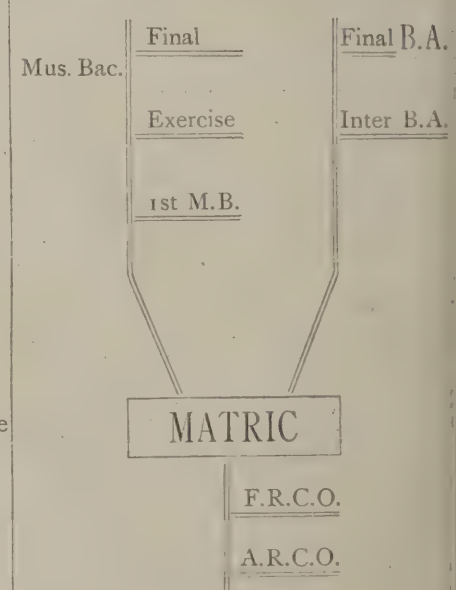
M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C. 1.

MODERN CORR. COLLEGE
Principal: MR. A. MCALISTER, B.A. (Cantab.)

YOU can get to the TOP

One Fee for the whole series

F.R.C.O.
Mus. Bac.
—B.A.



Guarantee Courses: ONE FEE.

Mus. Bac. B.A.	A.R.C.O. F.R.C.O.	L.R.A.M. A.R.C.M.	A. Mus. T.C.L. L. Mus. T.C.L.

201, ILKESTON ROAD, NOTTINGHAM.

MR. CHARLES TREE.

Crowded houses at Plymouth, Pontefract, Weston, &c.

Western Daily Mercury, October 11.—Crowded audiences enjoyed Mr. Tree's lectures. The hall was well-filled in the afternoon—in the evening every seat was occupied. Nothing like it has been given by any artist. On voice-production he has constituted himself a valuable authority, in fact he stands pre-eminent in this class of work. The event was unique in the history of musical Plymouth, and his hints on voice-production constitute a singing lesson of the highest value.

Morning News.—So popular was the appeal of his lecture-recital that the audience overflowed into the orchestra. He was all for sincerity and simplicity, and his choice of songs to enforce his points was admirable and convincing.

Pontefract Advertiser, October 2.—A very full hall. His methods are based on sound principles. Though he has been singing for thirty years his voice was as fresh at the end of the evening as it was at the beginning.

Pontefract Express.—There should be a higher standard of singing at next year's competitions. For non-singers it was most enjoyable, for singers an education and a delight.

Pontefract Guide.—Our warmest thanks to the promoters for such a treat. Large numbers have expressed the highest appreciation of the admirably sustained programme.

It behoves our young vocalists to avoid the "vocal production" of certain foreign artists whom some of our critics are lauding. Though mentally artistic their physical work is a dreadful proposition, and means death to any voice.

Ease is the key-note to long life of the voice, not the tightness so prevalent among some of our foreign visitors. Think of Plançon, Manuel, and the like—what ease! What nasal resonance! What enunciation!

"How to acquire ease of voice-production," by Charles Tree (5s.).
(If difficult to obtain, write direct to author.)

Concerts, &c.: Address, 14, Courtfield Gardens, Kensington, S.W. 5

L.R.A.M. (PAPER WORK)

CORRESPONDENCE COURSES.

DR. NORMAN SPRANKLING,

Mus Doc. (Lond.).

LATEST SUCCESSES:

5 at first attempt, September, 1920.

48, Linden Road, Redland, Bristol. Tel. 3033.

A.R.C.M. (PAPER WORK)

CORRESPONDENCE COURSES.

DR. NORMAN SPRANKLING,

Mus. Doc. (Lond.).

LATEST SUCCESSES:

7 at first attempt, April, 1920.

48, Linden Road, Redland, Bristol. Tel. 3033.

MUS. BAC. DEGREE.

CORRESPONDENCE COURSES.

DR. NORMAN SPRANKLING,

Mus. Doc. (Lond.).

SUCCESSES:

13 at first attempt in

"FIRST" AND "FINAL" MUS. B. AND MUS. D.

48, Linden Road, Redland, Bristol. Tel. 3033.

DR. NORMAN SPRANKLING

Mus. Doc. (Lond.); L.R.A.M.

CORRESPONDENCE COURSES:

(1) A.R.C.M. Paper Work
(2) L.R.A.M. Paper Work.
(3) A.R.C.O. and F.R.C.O. Paper Work.
(4) Mus. Bac. and Mus. Doc. Degrees.
(5) Musical Appreciation.

For terms, lists of successes, &c., address—

48, Linden Road, Redland, Bristol. Telephone: Bristol 3033.

THREE ARTS CLUB BUREAU.

CONCERT DIRECTION.

RELIABLE ARTISTS FOR ORATORIO AND BALLAD CONCERTS.

19*a*, Marylebone Road, N.W. 1.

Mayfair 2000

PROFESSIONAL NOTICES.

MISS CELIA DAVIES (SOPRANO).
Concerts, Oratorios, &c.
54, Devonshire Street, Portland Place, W. 1.

MISS GERTRUDE MACAULAY (CONTRALTO).
Concerts, Oratorios, &c.
23, Hawley Place, London, W. 2.

JOHN MACLENNAN (TENOR VOCALIST).
Tele: Brixton 1702. 185, Loughborough Road, Brixton, S.W. 9.

MOUNTFORD SCOTT (TENOR).
Assistant Vicar-Choral, St. Paul's Cathedral.
44, Cranbrook Park, Wood Green, N. 22.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

MISS FRANCES BUMFORD

(THE BRILLIANT SOPRANO).
Pupil Madame Albani and Jean de Reszke, of Paris
Open for Engagements, Concerts, Oratorios, &c.
Vacant dates, apply—
Mr. W. T. Llewellyn, 275, Gladstone Road, Barry.

MISS LYDIA JOHN

A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS

(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

EDWARD ROBINS

(TENOR).
Address: 40, Arthur Road, Holloway, N. 7.

RALPH WILLIAMS (L.R.A.M.)

(TENOR).
Lackham House, Osterley Park, W.

WILLIAM BARRAND

BASS (ETON COLLEGE).
Oratorio, Ballads, Lessons.
35, Ragstone Road, Slough; or usual Agents.

MR. HARRY BURLEY

(PRINCIPAL BASS LEEDS PARISH CHURCH).
ORATORIO, BALLADS, LESSONS, ETC.
Address: Grove Park Terrace, Harrogate;
or, c/o Ramsdens, Park Row, Leeds.

HERBERT TRACEY

(BASS).
8, Cavendish Mansions, Clapton Square, E.5. 'Phone: Gerrard 7253.

MRS. J. R. MAITLAND,

PIANIST, A.R.M.C.M.
ASSOCIATE MADRID CONSERVATOIRE OF MUSIC.
Pupil of Backhaus, Egon Petri, Dr. Walter Carroll, &c.
Busoni Method.
Lesson in advanced Pianoforte Technique and Interpretation at Wigmore Studios, 110, High Street, Marylebone, and "Lusitania," Curzon Avenue, Beaconsfield, Bucks.

MR. AMBROSE COVIELLO

Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

DOUGLAS STEVENS (L.R.A.M.)

(TEACHER) ELOCUTION.

"An elocutionist of marked ability and considerable range."—*Morning Post*.

Terms for Recitals or tuition from—
85, NEW OXFORD STREET, W.C. 1.
Tel.: Museum 1785.

MEMORY.—MISS LILIAS MACKINNON,

L.R.A.M., undertakes, by her method to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.

COMPOSERS' MSS.

REVISED AND PREPARED FOR PRINTING.

H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.

*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS. D. and MUS. B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1916), and L.R.A.M., Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.

L.R.A.M. Exams. 1910-20 ... 160 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 39 " " "

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M., c/o FORSYTH BROS., Deansgate, Manchester.

In response to many requests, MR. BIBBY begs to announce that he has prepared the following *additional* CORRESPONDENCE COURSES:
(1.) The "Mus. Bac." Degree.
(2.) A.R.C.O. and F.R.C.O. Paper Work
(3.) A.T.C.L. and L.T.C.L. Paper Work.
(4.) The Associated Board Examinations in Rudiments, Harmony, and Counterpoint.

(Address as above.)

SINGING AND VOICE-PRODUCTION. Miss Mary Brundrett, pupil of Mr. CHARLES TREE, visits Liverpool weekly. Communications c/o Messrs. Crane, Hanover Street, Liverpool.

DR. CROSSLEY.—Singing, Piano, Composition. Special Coach for Degrees, &c. Lessons by Corresp. And at FORSYTH BROS., Manchester. Terms, &c., Radcliffe, Manchester.

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 380 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.

DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes, L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

DR. TAYLOR gives LESSONS by correspondence in all Musical Subjects, Elementary or Advanced. Diploma and Degree work. Manuscripts revised. Accompaniments written, &c., &c. Terms moderate. Portland Place, Lancaster.

L.R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.

RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.
3 F.R.C.O., July, 1920.	6 A.R.C.O., July, 1920

"Tralee," Warwick Road, Cliftonville, Margate.

MISS MARGARET YOUNG, L.R.A.M., A.R.C.M. (Pianoforte Teacher), A.T.C.L. (Pianoforte and Vocal Teacher). Registered Teacher (T.R.C.)—Correspondence Lessons, Theory, Harmony, Form, Art of Teaching, History, Interpretation. Successes at R.A.M. and T.C.L. Metropolitan Examinations. Compiler, Musical Terms (English first), Novello, 4d. Bawburgh Vicarage, Norwich.

UNIVERSITY OF LONDON.

A Course of Five Lectures on "Some Obsolete Musical Instruments," will be delivered by SIR FREDERICK BRIDGE, C.V.O., Mus.Doc., King Edward Professor of Music, at the University of London, South Kensington, S.W., at 5 p.m., on Wednesdays, November 3, December 1, 1920, February 2, March 2, and Friday, May 6, 1921. Admission free, by ticket, to be obtained from the Academic Department, University of London, South Kensington, S.W.7.
E. C. PERRY, Principal Officer.

DURHAM CATHEDRAL.

CHORISTERSHIPS.—Board, Lodging, Education, and Medical Attendance free. Candidates must have a good voice and correct ear, and should be between eight and eleven years of age. Education for the Public Schools. Apply to the Rev. The Precentor, The College, Durham.

REORGANIZATION OF CHOIR, St. Mary's, Charing Cross Road. Boys WANTED, 5s. per quarter. Also gentlemen (voluntary), light duties. Choral Eucharist every Sunday. Apply personally after any Sunday morning service, or by letter to the Organist, "Tapson," c/o 440, Strand.

TENOR required. £20 per ann. St. Bartholomew's, Sydenham. Write, stating age and experience, Dr. Shinn, 4, Sydenham Park, S.E. 26.

BASS WANTED.—Church in W.C. District. Moderate music. £10. Apply, R. W. Ready, "Valmar," Crichton Road, Carshalton

CORPORATION Organist requires an Articled-Pupil or Assistant. Large four-manual Organ. Tuition for all examinations; choral and orchestral training included. Resident or non-resident. Salary £50 per annum, with possibility of securing Church appointment and private teaching. Apply "Organist," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

LYNTON.—Organist and Choir-Trainer required. Apply, giving particulars of qualifications, references, and stating salary expected, Vicar, Lynton, North Devon.

ORGANIST REQUIRED for Brentwood Congregational Church. State age, qualifications, and salary. Hawkins, 64, Park Road, Brentwood, Essex.

ORGANIST and CHOIRMASTER WANTED (Male or Female), for Larkhall Parish Church. Fine two-manual organ. Salary £50. Applications, with testimonials, to be lodged not later than Saturday, November 6, with John Paterson, "Claremont," Montgomery Street, Larkhall, from whom information regarding duties, &c., may be obtained.

CHOIRMASTER REQUIRED at the Camberwell Green Congregational Church. Apply by letter, stating qualifications, and salary required, to Mr. T. Duncan Bell, 66, Grove Park, Camberwell Grove, S.E. 5

THE SINGER'S ART (just Published). By Agnes J. Larkcom. Price 2s.
London: Novello & Company, Limited.

SINGING AND ELOCUTION connection for DISPOSAL, flourishing Yorkshire town. Splendid opening for lady vocalist (or would exchange for nucleus in or near London). Address: "Canta," c/o Novello & Co., Ltd., 160, Wardour Street, London, W.1.

LADY PIANIST desires engagement as accompanist, preferably to strings. Good linguist, so could help singers in practice. Miss Hendery, 68, Petherton Road, Highbury, N.5.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Bedwell & Son, The Cambridge Organ Works, Cambridge.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

TWO-MANUAL ORGAN for SALE.—Fourteen Stops, hand and foot blower. Apply, School House, St. Margaret's Road, Plumstead Common, Kent.

ÆOLIAN PIPE ORGAN for SALE.—17 stops, 2 composition pedals, 116-note, double tracker board, two-manual. Carved black oak case. 10-ft. 6-in. high; 11-ft. broad; 7-ft. deep. Electrically driven. A most beautiful instrument. Can be seen by appointment. The present price of this instrument—which is very difficult to obtain—is £2,300. I will accept £1,700, W. Bowker, 125, Kings Road, Brighton.

GOOD ORGAN WANTED, for Church seating about 700. Full particulars, with specification and price, to Rev. Chas. Evans, Wesleyan Manse, Rushden.

FOR SALE.—"Alexandre" Harmonium. Suit fair-sized Church or Hall. Further particulars, address, "C.," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

VIOLIN, by J. B. VUILLAUME, for Sale. Fine instrument. Good condition. For particulars apply, Major Cyril Wood, 8, Lambolle Road, Hampstead, N.W.3.

A WELL-SEASONED, splendid tone 'CELLO, including Bow and Case. £15. "'Cello," c/o Abbotts, 5, Eastcheap, E.C.3.

FOR SALE.—VIOLIN. An. & H. Amati, in perfect condition. Guaranteed. Fine specimen. VIOLONCELLO, Francesco Ruggeri. A magnificent instrument. Guaranteed. Seen and tried by appointment. C. H. Curtis, 36, Cricklade Avenue, Streatham Hill, S.W.16.

SATINWOOD GUITAR for Sale.—New condition. £4. Complete in leather case. Beautiful instrument. Miss Binstead, Mordiford, Hereford.

GOOD PIANOFORTE WANTED.—Leading make. Good condition imperative. Full particulars to E. W. Pocock, Solicitor, 45, Oakfield Street, Roath, Cardiff

PIANO PEDALS with Organ Stool complete. Perfect condition. £15. 40, Vincent Street, Derby.

VIRGIL CLAVIER for SALE.—Excellent condition. £15. 50, Barry Road, East Dulwich.

£100 SINGING, £50 PIANO, Free Scholarships, Souvenir Cup, Cash Prizes, and Medals. Mr. CLIFTON COOKE'S OPEN COMPETITIONS for the trained and untrained, 6th and 13th November. *Adjudicators:* Singing—Miss KATIE THOMAS, F.R.A.M. Piano—Miss JOY SMITH, A.R.C.M. Entries close 2nd and 9th November. Prospectus from Secretary, 26M, Guilford Street, W.C.1.

LYRIC AUTHOR is prepared to submit original MSS. to professional composers. Write, "Lyricus," c/o Novello & Co., Ltd., 160, Wardour Street, W.1.

CAROLS, Hymns, Anthems, &c., neatly duplicated from 4*s.* 6*d.* 100, post free. Samples 2*d.* stamp. Also copying, transposing, &c. Lowest prices. W. H. Ridd, 211, Station Road, King's Heath, Birmingham.

"THE BEAUTYSTONE," Savoy Opera (Sullivan). Wanted, Vocal Scores and Libretti. Condition immaterial if intact. Potts, 7, Gowan Terrace, Newcastle-on-Tyne.

BASS VOCALISTS should buy descriptive Song, "THE VOICE OF THE DEEP" (Oakley). Compass: G (or low E flat) to E flat. Price 2*s.* Weekes & Co., 14, Hanover Street, W.1.

EXPERT MUSICAL REVISION.

Reviser of long experience to publishing Company undertakes to revise MSS. and prepare them for publication.

Accompaniments written, orchestration and all branches of arranging. Lyrics set. No hackneyed melodies. Write, Walter Steuart, 46, Aldridge Road Villas, London, W.11.

ST. LUKE'S, HAMPSTEAD, N.W.3.

A SERIES OF ORGAN RECITALS
will be given on
SATURDAYS IN NOVEMBER, AT 5.30 P.M., BY
MR. MATTHEW KINGSTON.
Special Programmes.
Willis Organ. Eminent Vocalists (to be announced).

GOOD VIOLINIST (ARTISTE)
REQUIRED FOR PALACE HOTEL, ABERDEEN
Classical and Modern Chamber Music played, as well as high-class Operatic Selections.

All communications to—
MR. JULIEN ROSETTI,
Leader and Musical Director, Palace Hotel, Aberdeen.

ORCHESTRAL PARTS REQUIRED.
(Second-hand.)
CLASSICAL AND MODERN—FOR AMATEUR ORCHESTRA PRINCIPALLY STRINGS.

Write to "C. J.," Dagmar House, Hatfield, Herts.

THE TECHNIQUER
For ALL Instrumentalists.
Invented and Patented by MR. R. J. PITCHER, Mus. Bac.

Copy of letter sent to Miss ETHEL COLLAR, L.R.A.M., of Deal, by T. HAIGH, Esq., Mus. Doc., F.R.C.O., on being requested to take the chair at a Techniquer lecture demonstration.

"*August*, 1920.

"I leave for South Africa *this morning* and do not return till October. *My Techniquer is already packed for use on the journey.* You can tell the meeting that it has been round the world with me and I wouldn't leave it behind on any account. I find when giving recitals that a few minutes' use of it just before playing is a splendid 'Tonic' to the necessary muscles."

Send for full particulars and list of testimonials.

No earnest student should be without a Techniquer.

"Hand Development," post free, 7d. Set of 15 photos, 4s.
The Secretary, 33, Orchard Street, W.1.

D.M.S.
STANDS for DIAL (compass) MUSIC SHORTHAND.
Composers, arrangers, and students save time and materials by drafting music on common paper. Easily learnt and transcribed.
Outlines, 1s. 2d.; Illustrated Supplement, 2s. 2d. Also —$\frac{5}{3}$/$_1$— Shorthand for Harmony, 1s. 2d., post free.
A. SOUTHEY & Co., 146, FENCHURCH STREET, LONDON, E.C.3.

PIANO PEDALS, with Octave Coupler
This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.
DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.
ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: 17 guineas net cash, or monthly payments arranged.

Write for Lists, Prices, and Clients' Opinions, and References to
THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.
London Address: 11, Ashlake Road, Streatham, S.W.16.

COMPOSITIONS BY NOEL PONSONBY.
FIVE SHORT PIECES FOR THE PIANOFORTE. 2*s.*
"ARISE AND GIRD THEE FOR THE TASKS OF PEACE."
Unaccompanied Motet for Full Four-Part Choir. 3*d.*
London: NOVELLO AND COMPANY, Limited

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

November 3rd, at 3 p.m.—Students' Concert.

November 8th, at 5 p.m.—Pianoforte Recital by Mr. CHARLTON KEITH.

November 10th, at 3 p.m.—Pianoforte and Vocal Recital by Mr. FRED. J. GOSTELOW and Mr. IVOR WARREN.

November 17th, at 3 p.m.—Recital of own Compositions (Pianoforte and Vocal) by Mr. JOSEPH SPEAIGHT.

November 24th, at 3 p.m.—Lecture Recital by Mr. DAWSON FREER, on "British Vocal Art," with Illustrations by the Lecturer and the College Choir, conducted by Mr. E. STANLEY ROPER, B.A., Mus.B.

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of Subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

A Special Course of Training for Music Teachers has been instituted to meet the requirements of the Teachers' Registration Council, and has been approved by the Council.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

JUST PUBLISHED.

CYRIL SCOTT.

YOUNG HEARTS

(PIECES FOR CHILDREN).

Series I., 2s. 6d. net.

1. SEE-SAW.
2. LAMENT FOR A BROKEN DOLL.
3. MUSICAL BOX.
4. EVENING PRAYER.
5. QUICK MARCH.

Series II., 2s. 6d. net.

1. MARCH OF A TIN SOLDIER.
2. SUNDAY MORN.
3. CONCERTINA.
4. LONELINESS.
5. THE BOY WITH THE PIPES.

"To the enterprising teacher who takes his art seriously, and who is ambitious to keep his little pupils *en rapport* with modern thought, we can honestly recommend Cyril Scott's 'Young Hearts' Suite."—*Musical Opinion.*

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET, LONDON, W. 1.

BROADWOOD PIANOS

BOSWORTH & CO., LIMITED.

USEFUL BOOKS

which every keen student of the violin should possess:

"ELEMENTS OF VIOLIN PLAYING," by PAUL STOEVING. 6*s.* net.
"SECRET OF BEAUTIFUL TONE," by SASS. 9*d.*
"SOMETHING NEW ABOUT SEVCIK," by HAYES. 6*d.*
"VIOLIN TEXT-BOOK," by M. C. WICKINS. 9*d.*
"WHAT VIOLINISTS OUGHT TO KNOW," by PAUL STOEVING. 9*d.*

LEAVES AND BLOSSOMS.

A collection of celebrated compositions by eminent masters arranged for violin with pianoforte accompaniment. Over two hundred numbers carefully edited and beautifully printed.
Price from 6*d.* each.

A New Work for the Violoncello.

Phantasy, for 'Cello and Piano ... ... ERIC FOGG
(BOSWORTH EDITION, No. 1031.)
A beautiful work in this eminent modern composer's inimitable style
5*s.* net.

THE SEVCIK VIOLIN METHOD.

The greatest and most interesting Method the world has ever produced.
Send for EXPLANATORY BOOKLET (gratis).
"Key to Sevcik's Works," by PAUL STOEVING.
At any Music Sellers.

BOSWORTH & Co., LTD.,
8, HEDDON STREET, REGENT STREET, LONDON, W. 1.

Publishers of the Five Great Piano Methods: 'BERINGER'S TUTOR,' 'WARD'S PROGRESSIVE TUTOR,' 'HEMY'S TUTOR,' 'WICKINS' RAPID TUTOR,' GRAHAM P. MOORE'S 'FIRST PRINCIPLES.'
Publishers of 'SEVCIK'S VIOLIN METHOD,' 'BERINGER'S DAILY TECHNICAL STUDIES,' MACFARREN'S 'THE CHILD'S FIRST MUSIC LESSONS,' 'SEPPING'S TINY TUNES METHOD,' ETC.

This adaptation has been made by Sir Edward Elgar, O.M., at the request of the LEAGUE OF ARTS, to whom it is dedicated. It is specially intended for the performance at the Dedication of the Cenotaph and similar ceremonies throughout the country.

WITH PROUD THANKSGIVING

CHORUS

BY

LAURENCE BINYON

AND

EDWARD ELGAR

Arranged from "For the Fallen" for S.A.T.B., with accompaniment for Military or Brass Band, or Organ or Pianoforte.

PRICE EIGHTPENCE.
Tonic Sol-fa, 6*d.*

Accompaniment for Military Band ... 9*s.* 0*d.*
Ditto for Brass Band ... 6*s.* 0*d.*

London: NOVELLO AND COMPANY, LIMITED.

The Musical Times

AND SINGING-CLASS CIRCULAR

NOVEMBER 1 1920

EXTREMISTS *versus* THE REST

By Ernest Newman

Matters have been shaping for some time in the musical world towards a test match between the little Franco-Russian-Italian group of musicians and critics in our midst and the rest of England; and now the great event is in full swing. Three things have brought affairs to a head—the concert of Stravinsky's later works that was given in London last summer, the Suite from Mr. Eric Fogg's Ballet 'The Golden Butterfly' (scenario by Mr. Leigh Henry), that was received with such laughter at Queen's Hall a few weeks ago, and finally Delius's trenchant article in the September number of the *Sackbut*. Mr. Fogg's Suite was only important as proving what many of us have been asserting for some time—that the Stravinsky idiom has lately tended to become a mere bundle of tricks that any musician of average skill could perform with the greatest ease. By that we did not mean, as some of the infuriated partisans of Stravinsky seemed to think we meant, that Stravinsky is a mere charlatan. We meant simply that Stravinsky's art, like that of all other artists, is made up of matter and manner; that, like all other artists, in his weaker moments he finds it easier to exploit an old manner than to invent new matter, and, once the trick of the manner has been caught, any ordinarily clever musician can give a colourable imitation of it. Our view was, in fact, that this idiom has now reached the academic stage, and it is as easy to turn out reach-me-down music in this style as it is in any of the styles of the past that have become academicised. In taking this view we were no more anti-Stravinsky than we are anti-Brahms, say, when we point out passages in this or that work of that great composer in which he has for the moment resorted to standardised devices of composition that any gifted student could manipulate as well as he.

It was no use, however, our taking the line that one can think rather little of a certain work of a composer and yet not be 'anti' that composer. The out-and-out Stravinsky partisans, themselves men of extreme views, could not conceive how other people could be men of moderate views. As we did not accept all the latest works of Stravinsky as plenary inspirations, it followed that we must be sworn foes of Stravinsky in everything. So it came about that there was war in heaven. As little of Stravinsky has been performed outside London, the ordinary lover of music must sometimes have longed for someone to tell him all about the war, and what we slew each other for. The Editor of the *Musical Times*, who, like myself, claims to take the middle course in the controversy, has been good enough to suggest that I might try to state the whole case for the general reader, and persuade him, if possible, that the middle course is the sensible one. I have this disqualification for the task, that I am hardly likely to be accepted by the Stravinsky whole-hoggers as an impartial judge. As, however, they are the sort of people who would not accept anyone as a competent judge unless they knew to begin with that he was on their side, I shall make bold to pass them over and address my argument to the person who in the long run will have to decide this as he decides every other question—the ordinary plain sensible man.

What, then, is all the trouble about? The first stone, so far as this country is concerned, was thrown by a party more remarkable for numbers than for influence. It consists practically of Mr. Edwin Evans and Mr. Leigh Henry. On the other side, I believe, are most musicians of any standing.

What is it that has moved Delius to protest so strongly? He speaks of the 'present widespread cult of charlatanism and humbug in music,' and declares that 'the time has come when every musician of serious aims should declare . . . what is his attitude towards the current attempts on the part of Russian impresarios, Parisian decadents, and their press-agents, to degrade his art to the level of a side-show at a fair.' He protests against 'the devotees of "Dada" [the latest Parisian tomfoolery that calls itself a movement] sneering at the great masters of the past in the hope of attracting greater attention to the *petit-maîtres* of the present.' He points out that no great art-work is made in a minute: it must be the work of serious men who reverence their art and devote the best years of their lives and the best faculties of their being to it. He does not believe that the great men of the past have been not merely equalled but superseded, as some partisans of certain living composers would have us believe. 'This is an age of anarchy in art; there is no authority, no standard, no sense of proportion. Anybody can do anything and call it "art," in the certain expectation of making a crowd of idiots stand and stare at him in gaping astonishment and admiration.' 'Great men must be denied and great achievements scoffed at in order that the little ones may become conspicuous. There must be a complete transvaluation of values. Art has been "serious" too long: now let us play the fool, in season and out of season; let us deny everything, turn all our values upside-down.' 'For the "latest fiction" public, Shakespeare is out of date and unreadable: for its musical counterpart, Bach is a fossil and Beethoven a mummy.' A certain section of critics is always after the stunt and the scoop; and as there are no stunts and no scoops to be got out of the composers of the past, whom everyone knows, resort is had to a few composers of the present who are not widely known, the hope being that the current ignorance of them

will make it easier, in the language of the vulgar, to put the stunt over.

With almost all of this I am in agreement. I would dissent only from two articles of the indictment. I cannot follow Delius in his implied wholesale condemnation of the Russian Ballet; and I do not think the true explanation of the activities of certain journalists in England, France, and Italy is that they are deliberately working stunts for stunts' sake. I believe them to be in the main sincere. But sincerity may be a dangerous virtue in a man of limited vision: he thinks his little nostrum the panacea for all mankind, and will stop at nothing to force it down our throats. The trouble with these journalists is not their lack of sincerity, but their lack of breadth. There is also, as I have urged elsewhere, a little harmless vanity in the case. It is always flattering to our self-esteem to believe that we were the first to 'catch on' to a new thing. In these circumstances it is only natural that we should end in believing that the new thing is a good thing simply because *we* have become sponsors for it.

Now what is the point of contention between people like Mr. Edwin Evans and Mr. Leigh Henry and their colleagues in France and Italy and the rest of us musicians? It is not at all what they think it is. They always imagine we are denying a principle. We cannot get them to see that we accept the principle, but merely question the value of this or that work written in illustration of it. We all agree that both the forms and the spirit of art must change with each new stage in the culture of the race. They tell us that certain modes of procedure that were valid, or thought to be valid, in the composition of the past have little or no validity for the composition of to-day. We fully agree with them. Indeed, we knew it before they told us. They tell us that the modern mind cannot tolerate the padding, the *remplissage* of the past. Again we agree. They tell us that it is possible to construct modern music much in the way that some modern paintings are constructed—by the juxtaposition of values rather than by way of a coloured outline. Once more we agree; once more we politely beg leave to inform them, however, that we had thought these things out for ourselves long ago. Where we differ from them is in their belief that it is *the method* that matters. We hold that all that matters is the way a particular composer has applied the method in a particular work. The strictest conformity to the older forms does not necessarily make a great work of, say, a symphony by Macfarren. Nor does the most faithful following of the newer principles necessarily make a work of Stravinsky, say, great. Our quarrel with him over some of the works we heard at M. Ansermet's concert was not because we thought his method *per se* wrong, but because we thought these particular works were very feeble specimens of the method.

If we could only make our opponents see this, there might be some hope of a fruitful discussion. But they cannot or will not see it. And I suspect the reason to be that harmless vanity to which I have already referred. They have come to regard themselves as a caste apart in music. They think the Muses have whispered secrets to them that have been withheld from the rest of us. It would be too dreadful a shock for them to have it once brought home to them that we can not only follow easily the music they think difficult, but can see it critically, which they cannot. Hence the deplorable figure that Mr. Evans cut in the recent controversy. No one used to write more sensibly about the new spirit than Mr. Evans: his article in the *Musical Times* of August, 1917 (based on some lectures of his) is the best summary of the new æsthetic problem that I have seen. It is true that the ideas were not absolutely Mr. Evans's own. They were none the worse for that. Mr. Evans was merely drawing up a *précis* of the creed of a certain international group, much as a secretary might draw up a *précis* of his firm's views on a particular matter; and the thing was extremely well done. But Mr. Evans has been nothing but a disappointment to us since the Ansermet concert. I myself suspect that his fidelity was somewhat strained by these works, but he dared not admit it, either to us or to himself. What we expected from him, and kept on vainly expecting, was a statement of just *why* he thought certain works remarkable that we found obvious. But he thought it more prudent to keep up the old pose that this was an order of music that only a few select spirits here and there—himself being one of them—could hope to understand, and that we poor noodles were beaten by them as a dull schoolboy might be beaten by some problem in the higher mathematics. It was no use our telling him, in the plainest words we could command, that the music did not puzzle us in the least—that we followed it with perfect ease, but did not think the bulk of it worth making any fuss about. His reply was a marvellous theory of what might happen to us if the music of, say, China were to be suddenly dumped upon us; how hard it would be for us to adjust our old-fashioned notions to it, or it to them! After that I gave Mr. Evans up. If he is still merely attitudinising, I can only urge him, in the interests of his own critical reputation, to strike a new attitude: the place for the present one is the museum. If, on the other hand, he really believes what he says, if, for him, this music of Stravinsky's is as difficult to understand as the music of a race totally alien to us in culture and tradition would be, then, frankly, I do not think much of his musicianship; for to myself and others the music presents no more difficulties of comprehension than any other simple-minded music does. If, alternatively, he holds that it is quite easy to him and one or two others, but to the rest of us, people who have been soaked in every sort of music all our lives, it is a sealed book, then—well, in that case I can only say that self-flattery could not go further.

If we want the pure milk of the Stravinsky dogma, however, we must go not to Mr. Evans but to Mr. Leigh Henry. His is a curious mind, that apparently is quite insensitive to much of the great music of the world. He especially abhors Elgar, Beethoven, and Brahms: no one but a comic artist could do justice to that afternoon in Mr. Leigh Henry's life when, as he tells us, fleeing from one concert-room to escape the boredom of Handel and Brahms, he entered another only to find—Beethoven! For Mr. Henry, Elgar is vulgar, banal; Brahms's first Pianoforte Concerto is 'intolerably dull and utterly platitudinary'; Beethoven's seventh Symphony is 'bombastic and sententious'; and so on and so on. It is open to Mr. Henry, of course, to reply to this, '*You* say you do not think much of certain music. How then can you deny *me* the right to think little of certain other music?' We do not deny him the right, however; we simply hazard the opinion that when most of the best musicians of the last fifty or a hundred years say one thing and Mr. Henry another, it is at least not improbable that it is Mr. Henry who is wrong. For we who disagree with him have this advantage over him, that whereas he is blind to the virtues of a great deal of the sort of music that *we* like, we are quite as appreciative as he is of a great deal of the sort of music that *he* likes. Our musical sense, we venture to think, is a little more comprehensive than his. We do not find a liking for Stravinsky or Bela Bartok incompatible with a liking for Cimarosa, the tender charm, grace, and wit of whose music have no more effect on Mr. Leigh Henry than a fairy-tale would have on a horse. Mr. Henry hears only the notes: they lead to no imaginative reaction in him. He reminds me of the gentleman in the poem:

> Primroses by the river's brim
> Dicotyledons were to him,
> And they were nothing more.

Well, what is it that this gentleman of obviously limited imagination is storming polysyllabically at us about? He has a theory of what music should and what it should not be: it is the theory of his little Franco-Russian-Italian clan. Music should not be 'literary,' and it should not build itself up in the way the older symphony did. As this means scoring off the slate a great deal of the music that we think among the finest ever written, we are sorry we cannot oblige Mr. Henry to that extent. His courteous reply, of course, is that we who still think Beethoven and Brahms and Wagner and Strauss rather fine fellows are merely old women who ought to have died—or, at any rate, gone into a Musical Home of Rest—in August, 1914. He pictures us as hopeless Conservatives who know nothing of the newer music. To that I can only reply after the manner of Gibbon's answer to the critic who doubted whether the historian had read all the books he had mentioned in 'The Decline and Fall': 'If Mr. Leigh Henry will call some day when I am out, my servant shall show him the library.' As for the theory of the new music, Mr. Henry really has no need to argue with us. Unlike him, we do not worry in the least about theories; all we are concerned about is whether this or that work is a decent specimen of its own theory.

Mr. Henry imagines that he has to insist on the principle that music can now be written in a way different from the old. We agree; with the proviso that the Stravinsky way is still only one way among others. Let me quote Mr. Henry's own statement of what Stravinsky has been doing, or trying to do, in some of the works that were given at M. Ansermet's concert:

> Here [in the 'Three Pieces for String Quartet'] Stravinsky breaks finally with the academic theories of instrumental writing. The old forms are entirely scrapped, with all their conventions: the stereotyped procedure of thematic development is replaced by a broad tonal design based on sound-colour quantities: the older contrast of 'masculine' and 'feminine' subject-matter is superseded by a decorative juxtaposition of instrumental colour, derived from a particularised observation of the individual timbre-qualities of each: and from this treatment each 'movement' of the 'Three Pieces' obtains a unity approximating to what one terms 'the balance of values in painting': the old unimaginative (*sic!*) symmetry of theme-repetition and response is laid aside.

There is nothing so startlingly new to us in all this as Mr. Henry imagines. We have been familiar with it for years in painting, and we have watched various attempts to practise it in music. It was natural that the growing impatience of all of us with roundabout processes should lead musicians to ask whether much of the once customary connective tissue of music could not be done away with, whether the lines of form could not be abstracted and simplified as they have been in painting, whether harmonies could not be pressed closer together, whether orchestral colour could not take over some of the functions formally allotted to line. As I have said already, we have an open mind for any new theory or method: all we ask is that the result shall be something more than an illustration of the theory, —that it shall be an art-work that justifies itself to our ears and our brain. We watch with respectful interest the experiments of the greater men, without always thinking the experiments a success. Schönberg has been trying for some years to take short cuts in harmony. We know that this has always been one of the ways in which new chords have come to be added to the harmonic vocabulary. But it does not necessarily follow that because the telescoping of some progressions has been justified by time that every piece of such telescoping will be justified. As 'Autolycus' pointed out in the October number of *Musical Opinion*, in a devastating reply to Mr. Leigh Henry, we may dispense with connective words up to a point with a real gain in concision and force, but it is easy to go beyond this point and become

unintelligible. The fact that the artist is intelligible to himself is only half the battle: he has to make himself equally intelligible to mankind in general.

Here is a very mild specimen of Schönberg's later manner (the opening bars of the song 'In diesen Wintertagen,' Op. 14, No. 2):

Ex. 1. *Moderato.*

Moderato.

In die - sen Win - ter - ta - gen, nun sich das

Licht ver - hüllt, &c.

We can sympathise fully with his desire to make every chord a self-supporting entity, as it were, a collection of ruling chiefs standing shoulder to shoulder without any dilution of dependents, and at the same time we can say with confidence, after playing through the song many times, that it is not a work of art of any particular value. It interests us, but it does not bowl us over, does not make us gasp and wonder how such a vision of beauty could come to a man. We have the same feeling with regard to the four songs of Op. 22, from which I quote the opening bars of 'Seraphita.' (The melody is given to six clarinets, the harmonies to the muted 'celli *divisi*):

Ex 2.

(♩ = 96—100.)

pp *sf* *pp*

p *pp* &c.

The devotee of Schönberg may say, of course, that in twenty years this will be recognised as wonderful music, and we who think it mere experimentation will look very foolish. Well, we will risk it. If anything is wrong with us, however, it is with our taste. Any trained musician will scout the idea that this music is difficult to read, to follow, or to understand.

I insist upon this because of the quaint notion of people like Mr. Evans and Mr. Henry that we find it difficult to read, follow, or understand Stravinsky. On the contrary, we find him, in comparison with such a man as Schönberg, almost comically simple. Schönberg does at all events vary his expression, and keeps working his harmonies out with a sort of dogged logic over several pages at a time. The latest Stravinsky thinks only in snippets, and repeats the same childish devices till we are weary of them. Let us look at some of the specimens of the music that Mr. Evans imagines to be as incomprehensible to poor fellows like myself as Chinese music would be. It is no wonder that a boy of seventeen, like Mr. Fogg, can unconsciously parody the style, for it is all formulæ. It is all very well to talk of Stravinsky getting his balance by means of tonal quantities and values instead of by conventional symmetries, and of replacing 'the stereotyped procedure of thematic development' by 'a broad tonal design based on sound-colour quantities'; but really we expect something a little less infantile than this ('Berçeuses du Chat,' No. 3):

Ex. 3.

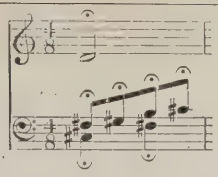
Do - do, l'en - fant do, l'en - fant dor - mi - ra bien - tôt

Au - jourd' hui le . . chat a . .

mis son bel hab - it gris, &c.

The bass moves about throughout the greater part of the little song in 4ths, and it all ends with this dazzling inspiration:

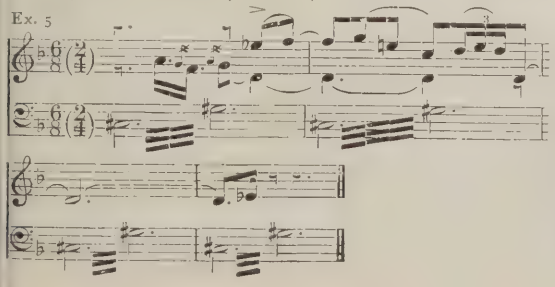
Ex. 4.



Nothing so encouraging to the young composer as these latest Stravinsky works has appeared for a long time: on these lines composition has at least been made so easy that no one need despair. All you have to do is to 'juxtapose tonal values' regardless of whether the juxtaposition talks sense or nonsense, wisdom or childishness. You will have to be cautious, of course. You must not go on too long, or people may find you out. For this reason it is best to follow Stravinsky's wise example. The four songs of the 'Berçeuses du Chat' contain 59 bars in all; the four songs of 'Pribaoutki' 22, 20, 34, and 58 bars respectively; the first and last of the 'Three Pieces for Clarinet Solo' 30 and 61 bars (the second has no bar-divisions, but occupies eight lines). When you go beyond, say, fifteen bars you are running risks; so, regardless of what Mr. Leigh Henry, in his innocence, may say about the *passé* device of symmetry, achieve symmetry and length at the same time by the simple plan of repeating yourself. The thirty-six bars of the song 'Tilimbom' (No. 1 of the 'Trois Histoires pour Enfants') are occupied solely with thirty-six repetitions of a four-note figure. In the right hand, twenty-four bars are silent: the other twelve are devoted to repetitions of the same figure. Repeat yourself, in fact, to any extent; this sort of thing is forbidden only to the German classics: it is all right for a modern Franco-Russian. Above all, do not let Mr. Leigh Henry scare you off thematic symmetry. Make no attempt, of course, to work out a balance of design on a large scale. That method has two disadvantages: it is German, and it requires a certain amount of brains, a certain faculty for going on thinking consistently. But in your own primitive little way there is no objection to one bar balancing another thematically, as Stravinsky makes them do all through the 'Three Pieces for Clarinet Solo' and elsewhere.

The other devices are equally simple. Write out your little work, first of all, in plain, straightforward harmony. If it looks rather commonplace in that form, just put one section of the harmony out of tune with the other, and then keep hard at it all the while, in this style ('Berçeuses du Chat,' No. 1):

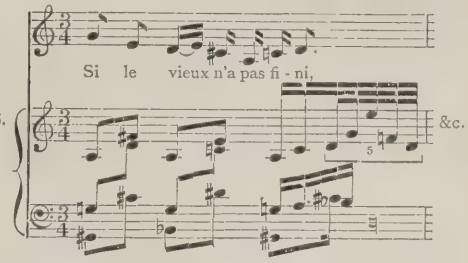
Ex. 5



Notice how the situation has been saved by putting the bass 5th on C sharp instead of on D, as an old-fashioned nincompoop like Brahms would have done.

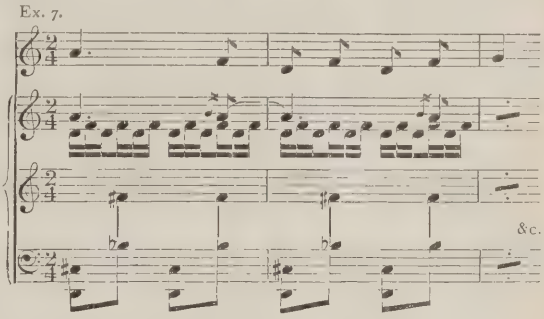
Or you can jam alien notes together in this fashion ('Berçeuses du Chat,' No. 2):

Ex. 6.



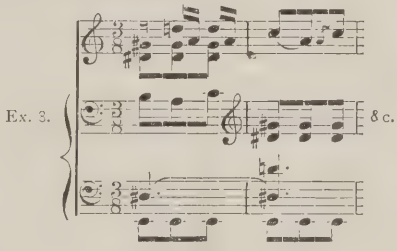
or this ('Pribaoutki,' No. 2):

Ex. 7.



or this ('Pribaoutki,' No. 3):

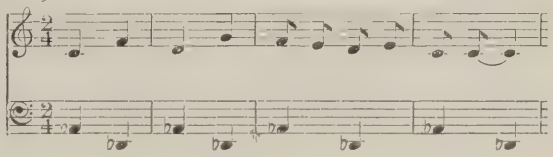
Ex. 3.



Any old notes will do; the great thing is to get them a little 'off' with each other. That will show people what a daring harmonic thinker you are.

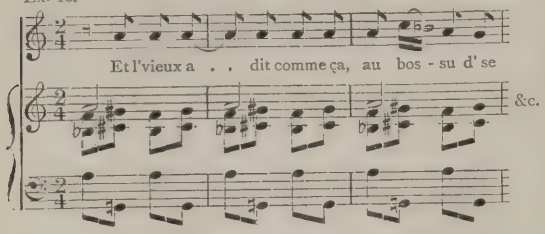
As regards your vocal melody, you have the choice of two courses. You can write a succession of notes that mean nothing at all apart from the words (never mind what Mr. Leigh Henry may say as to the absurdity of making music depend on literary suggestions), or you can write in the Russian folk-song style. This latter method may be most strongly recommended because of its ease. But never forget to show your modernity by harmonizing even a child's folk-song just off the key, as thus (No. 3 of the 'Trois Histoires pour Enfants'):

Ex. 9.



And of course, having hit upon a simple little dodge of this sort, you must keep it going like an obsession. The bass of the last example, for instance, runs unchanged through the whole of the nineteen bars of the song. The art is all the more dazzling when you can hit upon a figure like this (No. 4 of 'Pribaoutki'):

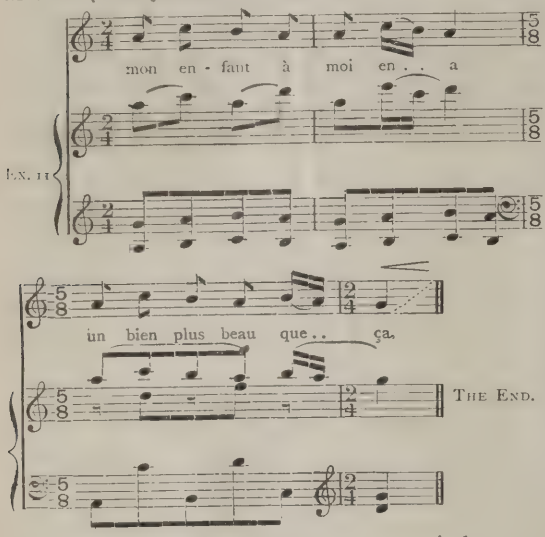
Ex. 10.



and keep it up for no less than twenty-one bars.

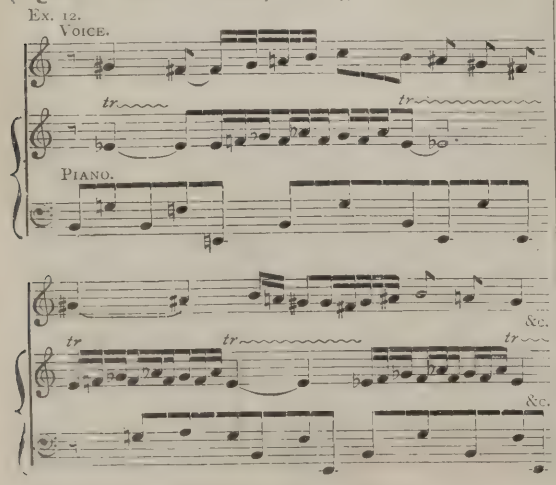
Another safe stunt is to harmonize in 7ths instead of in 6ths, and to end without concluding, as thus ('Berçeuses du Chat,' No. 4):

Ex. 11



And whatever you have made up your mind to say, keep on saying it, especially if you can convey the impression of two impolite people talking at once, neither listening to what the other is saying ('Quatre Chants Russes,' No. 4):

Ex. 12.

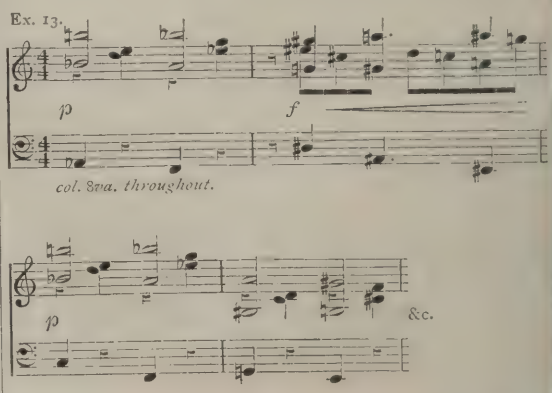


Finally, be very careful as to the literary ideas you set yourself to illustrate. Beware of touching normal humanity. Don't sing of men and women, of love and death, of the joy of life, or of any other matters in which foolish humanity is interested. For one thing, this is what the Germans do, and the first article of your creed must be contempt for most things German. In the second place, if you try this sort of thing you will invite comparisons with some of the big composers, and that may be awkward for you. The best way to prevent people from discovering that there is nothing at the bottom of your purse is to refuse loftily to turn it out. So affect a cheerful, cynical superiority to the ordinary human themes, and sing about such things as cats, ducks, sparrows, hares, goats, swans, geese, hens, and cookery.

It is all so absurdly easy that one wonders why more composers do not do it. They must be either too busy or too lazy.

All this may not seem at first sight like taking the middle course in the discussion. I think it is, however. We have no quarrel with Stravinsky. I personally would not say, as one inimical critic has said, that Stravinsky is merely a sort of superior Irving Berlin. I have always thought the composer of 'L'Oiseau de Feu,' 'Petrouchka,' certain songs, and certain parts of 'The Nightingale,' one of the most original geniuses the world of music has ever known.* Our quarrel is not with him, but with the journalists who try to force the whole of him down our throats indiscriminately. We do not even say that all these later works are worthless. Some of them have decided charm, though it is true that their charm largely depends upon tricks, and so is easily imitable. There is undeniable piquancy in some of Stravinsky's larking about with voices and instruments; but let us frankly call it larking about and have done with it. When Stravinsky writes 'Rag-time' we are invited to look upon it as one of the most marvellous works of the day, whereas it seems to us that any one of a hundred other composers could have done the thing equally well. Does it really take any prompting from heaven to play about with discords in this obvious way?:

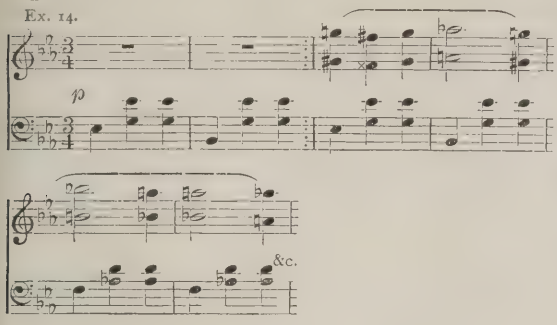
Ex. 13.



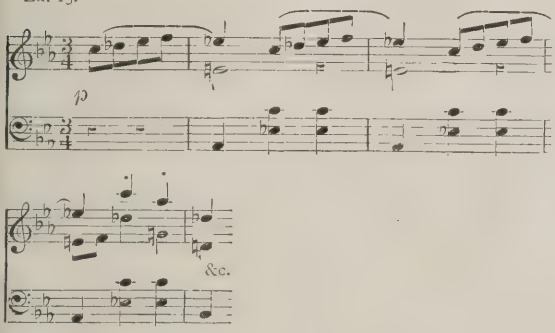
* I have not heard 'Le Sacre du Printemps.'

When Puccini does the same sort of thing in his representation of an out-of-tune old barrel-organ in 'Il Tabarro':

Ex. 14.



Ex. 15.

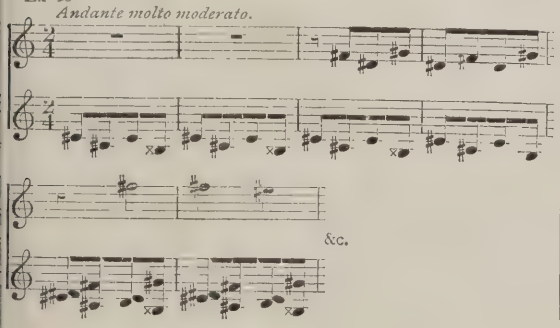


we take it for what it is—a *jeu d'esprit* requiring no particular genius. It is only when Stravinsky and his school do the obvious thing that we are supposed to go blind with admiration for it.

Let us then make one thing clear. We are not against any composer merely because he is doing new things. We merely claim to distinguish between the new things that exhibit genius and the new things that do not. And we object to having the latter stuffed down our throats by a few journalists who have never shown the slightest ability to discriminate between the first-rate and the third-rate music of their own adoration. Mr. Leigh Henry, for instance, is an admirer of Alfredo Casella. I myself regard Casella as one of the brightest musical intelligences of the day, and an incomparable parodist; but as a composer I should say he belongs to the large number of people who want to but can't. Test him by some of the pieces of his that Mr. Henry quoted from with approval in a recent article on him. This is from his 'Inezio':

Ex 16

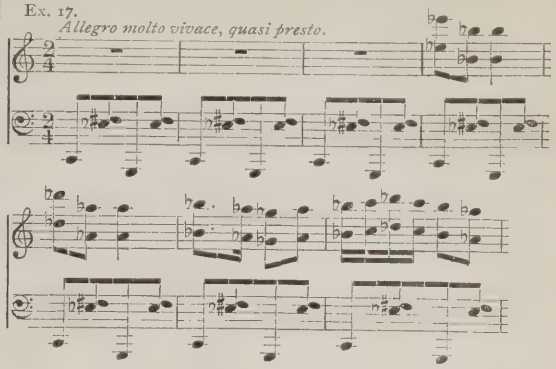
Andante molto moderato.



and this from No. 1 of his 'Pupazetti':

Ex. 17.

Allegro molto vivace, quasi presto.



Is there a student in any of our conservatoires who could not turn out this sort of thing by the ream? Mr. Henry thinks that this music 'possesses a peculiar richness of texture, created not by elaboration but by a kind of tonal-colour-synthesis, sometimes concentrated throughout, sometimes concentrated by degrees, by successively superimposed motives.' For Mr. Leigh Henry, seemingly, it is enough that a piece of music is written in a certain style; if the rules of the school are complied with, the quality of the thinking is a secondary consideration.

This is what we have been accustomed to call academicism. Mr. Leigh Henry and his associates, in fact, are the new academics, the High Priests of the Obvious. And it is because we others object to academicism of any sort, to the new as well as the old, that we cannot accept a particular piece of work as being excellent merely because it comes out of a particular school. We are all looking forward to Stravinsky giving us a big work that shall be as fine as the big works of his past. But the small works of the last few years we can regard only as a mixture of good fun, poor fun, experiment, occasional inspiration, and negligible triviality—in any case, as mere studies, mere pages from a sketch-book.

Mr. Evans, indeed, surmised as much at the end of one of his articles. But he had previously taken these sketches with a portentous gravity that to me was wholly comic. And it was when coming out from the concert of these mere sketches that Mr. Eugène Goossens, jun., remarked to Mr. Leigh Henry that this was 'the finest thing, the *only* thing, comparatively, in the whole past season'! For Mr. Leigh Henry they were 'the greatest musical event' at which he had been present for six years! Can they wonder that *we* wonder at the ease with which they are satisfied?

The Royal College of Music memorial to Sir Hubert Parry will be discussed at a meeting in the Concert Hall of the College on November 18, at 5.30 p.m. The meeting is open to past and present members, and all who have been connected with the College since May, 1883. Meanwhile suggestions as to the memorial are invited, and should be sent to the hon. secretary of the Memorial Committee, Miss Emily Daymond, 17, Kensington Square, W.8.

SOME NEW SCALES AND CHORDS

By H. Walford Davies.

The Editor has asked me to enlarge on Mr. Kalisch's short and interesting note in the October *Musical Times*, on my paper to the British Association dealing with what may be called euphonic scales. Such scales, based on the so-called perfect euphonies (4th, 5th, and octave) seem to lie inherently at the back of folk-music. Less obviously they seem also to play a great part in more complex modern music; and since new chords and scales are in any case more than usually significant to music-lovers of to-day, I should be very happy to respond to Mr. Kalisch's suggestion, and to attend any meeting of musicians which he or any one may care to suggest, still better to convene, in order to try and tell them what little I know about this important subject, and perhaps induce others to tell more.

In our present system I have found that between the plain sounding of any note with its octave and the complex sounding of all twelve notes of the chromatic scale together, there are 2,047 possible soundings of groups of notes, ranging from the ordinary two-note groups (which we call intervals) to eleven-note groups, which could be chords but at present can only be called scales of sorts, having but a limited significance and affording limited joy to present-day listeners. Some of the many five-note, six-note, and seven-note groups will be found to sound charmingly new, others have long ago become familiar (in certain extended formations), having been used as chords of climax by Wagner and others in the accepted diatonic system. As an example taken at random, I remember the vivid ecstasy (thirty years ago) of first hearing the following group of notes:

used as a splendid chord of climax at the end of 'The Barber of Bagdad' (Cornelius), but in a strict key-scheme of F sharp major it was no other than our old friend the so-called 'dominant major 13th.' Of course, its possible uses in other and more subtle ways are legion, and only now begin to be apparent.

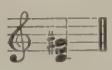
Perhaps an explanation of the word 'sounding,' as used here, is needed. It is taken, for want of a better word, to mean any group of notes thought of as a whole, however they may be presented to the ear. It therefore includes many terms applied to various groups of notes, such as interval (melodic or harmonic), chord, spread chord, *arpeggio*, broken chord, scale, phrase, &c. And here it should be specially noted that a sounding which can only be taken in instantly as one chord by an alert and practised mind, may yet be gradually assimilated by the veriest beginner. If it be slowly and methodically spread before the ear in single notes or in such lesser groupings as a beginner's mind can grasp, it becomes more and more easy to take in as a whole.

New soundings by Schönberg, Scriabin, and very many others, whether used only experimentally or with masterly certitude, are now daily bewildering or pleasing us. But whether they bewilder or please (or first do one, then the other), these new relations must interest every alive music-lover. They are of moment, for example, to Church musicians as much as to our friends the operatics and the orchestral tone-poets. It would be a lovely thing to any of us to gain immediate mental mastery over the vast new harmonic riches now to be had for the asking, and (so far as they fit into and enrich the language) to learn to use them with courage, keenness, consistent relevance, and good sense. As the chord-vocabulary of the 16th century stands to that of the 18th, so stands the 18th to that of the 20th. As is the lucid mastery of resource attained by minds like Palestrina's to that attained by Bach, so must Bach's work be to the best achievements of the man (or is it to be the group of men?) now due.

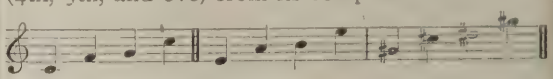
For those who have explored or would like to explore the subject in detail for themselves, I will venture to add a word about the particular example of derived scales quoted by Mr. Kalisch, and about two others.

1.—THE AUGMENTED TRIAD SCALE

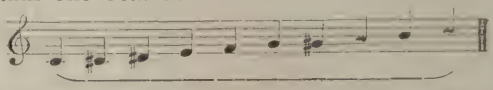
The scale quoted by him is derived from the chord:



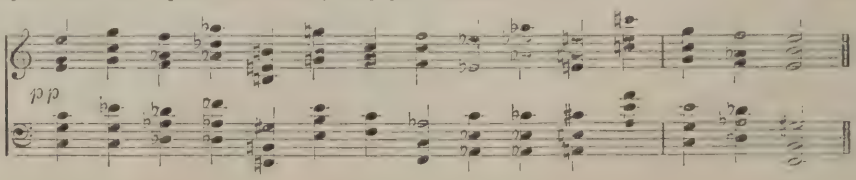
by measuring the three so-called perfect intervals (4th, 5th, and 8ve) from its component notes:



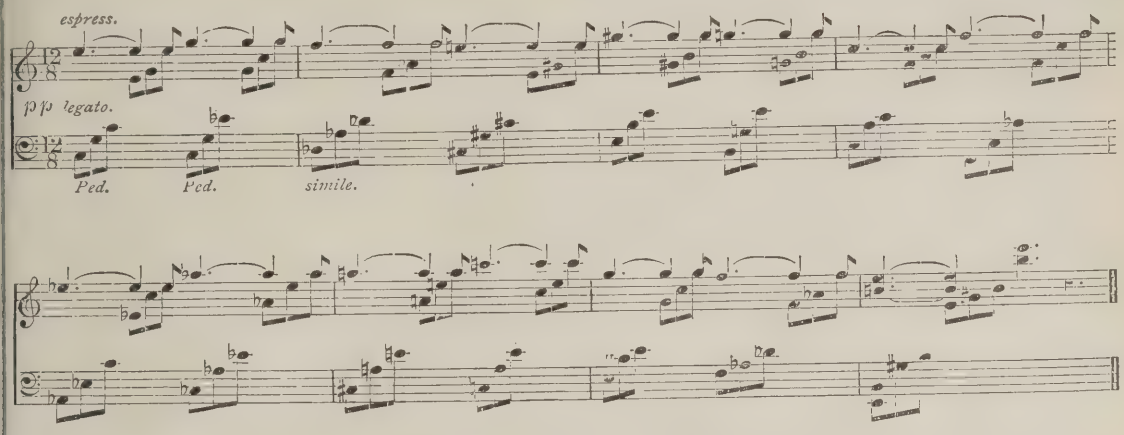
and by compounding these into close position within one octave:



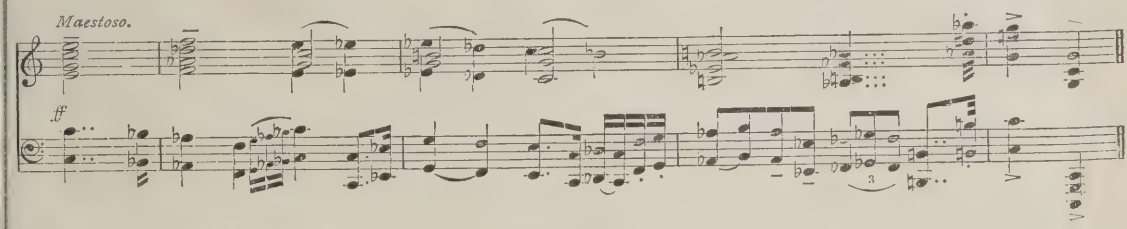
Perhaps the chief interest of this scale lies not so much in its characteristic order of tones and semitones as in the positively mystic array of common chords and augmented and diminished triads which it contains. To quote only its common chords and those merely haphazard, in catalogue order (so to speak), starting from the lowest note of the scale and working upwards, let the reader play the following softly, with pedal for each chord, and very slightly spread if he desires:



These are all possible common chords within the scale. (The first three major chords are here repeated at the end merely to round off the list agreeably to the mind.) Now if the above list be played in *arpeggio* style as follows:



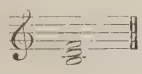
its possibilities (as a basis for harmonic enterprise as well as for purely expressive purposes) become gradually obvious. They are indeed vast. But the learning ear need not be baffled by them, and the knowing ear will scarcely be bored by them. The following, for example, is a commonplace strain built on this scale:



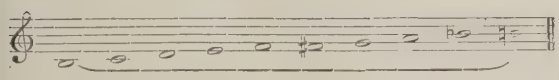
Its character, both as to melody and harmony, will perhaps not be instantly obvious, familiar as is its style and diction to the ordinary musical mind. Many such passages should be made, consistently within this or any given scale, and many times repeated till their consistency and significance are clear. Then a whole new vein of expressiveness enters the finger-tips of any quick player who has taken the trouble to master the group (or sounding), and he can pass on to another.

2.—THE DIMINISHED TRIAD SCALE

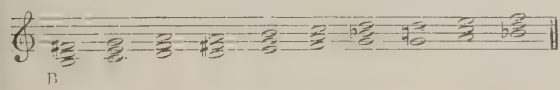
The scale derived by the same process of measurement from any given diminished triad:



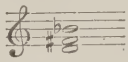
comes out as follows:



and the common major and minor chords which can be sounded within that scale are then ten:



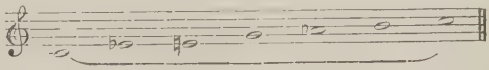
Comparing this group with the previous example, it is noteworthy that there are three diminished triads possible in each of the two scales; that there are no chords of the diminished 7th in either (this characteristic alone would give them distinction among the semi-chromatic scales); that there are three possible soundings of the familiar dominant 7th in each scale; that whereas the first is rich in augmented triads on every one of its nine degrees, the second has only this augmented triad:



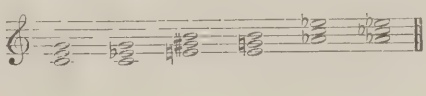
in its three positions.

3.—A SIX-NOTE SOUNDING

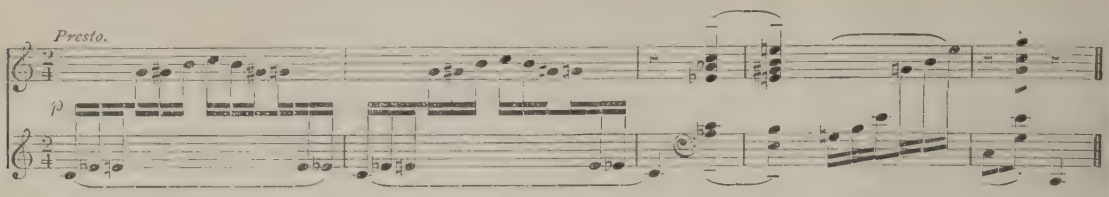
The following is one of the most entrancingly interesting six-note soundings:



compounded of the following six common chords:



As a scale or arpeggio, whichever it may be, it is piquant, very clear, and very useful, as *e.g.* :



If many others of the 2,049 possibilities be carefully studied, the student is led to the stimulating reflection that chords and scales are lasting things. They are there in nature, waiting to be found, appreciated, and used—greatly to the enrichment of musical life and experience. They are imperishable because there is nothing in them to perish. As the ratio 1 : 2 could not be imagined to cease in the created universe with the departure of a man's mind should it perish, so no chords or other orderly soundings (in the sense used above) can ever die. They only pass unheeded —to the possible loss of the heedless.

It is well to remember that mathematics does not make music. Just as the completest knowledge of syntax will not make a poet, so not the most exhaustive tables of chords and scales nor the knowledge of them can bring to birth a single good new tune. Technique never yet made fantasy; on the contrary, fantasy makes its own technique. Yet is not imagination daily hampered by lack of mastery of material? And there seem to be periods when knowledge crawls too far behind. Great harmonic renewals seem at this moment due or overdue. Old threadbare harmonies are still being tricked out with syncopations, over-coloured robes and other devices perhaps to cover their nakedness. In rag-time it was not the 'rag' that bored us to desolation; on the contrary, it was the poor old shred of a conventional musical sentence that was being tricked out and ragged just because it was so appallingly worn out. We are in the position of harmonic builders pre-eminently to-day, as they were in the early 17th century, but with a vastly greater task ahead, and a vastly greater heritage behind us. It is not necessary to scrap the minor and major scales; we need only to realise that they are two out of exactly four hundred and sixty-two seven-note soundings, not one of which is without its significance, not one without its serviceability to a master-builder, though probably no other two are more worth future composers' attention than the two upon which Bach built his 'Forty-eight,' Beethoven his 'Nine,' and Wagner his 'Ring.' Let us take out of our treasure things new and old, since all real musicians necessarily become 'disciples of the Kingdom.'

JENNY LIND AND THE R.C.M.

The following memorandum, now printed for the first time, was sent by Jenny Lind to Sir George Grove on being asked by King Edward (then Prince of Wales) to accept the Head Professorship for female singing students at the Royal College of Music. 'If I am not appointed,' she added in a covering letter, 'you will treat this as private.' As our readers know, she was appointed, and held the post until 1886, the year before her death.

August, 1882.

'I understand that at the Royal College of Music it is intended to train two kinds of pupils Foundationers and Paying Pupils. At present I propose dealing with the former, whom I shall call Foundationers, irrespective of whether they will become entitled to the proposed fuller benefits of training and boarding, or of training only.

'(1.) I assume that such Foundationers will be elected in open competition, and will be qualified by talent, and (in the case of vocalists more particularly) also by a healthy constitution in addition to a promising voice.

'(2.) Supposing that my terms in the letter accompanying this Memorandum are found to be acceptable, I shall be prepared to teach of such Foundationers classes of three (3) in one hour, each class twice a week. It being understood :

(*a.*) That I adopt class-teaching;

(*b.*) That the grouping of the pupils in each class depends upon myself;

(*c.*) That the above-named two hours a week for each class constitute the minimum of time required, and that subsequently, according to circumstances, an increase of time for tuition may be requisite.

'Upon this footing the maximum of time I should be able personally to devote to the said class-teaching would be four days a week, three (3) hours each of the four days. Consequently as a maximum I would teach 18 pupils in six classes.

'(3.) For my own classes I would naturally claim the right of selection and the power of rejection of pupils on the Foundation, but as Head Professor of this (Female) Department, I shall also require a veto on the admission at all of unqualified or untalented pupils (Foundationers) into any of the other classes of this Department, and I take this opportunity to state that a Female Foundationer elected should, as a rule, not begin

the study of singing before the age of seventeen to eighteen, and not later than from twenty-two to twenty-three.

'(4.) I beg leave to state what I consider *essential* for the training of a vocalist Foundationer, in addition to her principal singing study:

(i.) Sol-faing properly classed and under the control of the head professor;
(ii.) Pianoforte and musical harmony;
(iii.) (*a*) English (pure enunciation, poetry, &c.); (*b*) Declamation;
(iv.) One foreign language at least; and, as in course of time instruction in one or other of the above-named subjects can be lessened or replaced by—
(v.) Concerted vocal music;
(vi.) Deportment, &c.

'In urging these subjects of study, and in the order in which they are named, I have taken for granted that the Institution will be in a position to allow what is deemed requisite for the training of the Foundationers. I have consequently been guided by what I believe to be the receptive capacity of young students, and have not lost sight of the difficulty of classing the various students for the different subjects, so as to allow them proper time for private study and needful rest. And, it should perhaps be added here, that the subjects of training which I have named above embrace the education of a vocalist generally, while the Stage has its additional requirements.

'(5.) I assume the College to be in a position to exercise control over the persons elected Foundationers, as to the term of years they should remain in the Institution (subject of course to their proving themselves worthy of its privileges). And while I do not presume to propose anything definite or precise, I can but consider three years to be the minimum of time necessary for the training of a vocalist on the Foundation, while a term of from four to five years would be desirable—nay, requisite.

'(6.) During my possible connection with the Royal College of Music the female vocalist Foundationers admitted to the Institution will probably exceed in number the pupils I can have in my own classes. Additional professors will then have to be appointed to teach them: in which event I have no doubt that the Council, in order to ensure unity in the teaching in my Department, will grant me a voice in the appointment of these masters, and, in case any responsibility remained attaching to me for the teaching of such pupils, also the power of inspecting their classes. At the same time I should be willing, if it were found practicable, and subject of course to limits to be agreed upon, to admit of these students as *listeners* into my own classes, as is the custom in some foreign conservatoires.

'(7.) I would now refer to paying pupils. As it will be necessary from the outset to make provision for the teaching of this branch of the female singing Department, I venture to suggest the appointment of another Head Professor, to take the entire charge of it; and I do so as a matter of duty, having regard both to the possible numbers of the paying pupils, as also to the responsibility and labour I am undertaking in respect of the Foundationers as set forth in the previous paragraphs, a responsibility already sufficiently serious in proportion to my health and strength.

'(8.) In conclusion—If from circumstances which at the present time it is impossible to judge of, it should be thought desirable that I should hold a conference or class for singing teachers of my own Department, or even of others not so connected, I shall be quite prepared to do so; and I am not without hope that thus, in a measure, the genuine Italian method of singing may be preserved—a method which I, by long experience, have been taught to consider the only one capable of developing to the utmost the powers of the human voice, thereby enabling it to become the free and unfettered interpreter of soul and mind.

'(Signed) JENNY LIND-GOLDSCHMIDT.'

THE ORGAN WORKS OF BACH

(Continued from October number, page 675)

BY HARVEY GRACE

III.—'THE LITTLE ORGAN BOOK'—(*contd.*)

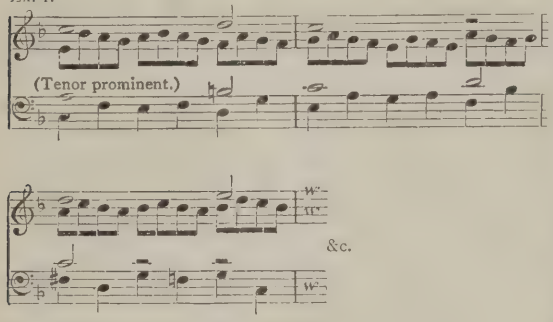
Thanks to the old theorists who, for want of something better to do, wrote all sorts of ingenious canons that had no more relation to music than acrostics have to poetry, the canon form is still regarded as little more than a scientific device. The reader who doubts this is advised to read the article on the subject in 'Grove,' and the second half of Prout's 'Double Counterpoint and Canon.' In both he will find the minimum of reference to the expressive possibilities of the form. Yet modern as well as old music gives us ample proof of this expressive power. I need mention only one modern example—a very striking one, and now, happily, familiar — Franck's Symphony. Nobody can hear the canonic portions of the first and last movements without being aware that the result of the device is an increase in the emotional intensity. In the first movement the canonic treatment accentuates the feeling of struggle; in the *Finale* it induces a kind of headlong impetuosity that makes the splendid, joyous theme more exultant than ever.

Apart from this intensifying power, of course, a good canon pleases both mind and ear by the ease with which it overcomes a technical problem. These things being so, we need not be surprised to find that the canonic preludes in the 'Little Organ Book' are among the most striking in the set. There are eight of them,* and in variety both

* Spitta makes the number nine by including 'Herr Jesu Christ, dich zu uns wend,' which is an example of free canonic imitation rather than a real canon.

of method and expression they are remarkable. In the first of the Advent pieces ('Gottes Sohn ist kommen') we have a canon in the octave between treble and tenor, with two free parts, one entirely in crotchets and one in quavers. The tenor is played by the pedals with an 8-ft. trumpet against an 8-ft. principal on the manual. These directions are by Bach. The Novello edition suggests the playing of the left-hand part on a second manual with a 16-ft. stop as well—an effective arrangement. There is a delightful flow about this piece when played with the quietly-festive pace demanded. (The direction *Andante* perhaps implies too deliberate a movement.) As examples of Bach's freedom, note that the first four of the six pedal phrases end on a discord. Here is the close of the first, the pedal part being written in the tenor in order to show the harmony at a glance:

Ex. 1.



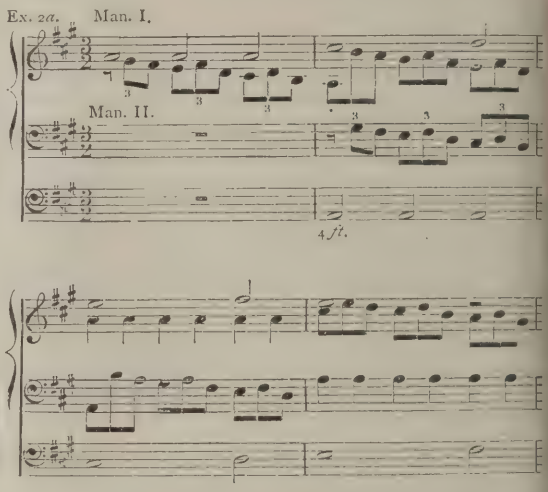
The alto part has to keep moving in a somewhat narrow field at times, but there is no sense of monotony when the piece is properly registered, because the centre of interest is so plainly the chorale, especially the tenor version.

Coming to the Christmas section, we find the same method employed in the piece on 'In dulci jubilo.' This is easily one of the best of all Bach's chorale preludes, on the score of both skill and effect. Not only have we a canon in the octave between treble and tenor, but the two free parts are also in canon during the first half of the movement. The result of this double allowance of ingenuity is not a pedantic essay, but a piece of singular brightness. The writing shows a great advance on that in the prelude mentioned above. There is far more enterprise and freedom in the accompanying voices, and Bach is never at a loss. The gaiety and grace suggest Mozart's canonic writing at its best. Editions vary considerably in their laying-out of this piece. In some cases the editors have retained the original position of the pedal part, which involves an F sharp above the stave—a note found on few English organs.

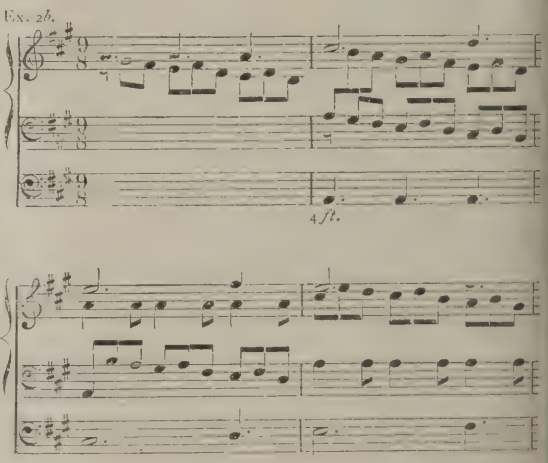
In the Mendelssohn autograph the pedal stop is marked 8-ft. The Novello edition, in giving the pedal part an octave lower, retains the original effect by indicating a 4-ft. stop. As a rule, the manual parts are given to one keyboard. The Novello edition suggests two, but the arrangement—effective as it is in showing the canonic working of the alto and (real) bass—is hardly practicable, as it calls for some stretches that few hands will be able to manage.*

It is a question whether the simultaneous use of three notes against two was intended by Bach. Notation in those days was an approximate affair in many respects.† For this reason, Naumann's treatment of the repeated notes in the Breitkopf & Härtel edition is probably justified. It certainly makes the whole piece brighter rhythmically, besides being far easier to play. Here are a few specimen bars from the Novello, and the Breitkopf & Härtel editions. The player who wishes to adopt the latter reading can easily do so by playing on one manual throughout, and changing repeated crotchets into alternate crotchets and quavers:

Ex. 2a. Man. I.



Ex. 2b.

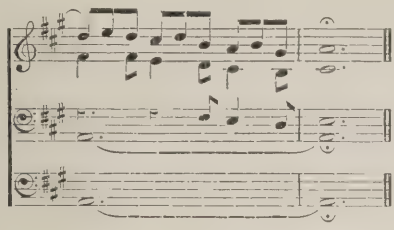


* In Book xiii. of the Novello edition it is laid out for one manual, besides being rather more conveniently arranged in other respects. In last month's *Musical Times* I stated that Books xiii. and xiv. 'are now superseded, their contents appearing in the later books.' I find that this is only partly true, as xiii. and xiv. contain several preludes that are not included in the other volumes. Moreover, even in the case of duplicated pieces, the editing and arrangement are often different.

† The work under notice provides us with a good example. For the triplets Bach writes quavers instead of the crotchets called for by the minim unit.

The last two bars are most conveniently played thus:

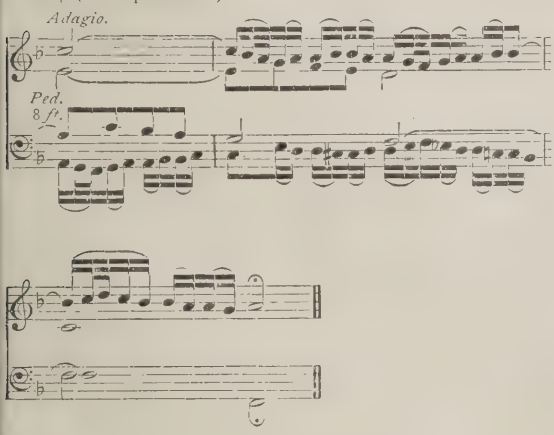
Ex. 3.



It is unfortunate that this prelude—perhaps the most engaging little organ-piece Bach ever wrote—should suffer from being set forth usually in a form that makes it appear forbiddingly difficult. It is far from easy as laid out by Naumann, but the player is encouraged by being met half-way, as well as by the clearness of the appeal to the eye.

Among the Passiontide preludes are four canons of great interest and effect. That on 'O Lamm Gottes, unschuldig' sets out like a double canon, but after the first few bars resolves itself into a canon at the fifth above between tenor (pedal 8-ft.) and alto. The free parts are beautiful examples of the long-drawn sinuous melodies of which Bach seemed to have an inexhaustible supply. Here, as in the canons already discussed, we find the phrases of the chorale usually ending on a discord. Even the final cadence has an element of surprise owing to the keynote F with which the leading voice ends being taken as the third of the relative minor, and sustained while the second voice and the free parts effect a plagal cadence:

Ex. 4. (Tenor prominent.)



The tiny piece on 'Christe, du Lamm Gottes' is a canon at the twelfth above between tenor and treble. The tune however is almost lost sight of, the ear being occupied with the scale-passage of six notes with which the three free parts are occupied. This sixteen bar prelude is likely to be passed over, partly on account of its brevity, and perhaps even more because of its passing-note roughness. On acquaintance it gets hold of one in a curious way. Not often is so much suggested in so small a space.

Its successor, 'Christus, der uns selig macht' is even more discordant. Bach evidently had in mind the second half of the text:

> See the sinless Son of God
> Shameful mockings bearing,
> Bitter taunts, a cruel rod,
> Doom of sinners sharing.

Again we have a feint at a double canon, but after the first few bars the imitation between the free parts is fragmentary. The chromatic scale-figure with which Bach so often accompanies reference to the Crucifixion is a powerful factor throughout. This is one of the most relentlessly discordant pieces in all Bach. In order to bring out its almost savage quality it should be played *ff* with a very powerful pedal reed, and at a pace so deliberate that none of its asperities are smoothed over.

The prelude on 'Hilf Gott, das mir's gelinge' is a puzzle at first sight. It is a canon at the fifth below between treble and alto, with a tenor part in semiquaver triplets which run cheerfully hither and thither over three octaves, and a bass hardly less enterprising though slower of gait. Why this animation—even gaiety—in a Passiontide prelude? If we look at the hymn we see that Bach, ever susceptible to words, evidently seized on 'frolich' and 'singen.' The result is a piece of great charm and originality, though these qualities are somewhat at the mercy of the registration. The flowing tenor part must be played with stops sufficiently telling to be distinct in the lower notes, but not over-prominent in the higher. The best plan will perhaps be a light 8-ft. and 4-ft. on the Swell or enclosed Choir, with the box slightly open when the part is low and closed as it rises above the chorale.

Of the two remaining canons that on 'Erschienen ist der herrliche Tag' was quoted in our last chapter, and the one on 'Liebster Jesu' is a straightforward little piece that calls for no comment.

The student who feels disposed to join in the popular cry of 'down with rules' will do well to give his mind to these eight canons for a space. Let him learn to play them fluently (they are far from easy) with a well schemed registration and with the text of the hymn at the back of his mind, and he will see that the most stringent rules, so far from hampering a composer's delivery, may even make it more striking. But of course the composer must have something to deliver.

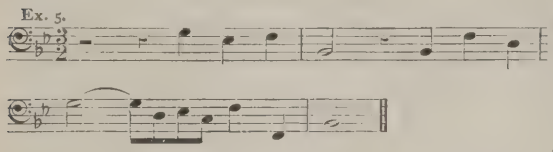
As a general principle in registering these eight preludes we should avoid over-insistence on the canon. The *cantus firmus* should be prominent, with the imitation as a kind of shadow thrown against the free parts. As Schweitzer says, 'the piece is not there for the sake of the canon, but the canon for the sake of the piece.'

The examples of ground bass need not detain us long. Bach's use of the device in the 'Little Organ Book' is so free that we may regard it merely as a development of the descriptive-motive idea.

In our last chapter we saw something of the kind in the preludes on 'Durch Adam's Fall' and 'Erstanden ist der heil'ge Christ.' Composers from a very early date must have realised that the ground bass held considerable dramatic possibilities. They began writing variations over a bass as exercises in skill, finding a repeated bass a very easy way of obtaining the homogeneity that so often escaped them at other times. But it must soon have become obvious that given a really significant bass the form might become a powerful medium for expression. The short step to a descriptive bass was easily taken, and there resulted a form which is very much in favour with modern composers, though of course it is now amplified in countless ways. It is a long road from some of the examples in the 'Little Organ Book' to Elgar's 'Carillon,' but the road is plain.

Perhaps the finest specimen is the prelude on 'Heut triumphiret Gottes Sohn.' The pedal part consists of a five-fold delivery of this vigorous theme:

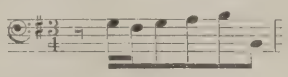
Ex. 5.



with a kind of *Coda* under the final Alleluia of the chorale. The figure is modified slightly at each appearance, and is used in various keys. It is no doubt suggestive of trampling death under foot, or (as some commentators think) of treading the wine-press—a biblical expression used in a good many Passiontide and Easter hymns. In support of the latter view it is worth noting that in the Cantata 'God goeth up,' a reference to the wine-press is accompanied by a figure very similar to the first portion of Ex. 5.

In 'Wir danken dir, Herr Jesu Christ,' we have this figure as a pedal *ostinato:*

Ex. 6.

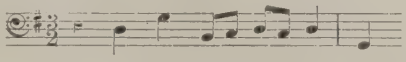


But perhaps the most picturesque bass is that of 'In dir ist Freude,' a hymn for New Year's Day:

In Thee is gladness
Amid all sadness,
Jesu, Sunshine of my heart!

The pedals deliver the theme:

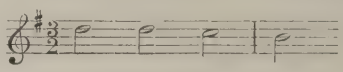
Ex. 7.



nineteen times, besides making a few references to the chorale melody.

There is good ground for Pirro's suggestion that Bach played this motive with a 4-ft. glockenspiel added to the ordinary registration. This delightfully naive piece is usually marked to be played with loud and heavy stops, but I venture to suggest that a light scheme is better. The writing for the left hand suggests the earlier methods of Bach in making excursions to the bottom of the keyboard, sometimes hanging round the pedal part, with heavy effect when loud stops are used. Here is a plan that will be found effective on most organs. A rather soft Great (8-ft. flute or stopped diapason) coupled to Swell, very soft 2-ft. (no 4-ft. stops). Box closed most of the time or opened so slightly that the 2-ft. is never more than a kind of delicate tingle. Pedal coupled to Great, with soft 8-ft. and 16-ft., and the Choir clarinet coupled for the *ostinato* only. The pace should be quick. The whole movement then suggests bells, not only by means of the registration, but also because of the manual scale-passages and the constantly-repeated:

Ex. 8.

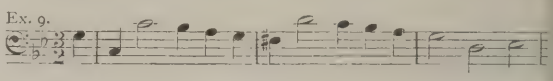


of the chorale melody. The shakes at the end, which are irritating when the piece is played rather slowly and loudly, become delightful under this light treatment. This prelude is a fine technical study, played at a good speed.

Of the remaining ground basses, mention need be made of one only—that of 'Puer natus in Bethlehem.' It is surmised that Bach meant it to depict the bowings of the Magi as they advanced to the cradle.

If this is so, its appeal is to the eye rather than to the ear:

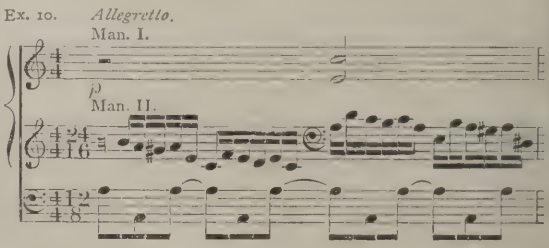
Ex. 9.

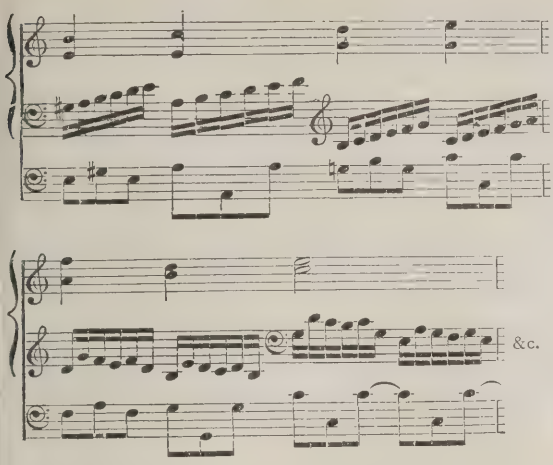


An alternative suggestion is that the piece is a lullaby, the bass representing a rocking of the cradle, but the character of the music as a whole does not support this view.

Another prelude on which opinions differ as to the poetic intent is that on 'Herr Gott, nun schleuss den Himmel auf' ('Lord God, now open wide Thy heaven'). The text is a kind of deathbed meditation. Some authorities say that the pedal part represents a knocking at the door of Heaven; others, that it figures the weary steps of the pilgrims; yet others, that the continuous and rolling left-hand passage is descriptive of the sick man's suffering. The main point, surely, is that the combination of the two supply an urgently-expressive undercurrent to the melody. This is one of the most beautiful works in the set, and makes a wide appeal without regard to any programme. The finish and consistency of the writing are alike remarkable. Here is the first phrase:

Ex. 10. *Allegretto.*





The remainder of the preludes in the 'Little Organ Book' fall roughly into two groups. In one the chorale is developed into a long-drawn florid melody, in the other and far larger group we find the tune stated with little or no embellishment against a polyphonic background of a more or less descriptive character. Of the three pieces of the former type one, 'O Mensch, bewein,' is well known and calls for no comment beyond a remark as to the importance of playing it *very* slowly. The little piece on 'Das alte Jahr vergangen ist' ('The old year is dying') is perhaps even more expressive, owing to the poignancy of its harmony and a certain broken character in its utterance brought about by the occasional resting of the under voices. Note here that Bach does not reproduce the sentiment of the hymn, which is one of thankfulness for preservation during the past year. He was captured by the first line, and never got beyond the word 'vergangen.' The third prelude of the arabesque type, that on 'Wenn wir in höchsten Nöthen sein' ('When we are in deepest need'), is so simple and diatonic that a casual playing over leaves one with an impression that there is nothing in it. Its really touching character is revealed only on full acquaintance. Observe too that the three simple supporting parts carry out the idea of the text by being based on the opening phrase of the melody. All these three pieces have their florid melodic line made still more elaborate by numerous ornaments. At the risk of being called a vandal I suggest that the ornaments may well be omitted. They belong to the clavecin rather than to the organ, and they add a great deal to the technical difficulty without contributing anything notable on the expressive side. On the contrary, in some cases they induce a trivial and showy effect. Moreover they are as a whole obsolete, and they are apt to give an antiquated effect to music which is still vital. The most we can safely do is to make use of a judicious selection. After all, such things were always more or less *ad libitum*, so that in omitting some of them we are doing no more than exercising a traditional right of choice.

The preludes with the melody delivered plainly in the treble as a rule speak for themselves. Among the more pictorial examples attention may be drawn to two in which scale-passages are employed to suggest flight. In 'Vom Himmel kam der Engel Schaar' ('From heaven came the angel host') the angelic flight is represented by rapid scale-passages in the inner parts and by a slower one in the bass. This piece can hardly be played too rapidly. Turning to the hymn for the dying 'Ach wie nichtig, ach wie flüchtig' ('O how cheating, O how fleeting') we find this very different kind of flight expressed also by two inner voices moving scalewise. But here the pedal part is significant in quite another way. Its short three-note motives, ending in every case with a falling octave, seem to be quietly insisting on the words 'wie *nicht*ig.'

Many of the preludes, especially those in which the expression is general rather than particular, lend themselves to several methods of performance. Perhaps the finest piece of polyphony in the book is the prelude on 'Christ wir sollen loben schon,' in which the chorale melody is in the alto, slightly ornamented and surrounded by three parts full of interest. This piece may be played very softly or very loudly with equally good effect, provided the pace be so moderate as to give the splendid counterpoint full scope. But probably few will be tempted to play it fast. The texture is something to linger ever, and all sorts of interesting things happen on the way. The pedal part is worth looking at alone for its insistent rhythm and its wide sweep. The prelude on 'Jesu, meine Freude' may be played effectively in three ways. It is well suited with a big mass of diapason tone, or by soft expressive stops. Best of all, however, is the playing of the beautiful tenor on a separate manual with a stop of the same power as that used for the other voices, but of a different colour. The tenor part then comes to the surface from time to time in a fascinating way.

But the whole set give great scope for registration, although most of the numbers are well able to dispense with anything beyond a quite simple scheme.

The reader to whom these works are new may be warned against a hasty opinion based on a reading through, especially at the pianoforte. No other works of Bach yield up so little of their secret on a first acquaintance. As Parry says (after describing it as 'a lovable little collection'):

> 'There is hardly any work of Bach's which brings the hearer into more intimate relations with him, or one more suffused with his personality. . . . It is indeed not a work for the public at all, but for those who can enter into converse with a great mind in the things which meant most to him.'

We may fairly assume, however, that there are plenty of the public no less able than players to 'enter into converse with a great mind,' even when the converse is so intimate as in this case. It is merely a question of the players doing their duty and bringing the parties together.

The 'Little Organ Book' is unexpectedly difficult, and the technical obstacles are as a rule not of the conventional type that the student has conquered in his instruction book. That is why the 'beginning organist' should be put to work on the 'Little Organ Book' as soon as possible, and kept at it in preference to spending time over material—including some of the weaker fugues of Bach—that he will never want to play later on. These little pieces he will play more and more as long as he plays anything.

As to the general level of excellence, I believe that all who have lived with the collection for years will agree that of the whole forty-five pieces only two are failures—'Puer Natus' (because its inner parts seem to stick and its intention is not clear) and 'These are the holy Ten Commandments' (which is so appropriately dogmatic as to be hopelessly unmusical).

As a practical point, it may be added that owing to the shortness of most of the preludes they may well be played in groups of three or four. Effective and well-contrasted little suites may easily be arranged. It is hardly necessary to point out that the pauses merely indicate the end of the chorale phrases and have not their usual meaning.

I began last month's chapter by saying that perhaps too much has been made of the programmatic side of the chorale preludes. It is right and helpful that we should know something of this side, but we shall miss the spirit of the music if we imagine it to be more than very slightly dependent upon its descriptive features. Moreover, as we have seen, commentators are by no means agreed as to Bach's intention in some cases.

There is also a tendency to regard Bach as having been the first to employ pictorial methods. It will be agreed that many of the descriptive figures are merely the conventional formulæ by which the same emotional states have been expressed for a long time, and will no doubt be expressed for a good many years to come. It is less generally known that they were by way of being conventions before Bach was born. There is hardly one of the long series used by Bach that cannot be found similarly employed in the chorale preludes of his predecessors. Moreover, the idea of organ solos or accompaniments illustrating the text associated with the chorale dates from the primitive days of organ music. Pirro, quoting Mattheson's 'Ehrenpforte' (1740) tells us of Christoph Raupach, organist at Stralsund, who in 1710 used to give recitals after the Sunday service, the programme consisting of improvisations on choral melodies. He aimed at illustrating the words to which the tune was sung, and in order to avoid a misfire he distributed a printed explanation of the items among the audience. Pirro gives the scheme of a three movement sonata thus improvised.

The 'Little Organ Book,' then, was no innovation save in the fact of its being a carefully planned work, carrying out consistently methods that had so far been used in an isolated or haphazard way. No work of Bach contains so little original matter. In many cases two of the constituents—the chorale melody and the characteristic motive—were common property. To make matters worse, some of the chorales are dull, especially when treated as slow *canti fermi*. Bach was as yet only at the beginning of his prime as a composer. He was destined to produce some of the colossal things in music. Yet all who have thoroughly grasped these little pieces will agree that he never showed his genius more convincingly than when time after time he thus took two—sometimes three—conventions and produced from them not another convention but a poem. It is Abt Vogler with a difference:

And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.
Consider it well: each tone of our scale in itself is nought;
It is everywhere in the world—loud, soft, and all is said:
Give it to me to use! I mix it with two in my thought;
And there! Ye have seen and heard . . . .

(To be continued.)

Interludes

An episode in the life of Jenny Lind of which little seems to be known was the tour in America. As a rule it is barely mentioned, and yet it deserves record as one of the curiosities of musical history. Could there be a more oddly assorted couple than a great singer and a showman—especially such a singer as Jenny Lind and such a showman as P. T. Barnum?

Turning over the 'Twopenny Box' at a second-hand bookseller's a few years ago I unearthed a tattered little volume whose title-page at once captured me and my twopence:

BARNUM,
THE YANKEE SHOWMAN,
AND
PRINCE OF HUMBUGS.
WRITTEN BY HIMSELF.

I had no thought of finding any musical interest in the work, and was pleasantly surprised when, after enjoying accounts of such enterprises as General Tom Thumb, the Mermaid (a stuffed monkey), the model of Niagara 'with real water' (one barrel thereof kept on the run by means of a pump and reservoir), &c., I came to a chapter headed 'The Jenny Lind Enterprise.' As the book is no doubt long since out of print, and as particulars of the tour have not appeared in the musical press, at all events for a good many years, the present seems a fitting moment for a dip into it:

> In October, 1849 [says Barnum], I first conceived the idea of bringing Jenny Lind to this country. I had never heard her sing, inasmuch as she arrived in London a few weeks after I quitted it with General Tom Thumb. Her reputation, however, was sufficient for me.

He carefully figured things out, and saw a prospect of 'immense pecuniary success.' There was risk in the fact that the American public had long associated his name with humbug, but he decided he could afford to lose fifty thousand dollars on the venture, so he set to work to pull the necessary strings. First, an emissary had to be chosen:

> I found in Mr. John Hall Wilton, an Englishman, who had visited this country with the Sax-Horn Players, the best man whom I knew for that purpose. A few minutes sufficed to make the engagement with him, by which I was to pay only his expenses if he did not succeed in his mission, but by which also he was to be paid a large sum of money if he succeeded in bringing Jenny Lind to our shores, on any terms within a liberal schedule, which I set forth to him in writing.

Briefly the terms were an offer of sixty thousand dollars for a hundred nights, or a sharing arrangement. If this offer were not accepted, Wilton was authorised to increase it to 150,000 dollars and all expenses (including servants, carriage, secretary, and three musical assistants of her own choice) for a hundred and fifty nights.

Wilton found on his arrival in London that the singer was on the Continent. In reply to his letters she said that if she came to America, Julius Benedict and Signor Belletti, a baritone, must come too. These artists were in London, and Wilton lost no time in making an arrangement with them. He then started for Lubeck, where Jenny Lind was staying. She told him of other offers for an American tour, and frankly admitted she had been given to understand that Barnum was a 'humbug and a showman who would not scruple to put her in a box and exhibit her to all and sundry at twenty-five cents a head.' In due course she was satisfied as to his *bona fides*, and in February, 1850, the tour was settled. Barnum placed 187,500 dollars at a London bankers immediately, as per agreement, though only after a good deal of selling, borrowing, and mortgaging.

Two days after hearing of Wilton's success Barnum began his press campaign. He gives the following extract from his first letter to the New York papers:

> Perhaps I may not make any money by this enterprise; but I assure you that if I knew I should not make a farthing profit, I would ratify the engagement, so anxious am I that the United States should be visited by a lady whose vocal powers have never been approached by any other human being, and whose character is charity, simplicity, and goodness personified. . . . Since her début in England she has given to the poor from her own private purse more than the whole amount which I have engaged to pay her, and the proceeds of concerts for charitable purposes in Great Britain, where she has sung gratuitously, have realised more than ten times that amount.

Barnum showed excellent judgment in engineering the tour. For example, although Jenny Lind had intended singing no more in England prior to her departure for America, and had in fact declined some London engagements, he persuaded her to give two concerts at Liverpool on the eve of sailing:

> My object in making this request was to add the éclat of *that* side to the excitement on *this* side of the Atlantic, which was already nearly up to fever heat.

Who was the 'music critic from London' mentioned in the following paragraph?

> The first of the two Liverpool concerts was given the night previous to the departure of a steamer for America. My agent had procured the services of a music critic from London, who finished his account of this concert at half past one o'clock the same night, or rather the following morning, and at two o'clock my agent was overseeing its insertion in a Liverpool morning paper, numbers of which he forwarded to me by the steamer on the same day. The re-publication of the criticism in the American press, including an account of the enthusiasm which prevailed at her trans-Atlantic concert, had the desired effect.

A slow and tortuous proceeding this seems to us, in these days of cables and wireless.

> On Sunday, September 1, the steamer bearing the party hove in sight, and immediately afterwards I was on board and had taken Jenny Lind by the hand.
>
> After a few moments' conversation she asked me when and where I had heard her sing.
>
> 'I never had the pleasure of seeing you before in my life,' I replied.
>
> 'How is it possible that you dared risk so much money on a person whom you never heard sing?' she asked in surprise.
>
> 'I risked it on your reputation, which in musical matters I would much rather trust than my own judgment,' I replied.

However, there was a good deal more in it than that, though he adds it only in an aside to the reader. He really relied only 'prominently' on her artistic reputation:

> I also took largely into my estimate of her success with all classes of the American public, her character for extraordinary benevolence and generosity. Without this peculiarity in her disposition I never would have dared make the engagement which I did, as I felt sure there were multitudes of individuals in America who would be prompted to attend her concerts by this feeling alone.

The landing was witnessed by thousands of enthusiasts, one of whom obligingly added to the effect by falling overboard from a sloop and being promptly rescued.

> A superb bower of green trees, decorated with beautiful flags, was discovered upon the wharf, together with two triumphal arches, on one of which was inscribed 'Welcome, Jenny Lind.' The second was surmounted by an American eagle, and bore the inscription, 'Welcome to America!' These decorations were not produced by magic, and I do not know that I can reasonably find fault with some persons who suspected that I had a hand in their erection.

But having evolved a bower and a couple of arches, he might have crowned the work by hitting on some less poverty-stricken inscriptions.

Barnum's carriage was in waiting, the party got in, and with the showman on the box beside the driver, a triumphal progress was made to Irving House:

> Within ten minutes of our arrival at Irving House, not less than ten thousand persons had congregated

round the entrance in Broadway, nor was the number diminished before nine o'clock in the evening [about eight hours later].

At her request I dined with her that afternoon, and when, according to European custom, she prepared to pledge me in a glass of wine, she was somewhat surprised at my saying, 'Miss Lind, I do not think you can ask any other favour on earth which I would not gladly grant; but I am a teetotaller, and must beg to be permitted to drink your health and happiness in a glass of cold water.'

Pussyfoot! or, as a French journal had it the other day, 'Foot of Cat!'

The enthusiasm of the arrival scenes were well maintained:

At twelve o'clock that night she was serenaded by the New York Musical Fund Society, numbering on that occasion two hundred musicians. They were escorted to Irving House by about three hundred firemen in their red shirts, bearing torches. At least twenty thousand persons were present. The calls for Jenny Lind were so vehement that I led her through the window to the balcony. The loud cheers lasted for several minutes before the serenade was permitted again to proceed.

This kind of thing went on for weeks. Her rooms were thronged by visitors, 'including the magnates of the land in both Church and State.' Barnum was all out, however, for capturing the man in the street, knowing that a prolonged tour would be a frost without that numerous person:

It was with some difficulty that I prevented the fashionables from monopolising her altogether, and thus, as I believe, sadly marring my interests by cutting her off from the warm sympathies which she had awakened among the masses. Presents of all sorts were showered upon her . . . Songs, quadrilles, and polkas were dedicated to her, and poets sang in her praises. We had Jenny Lind gloves, Jenny Lind bonnets, Jenny Lind riding hats, Jenny Lind shawls, mantillas, robes, chairs, sofas, pianos—in fact everything was Jenny Lind,—

a state of things calculated to make any showman rub his hands. The poets were stimulated by the prospect of a prize of 200 dollars (offered by Barnum, of course). The winner was Bayard Taylor, whose lines were set to music by Julius Benedict. Barnum was in some ways a very simple person. He shows this constantly throughout his book. His comment on the prize-giving is delightfully naive:

This award, although it gave general satisfaction, yet was met with disfavour by several disappointed poets, who, notwithstanding the decision of the committee, persisted in believing and declaring their own productions to be the best.

Unique—almost incredible—behaviour! And from poets, too! Now had they been composers . . . .

Most of the tickets for the first concert were sold by auction, and the receipts promised to be so large that Barnum offered the singer a larger share than had been agreed on:

Jenny looked at me with astonishment. . . . She grasped me cordially by the hand, and exclaimed, 'Mr. Barnum, you are a gentleman of honour. You are generous. . . . I will sing for you as long as you please. I will sing for you in America—in Europe—anywhere!'

However, Barnum again takes the reader into his confidence, admitting that he was less generous than he seemed to be. He saw the money rolling in, and thought it wise to forestall envious outsiders who might try to persuade the singer that she was not receiving a fair share—which is just what happened before long.

The first concert drew an audience of five thousand, and the enthusiasm 'was probably never before equalled in the world':

As Mr. Benedict led her before the footlights the entire audience rose to their feet and welcomed her with three cheers, accompanied by the waving of thousands of hats and handkerchiefs. This was by far the largest audience Jenny had ever sung to before. She was evidently much agitated. . . . At the conclusion of the concert the audience . . . called vociferously for 'Barnum,' and I reluctantly responded to their demand.

Reluctantly . . .

The Press played up gallantly, with and without the aid of Barnum. Even on the day before this first concert the *New York Herald* contained a leading article ('unbought, unsolicited,' says Barnum, proudly), from which I quote the conclusion:

Jenny Lind, the most remarkable phenomenon in musical art which has for the last century flashed across the horizon of the old world, is now among us. . . . Three years ago, more or less, we heard Jenny Lind on many occasions, when she made her first great sensation in Europe by her débût at the London Opera House. *Then* she was great in power—in art—in genius; *now* she is greater in all. We speak from experience and conviction. Then she astonished, and pleased, and fascinated the thousands of the British aristocracy; now she will fascinate, and please, and delight, and almost make mad with musical excitement the millions of the American democracy . . .

We speak soberly—seriously—calmly. The public expectation has run very high for the last week—higher than at any former period of our past musical annals. But high as it has risen, the reality—the fact—the concert—the voice and power of Jenny Lind will far surpass all past expectation. Jenny Lind is a wonder, and a prodigy in song, and no mistake.

Thus the *New York Herald*, soberly—seriously—calmly—and no mistake.

The disparity between Showman and Nightingale was constantly in evidence. For example, the latter always wished to arrive unexpectedly, and therefore quietly, at a town where she was due to sing—a refreshingly un-prima-donna-like preference. But this did not suit Barnum. He said nothing, but did a good deal:

Although it frequently seemed inconceivable to her how so many thousands should have discovered her secret, and consequently gathered together to receive her, *I* was not so much astonished. . . .

How should he be, with a telegraph wire and an agent who knew his job at the other end of it?

Sometimes the crowd was inconvenient, and had to be hoodwinked. At Philadelphia they hung around the hotel and refused to disperse, demanding the appearance of Jenny Lind on the balcony. But she had gone to bed with a bad headache, and could not be disturbed. However,

a Barnum is not easily stumped. The singer's companion, Miss Ahmansen, wearing Jenny's bonnet and shawl, proved such a colourable imitation, that when she was led out on to the balcony and had bowed gracefully, the many-headed gave her three cheers, and went home well pleased. But [adds Barnum]:

> Miss Lind was so utterly averse to anything like deception, that we never ventured to tell her the part her bonnet and shawl had played in the absence of their owner.

A similar ruse was employed at New Orleans. The wharf was crowded:

> Jenny dreaded the excitement which she must now encounter.
>
> 'Mr. Barnum, I am sure I can never get through that crowd,' said she, in despair.
>
> 'Leave it to me. Remain quiet for ten minutes, and there shall be no crowd here,' I replied. Taking my daughter on my arm, she threw her veil over her face, and we descended the gangway to the deck. The crowd pressed round. . . . . 'Open the way, if you please, for Mr. Barnum and Miss Lind!' cried Le Grand Smith over the rail of the ship. 'Don't crowd her, gentlemen,' I exclaimed . . . .

and they reached the hotel with the crowd at their heels, Jenny Lind coming along quietly in time to steal into the hotel and appear on the balcony in response to the usual demand.

Even more astute was his dodge at Cincinnati. There was again a difficulty in landing, but Barnum dared not repeat the New Orleans ruse, as an account of it had been published in the Cincinnati papers. However:

> I gave my arm to Miss Lind, and begged her to have no fears, for I had hit on an expedient which would save her from annoyance. We then descended the plank to the shore, and as soon as we had touched it, Le Grand Smith called out from the boat as if he had been one of the passengers: 'That's no go, Mr. Barnum, you can't pass your daughter off for Jenny Lind this time.' The remark elicited a peal of merriment from the crowd, several persons calling out, 'That won't do, old Barnum! You may fool the New Orleans folks, but you can't come it over the "Buckeyes." We intend to stay here until you bring out Jenny Lind.'

So they stayed till the truth dawned on them—an hour later—and then said, 'Well, old Barnum has humbugged us, after all!'

There was some unpleasantness at Havana, the public protesting at the high prices for admission to the concert. They paid, and attended, determined to be unimpressed. Some even hissed, but the singer soon overcame all opposition, and the concert ended in the customary thunderous cheers and encores:

> I cannot express what my feelings were as I watched this scene from the dress circle. Poor Jenny! I deeply sympathised with her when I heard that first hiss. I indeed observed the resolute bearing which she assumed, but was apprehensive of the result. When I witnessed her triumph, I could not restrain the tears of joy that rolled down my cheeks; and rushing through a private box, I reached the stage just as she was withdrawing after the fifth encore. 'God bless you, Jenny, you have settled them!' I exclaimed.
>
> 'Are you satisfied?' said she, throwing her arms round my neck. She, too, was crying with joy, and never before did she look so beautiful in my eyes as on that evening.

Here is a pleasant little glimpse of the Nightingale and Showman unbending, during a month's rest:

> Jenny was now free from all annoyances; her time was her own; she received no calls, went and came when she pleased, had no meddlesome advisers about her, legal or otherwise, and was as merry as a cricket. We had a large courtyard in the rear of the house, and here she would come, and romp and run, sing and laugh, like a young schoolgirl. 'Now, Mr. Barnum, for another game of ball,' she would say half-a-dozen times a day; whereupon she would take an india-rubber ball (of which she had two or three) and commence a game of throwing and catching, which would be kept up until, being completely tired out, I would say, 'I give it up.' Then her rich musical laugh would be heard ringing through the house, as she exclaimed, 'Oh, Mr. Barnum, you are too fat and too lazy; you cannot stand it to play ball with me.'

But even the best of friends must fall out, as well as part, and soon one of the 'meddlesome advisers' mentioned above succeeded in persuading Miss Lind that she could do better for herself than under Barnum's management. So after the ninety-third concert she terminated the contract, paying the forfeit agreed on in the event of such a contingency. They met frequently afterwards:

> She was always affable. On one occasion she told me she had been sadly harassed in giving her concerts. 'People cheat me and swindle me very much,' she said, 'and I find it very annoying to give concerts on my own account.'

Barnum could afford to bear no malice. The Nightingale had made 176,675 dollars 9 cents; the Showman pocketed 535,486 dollars 25 cents.

Let it be recorded that the great singer devoted the whole of her profits of the tour to the founding of art-scholarships and charities in her native land. No wonder she is everywhere remembered with an affection given to no other singer—perhaps because we think of her less as a great artist than as an amazingly generous woman, which is a rarer and more valuable bird.

Everybody knows that Jenny Lind married Otto Goldschmidt while in America. Here is Barnum's deliciously patronising reference to Goldschmidt:

> . . . Mr. Otto Goldschmidt, a German composer and pianist, to whom she was much attached, and who had studied music with her while in Germany. He played several times in our concerts. He seemed a very quiet, inoffensive gentleman, and I have no doubt he makes Miss Lind a good husband.

Here Barnum must make his bow, as space will not permit of further extracts from his naive autobiography. With all his mixture of simplicity and duplicity, piety and pushfulness, he was a good fellow and an astounding all-rounder, able to do almost anything, from blacking his face and taking a negro singer's turn at a few minutes' notice (with encores), delivering a temperance lecture, or hoodwinking a crowd. But on the whole, he never showed his enterprise and ability to greater advantage than when he dropped his freak museum in favour of a prima donna, and for nearly a year carried through with brilliant success the first great musical stunt in a land of stunts.

'FESTE.'

Occasional Notes

The preliminary announcement issued by the Philharmonic Society promises a season of varied interest. The following is a brief extract:

November 4

'Le festin d'Araignée' ... ... *Roussel*
Symphony ... ... *Franck*
Concerto in B flat minor ... ... *Tchaikovsky*
Soloist · Siloti.

November 25

Violin Concerto ... ... *Elgar*
Soloist: Heifetz.
Jewish Poems ... ... *Bloch*

December 16

Symphonic Poem, 'November Woods' *Arno'd Bax*
Choral works by *Sweelinck, Prætorius, Caluisius* and *Gibbons*

January 27

Violin Concerto ... ... *Hamilton Harty*
Soloist: Miss Murray Lambert.
'The Fountain of Rome' ... ... *Respighi*

February 24

Symphonic Variations ... ... *W. H. Bell*

March 10

Pianoforte Concerto ... ... *Mackenzie*
Soloist: Miss Myra Hess.
'Appalachia' ... ... *Delius*
'Prometheus' ... ... *Scriabin*

The conductors are Mr. Albert Coates, Mr. Hamilton Harty, and Mr. C. Kennedy Scott.

The season of Queen's Hall Symphony Concerts now in progress has attractions both for the musician and for the general public. César Franck's Symphony is to be given on November 6; Casella's Rhapsody 'Italia' on November 20 (for the first time in England); Elgar's Violoncello Concerto on January 15 (with Miss Beatrice Harrison as soloist); Vincent d'Indy's 'Symphonie Montagnarde' and Delius's 'Dance Rhapsody' on January 29; the first performance of Sibelius's fifth Symphony and the first in England of Novak's 'In der Tatra' on February 12.

Readers who were so fortunate as to be present at Miss Dorothy Silk's concert of old music at Wigmore Hall in June last, will be interested to hear of four similar events promised for the present season. The first was announced for October 30 at Steinway Hall, with selections from cantatas by Schütz, Tunder, Bach, and Ritter. The second programme will be given in St. Michael's Church, Cornhill, on December 11, when the scheme will include some chorale preludes of Bach, a cantata by Tunder, and Bach's Cantata for soprano solo, strings, and trumpet, 'Praise God in all lands.' The two remaining concerts will take place at Steinway Hall on February 5 and 19, with selections from the same composers plus J. C. Bach, Purcell, and Martini. All the events begin at 3.15 p.m. This enterprise is worthy of cordial support. The rescuing from oblivion of fine old works is only a little less important than the production of fine new ones. Schütz and Tunder were two pre-Bach composers who are almost unknown to-day, but we believe that the best of their music will come as a revelation to many. Musicians sometimes complain that such music is not easily accessible. They can take the first steps towards making it so by supporting such concerts as these. The progress of events is simply acquaintance—appreciation—demand—publication.

We are asked to give publicity to the following appeal:

SIR,—A committee was constituted some time ago to reorganize the brass bands and other musical societies in the devastated and formerly occupied territories of France. Having had the honour of being appointed by this committee as delegate for England, and knowing the great interest you have always taken in such matters, I make a special appeal through your valuable columns to the societies in England for any help they may be able to give by organizing concerts in aid of this work of reconstruction.

An immense territory was covered by the German army of occupation, and every vestige of instrument—not only brass, but all other instruments, as also material—has vanished, and an effort is now being made to reconstitute these societies.

Any gift of music and instruments will be highly appreciated, and full particulars sent to any organization willing to help these deserving institutions.—Yours, &c.,

20, High Holborn, W.C.1. H. BONNAIRE.
October 6, 1920.

The *Elgin Courant and Courier*, commenting on the interview with Mr. Kennedy Scott which appeared in our October number, remarks that the use of music at municipal functions opens up possibilities. The writer gives an extract from the programme of a nomination meeting in Elgin Town Hall in 2070, in which the Burgh Treasurer's announcement of an increase in rates is preceded by 'Sound an alarm,' and followed by the choral society's performance of 'And the children of Israel sighed,' and 'They oppressed them with burdens.' Our contemporary, however, goes on to agree with Mr. Scott that 'there are many municipal functions and ceremonies the dignity and interest of which would be enhanced by the judicious introduction of choral and instrumental music.'

In this connection we note with interest that at a recent reception of Freemen at the Mansion House the Lord Mayor sang several songs, including 'I'll sing thee songs of Araby' and 'Annie Laurie.' Lady Cooper accompanied, and was also heard in pianoforte duets played with Mr. H. Carte de la Fontaine—Gounod's 'Faust' Ballet music, and Chaminade's 'Intermède.' The Chief Commoner, Mr. Deputy Harry Bird, also sang. We wish musical performances by civic dignitaries were so common as to call for no remark. When our Mayors and Mayoresses as a body can do their part in the musical side of municipal social gatherings, we shall find the art receiving from local governing bodies the encouragement due to so powerful a factor in the life of the community. And we shall be spared such futilities as this little bit of dialogue quoted by Mr. Scholes in the *Observer* of October 17:

> Councillor —— pleaded that the new septet should give lighter music than the old orchestra.
>
> The Chairman: That will necessarily be so with the smaller number of instruments.

As Mr. Scholes says, if the musical resources were still further reduced to a mere body of four string players, Councillor Dash would no doubt be happy to hear such light music as a Beethoven quartet.

Municipal music is an old theme of discussion and by no means new as a practice. It has had to meet opposition, amounting at times to angry clamour, from non-musical ratepayers and the councillors who mentally represent them, and now and then it has fallen before the onslaught. There are centres where it is permitted to live, either on condition of bowing

to popular taste or as possibly reacting to the benefit of a town by attracting visitors. Wherever it goes beyond 'light music'—Mr. Godfrey's Symphony Concerts and his wonderful work for British composers at Bournemouth give the brightest example—it must first have a reason for existence which will serve without recourse to ideals. No instance—until recently—comes to mind of a municipality which has provided concerts with no other apparent object or validity but that of educating musical taste. This is new ground for a town council, and honour is due to the councillors of Battersea for venturing upon it. Their musical head of affairs, Mr. George Lane, is a practical idealist, and they have given ear to his plea that music in its highest forms is worth cultivating for its own sake, and, granted the opportunity, can make itself wanted. By giving their protection to chamber concerts the Battersea authorities narrow their aims to the single purpose of doing their best for music and its appreciation. There is no hope of a profit. The concerts are expected to pay for themselves and to call for no assistance other than the free use of the Town Hall.

The concerts for the present season form a series of twelve, brief particulars of which were given in our last month's 'Occasional Notes.' The first took place on October 13 with the Grimson Quartet and Miss Dora Labbette as artists. The Town Hall—a spacious building—appeared about half full. The number of empty seats was no index of future prospects; English people are not venturesome in sampling a new form of entertainment, and probably the potential audience was at home waiting the verdict of the pioneers. The promoters of the concert were well satisfied with their beginning.

A circumstance in connection with Sir Edward Elgar's visit to Amsterdam a few weeks ago should be placed on record. On Saturday, October 2, a telegram was received by Messrs. Novello asking for full scores and band parts of Elgar's second Symphony, 'In the South,' Violoncello Concerto, 'Falstaff,' and Introduction and Allegro, 'to be sent by special messenger, if necessary.' As the telegram arrived after business hours, nothing could be done until the following Monday. At 11.30 that morning the copies were handed to the Lep Transport and Depository, Ltd., Castle Street, Long Acre, who despatched them by the 1 o'clock Handley-Page, and they were delivered at Amsterdam about three hours later. Readers who imagine that air transport is prohibitively expensive will be surprised to hear that the charge was a mere 1*s.* 3*d.* per pound. This is probably the first time Mercury has thus come to the aid of Apollo.

Richard Strauss's 'Ariadne in Naxos' has had an eventful history. In its first version—produced by Sir Thomas Beecham at His Majesty's Theatre—it was a sort of appendix to 'Le Bourgeois Gentilhomme'; then it was played as an independent work, all reference to Molière being left out. Later, Hugo von Hoffmann wrote new introductory scenes, and this third version is final. In the new version the scene is in the house of a Viennese noble who has ordered a play for the entertainment of his guests. The preliminaries are made the vehicle for satire on exacting and hysterical composers and artists and inartistic patrons. The idea of a serious opera and an Italian comedy played simultaneously is retained. Indeed, the changes in 'Ariadne' itself are of the slightest, and do not go beyond what is made necessary by the elimination of Molière. In Germany the work has been more successful in the new form than in the old. An English translation is being prepared by Mr. Alfred Kalisch. The version made at short notice for the London performances was not fitted to the music. The vocal score will be published with the new translation.

A letter headed 'Gramophone Records' on p. 766 contains an excellent suggestion that we hope makers of gramophone records will adopt. This and other correspondence on the subject serves to remind us that the gramophone is now an important factor in the musical and educational world. So many of our readers, especially in remote districts, send us inquiries, that we have decided to include in our future issues, beginning next month, a brief article dealing with new records, choosing for comment only such as are of distinct musical or educational value.

Few concert-giving organizations are more entitled to public gratitude than the London Chamber Concert Society, which, as we briefly announced last month, has arranged a series of five concerts to take place at Wigmore Hall on Tuesday evenings in November. This is no academic society for the preservation of classical routine, nor for indulgence in modernism for its own sake. The programmes are a wise choice of the good and tried and of the deserving unknown, as the following selection from the season's list of works amply demonstrates:

Trio for pianoforte, clarinet, and viola	*Mozart*
String Quartet	*Ethel Smyth*
Quintet for strings and clarinet (First performance.)	*Herbert Howells*
Trio for pianoforte, violin, and flute	*Bach*
Sonata for violin and pianoforte	*Medtner*
Sonata for flute and pianoforte	*Reinecke*
Violoncello Sonata	*Cervetto*
Violoncello Sonata	*Dupuis*
Sonata* (First performance in England.)	*Florent Schmitt*
String Quartet	*Ravel*
Clarinet Quintet	*Mozart*
String Quartet	*Elgar*
Violoncello Sonata	*Jean Huré*

* Instrument not specified.

The artists include the Philharmonic, Allied and English String Quartets, the Misses d'Aranyi, Mrs. Norman O'Neill, Mr. Charles Draper, M. Florent Schmitt, and others who help to set our best standards.

From a contemporary:

'Mr. —— writes:

> I have a boy who insists (or, rather, whose mother insists) on playing a bugle for the local Scouts. As I am of opinion that this is detrimental to his breath control, I am opposing it. I should therefore like to have some other choirmasters' views on the subject.

If mamma insists on blowing the bugle—or even the sackbut—for the local Scouts, what right has the choirmaster to interfere?

The Westminster Choral Society, conducted by Mr. Vincent Thomas, has a full programme in prospect. Its scheme includes first performance of Walthew's 'Ode to a Nightingale,' S. Liddle's 'The Mermaid,' and three choral ballads by Quilter. Purcell's 'King Arthur,' Stanford's 'Stabat mater,' and Cowen's 'Rose maiden' make up an excellent list.

The prospective arrangements of the South London Choral Association, under Mr. L. C. Venables, are as follows: December, 'A Tale of Old Japan' and C. H. Lloyd's 'Hero and Leander'; March, 'St. Paul' (Part 1) and Bath's 'The Wedding of Shon Maclean.'

London Concerts

By Alfred Kalisch

PROMENADE NOVELTIES: BAX'S VARIATIONS

Though the season of regular concerts is now in full swing, the most interesting music was still (at the time of writing) that which was to be heard at the Promenade Concerts. I will take the novelties produced since the last issue in chronological order.

On September 21, Eric Fogg's Ballet Suite for orchestra was conducted by the composer. He is a very young man, the son of a highly esteemed musician, and has music in the blood. At present he is entirely under Neo-Russian influences, but he has more sense of grace and charm than some of his models, and the cleverness with which the music is put together is undeniable. At the same time, until he chooses to swim without the Stravinsky life-belt, it is impossible to predict how he will progress when he casts aside such external aids.

We next come to a work which seems to be by far the most important heard during the season, and the one most likely to become a permanent possession. Arnold Bax's Symphonic Variations for pianoforte and orchestra are to all intents and purposes a Pianoforte Concerto. The theme is full of possibilities, both in respect of formal treatment and emotional content. In some of the variations the theme is very much disguised, and it was not possible at a first hearing to trace it through all its wanderings or to penetrate all its disguises. Each variation has a title. From these it may be gathered that the programme is much of the same type as that of Strauss's 'Heldenleben.' and covers as wide a range of emotions. One of the great merits of the work is that while each variation makes the impression of being finely proportioned in itself, it fits well into the broadly outlined and well-balanced whole. There is one poetical reflective passage at the end of the second variation which appeals as a genuine inspiration. The variation headed 'In the Temple' has, in spite of the suggestion of Debussy's 'Cathédrale,' a personal note and is inspired by high idealism. There is splendid vitality and a piquant virility (contradictory as the two ideas may seem to be) in the variation entitled 'Play,' while the 'Final Triumph' is an imposing close. The orchestra played admirably under Sir Henry Wood, and by her playing of the solo part, Miss Harriet Cohen made a very great forward step in her career. Except in some of the passages which demand the full strength of unusually powerful male muscles, it could hardly have been better played.

AN UNPLEASANT REFLECTION

My conviction of the importance of the work must be my excuse, if any is needed, for dealing with it at unusual length. One other fact in connection with it should be mentioned. Reflections not altogether pleasant are suggested by the fact that, in spite of the almost unanimous verdict of the press and the exceptional cordiality with which it was received by the audience, there is nowhere a vestige of suggestion of a second performance.

The programme in question contained also Elgar's 'Dorabella' variation, Holbrooke's 'Three Blind Mice' variations, and Ireland's 'Forgotten Rite.' Four such native works are calculated to inspire confident views as to British music.

Mr. York Bowen's Violin Concerto in E minor was conducted by the composer on September 28, and the solo was played excellently well by Miss Marjorie Hayward. It is a graceful and genial work and gives the soloist good opportunity. Mr. York Bowen is not one of those composers who worry about the state of his own or other people's souls—or at any rate, if such worries assail him he does not translate them into music. He is never at a loss for something agreeable to say which sounds quite plausible, even if it does not take the argument any further. If one wished to be unkind one would say it was the musical equivalent of an after-dinner conversation of an estimable and quite well-connected family which thinks excessive cleverness bad form. From this it follows that the music is somewhat reminiscent. The Concerto has at least two good tunes, and the scoring will be praised as effective by all except those who find the manner of the day after to-morrow is the only good setting in music.

Two days later, Mr. Herbert Howells's 'Merry Eye' was produced. The composer explains its significance in a note which is less easy to understand than the music itself. The title is derived from a hero of fairy-tale or folk lore, whose cheerful life is varied by some grim episodes. From this it would appear that he must have some points of resemblance with our old friend 'Till Eulenspiegel.' The same wayward hero and 'Petruchka' have indeed stood godfather to him. At the same time, the music is far more individual and personal that one would infer from this criticism. Mr. Howells gets his effects by exploiting the individual characteristics of each instrument rather than by piling masses of sound, although he can make the welkin ring with a good climax when he is so disposed. The whole work gives the impression that the composer has a true vein of poetry.

On October 7 we had the first performance in London of Gabriel Fauré's Orchestral Suite 'Masques et Bergamasques.' It is very graceful and finely polished music, reminding one of a famous criticism: 'Il ne dit pas grand chose, mais il le dit rudement bien.' The printer of an esteemed contemporary caused innocent amusement by calling it 'Masques et Burgomasters,' which is unkind, because if the music is one thing less than another, it is that it is not German.

Mr. Frederick Laurence is another young English musician who has all ultra-modern music at his fingers' ends, and in his 'Dance of the Witch-girl' he has made effective use of his knowledge. It is well put together, and some of the orchestral effects are fresh and picturesque. Here too the music affords no grounds for prophesying as to his future. The public liked the work extremely.

On October 14 Miss Johanne Stockmarr played the solo of Palmgren's Concerto 'The River.' The Finns seem inclined, if their music is a true indication of their typical soul-state, to take a gloomy view of life, and this particular river pursues a stately if not sprightly course. Very different is the 'Vltava' as pictured in Smetana's symphonic poem which was close to it in the same programme. The composer handles the variation form with skill, and the scoring is rich and solid. The pianoforte part is devoted mainly to arabesques and picturesque suggestions of flowing water, and was admirably played by Miss Stockmarr.

On October 19 we had the last and not least important novelty—Mr. Eugène Goossens's 'The

Eternal Rhythm.' He sought his inspiration in a poem by Terence Grey, the subject of which is—according to the programme:

> The connection that exists between the elemental rhythm of all visible and invisible natural forces and the responsive emotional vibrations to which it gives rise in the soul of the free, unfettered, and fully developed human being—

the human being in this case being a woman.

The work is divided into three sections, of which the second, the dance of the woman in response to the call of nature, is the most important. The best passage in the work, because the most personal, is the end of the first section. Had it all been on that level, it would be a great work. Unfortunately, however, the themes are after the usual ultra-modern pattern, and much of the music is reminiscent in turn of Debussy, Scriabin, Strauss, and Stravinsky. In the central section the dance of Elektra and the supernatural dance in 'Zarathustra' are frequently suggested. One can, however, admire the composer's mastery in handling great masses of sound, and the skill with which he exhausts the emotional possibilities of insistent rhythm. If he varied his discords with a few concords now and again, the effect would be greatly enhanced. This is a truth which many of our younger composers fail to realise. At the same concert we heard Eric Cundell's song with orchestra, 'Our Dead,' which had previously been sung only at a Patron's Fund Rehearsal. It is a fine song, obviously the work of a composer who has something of his own to say and knows how to say it, as he proved also in his 'Serbia.' We shall be glad to hear more of him. Mr. Gervase Elwes sang it admirably.

During the month Sir Henry Wood continued giving large Wagner excerpts, including the whole of the first Act of 'The Valkyrie' and the opening and the closing scenes of 'Rhinegold.' These programmes drew enormous audiences, especially the 'Rhinegold' on October 18, and they will doubtless become a permanent feature of the Promenade concerts.

OTHER ORCHESTRAL CONCERTS

Most of the series of Ballad concerts are now orchestral. Messrs. Chappell set the example by calling in the services of the Light Orchestra under Mr. Alick Maclean at Queen's Hall, and Messrs. Boosey followed their example at Central Hall, Westminster, where Mr. Julius Harrison conducts an Orchestra, while the London Symphony Orchestra plays under Mr. Hamilton Harty at the Albert Hall.

The first of the Queen's Hall Symphony Concerts took place on October 9, when the only novelty was a Pianoforte Concerto by Steinhammer, played by Miss Stockmarr. It is a sound and workmanlike composition with a strain of romance, but somewhat lacking in distinctive characteristics either personal or national. The pianoforte part is brilliant and effective, and Miss Stockmarr played it very finely. The programme also included Elgar's Symphonic Prelude, 'Polonia,' which has some loftily inspired and characteristic moments, especially at the beginning and close, but cannot be reckoned amongst the composer's greatest works. Mr. Gervase Elwes sang two Bach Arias with his usual complete artistry.

Mr. Quinlan's series of symphonic concerts began at Kingsway Hall on October 15. It is incorrect to speak of this as the opening up of a new hall, for popular concerts have been given here for some time past. The West End is superior in these matters, and knows nothing about them, but it was obvious that the hall has a public of its own which swelled the audience for the first concert. The same phenomenon has been observed at Central Hall, Westminster, and it is a good thing. The acoustics of Kingsway Hall are good, but if anything too sonorous. The British Symphony Orchestra was conducted by Mr. Adrian Boult, who has already proved that he deserves to have such a chance of developing his gifts, and he will no doubt profit by it to his own and our great advantage. At the first concert the orchestra unfortunately had comparatively little to do, and that little—a Brandenburg Concerto of Bach, and Tchaikovsky's fifth Symphony—was very familiar. Madame Renée Chemet played Lalo's Violin Concerto, which is seldom heard because of the greater attractiveness of the Symphonie Espagnole. Its ideas are not on a large scale, but they are treated with skill and taste and the whole are polished to the last degree. The slow movement, which contains more heart-felt music, was beautifully played, the whole performance of Madame Chemet being on a very high level. Mr. Rosing's singing was immensely popular.

Amongst the most interesting new works heard in the earlier part of the season was the Violin Sonata of Ildebrando Pizzetti, played by Miss Kathleen Parlow and Mr. Charlton Keith. Here we have music with a character of its own. The opening movement is based on an austere modal theme handled with great ability, but it suffers from too much insistence and lack of variety. The second movement, 'A Prayer for the Innocents,' is in lofty vein, and the *Finale*, with its cheerful suggestions of folk-music, is very good to listen to.

In quite a different vein is Max Reger's portentous introductory Passacaglia for two pianofortes, played by Mr. Frank Merrick and Madame Hope Squire at the recital of the former on October 12. It lasts thirty-five minutes, and there seems no reason why it should not have lasted fifty or fifteen. Max Reger is one of those composers who will not let his hearers off anything. He worries his themes until there is nothing left of them. It is all a matter of brain, and he carries to excess the theory held by German minds of a certain type, which is the reverse of lovable, that anything approaching charm or lightness is an artistic sin. That is the opinion held of this composer by a great many of his compatriots; and to call Reger, as some have done, the '19th century Bach' shows a rare faculty of mistaking externals for essentials and a complete undervaluing of the broad humanity of the old master.

SONG RECITALS

There have been not a few recitals of British songs. Mr. Douglas Marshall's recital was interesting, for he is a young singer with a conspicuous gift for interpretation. The scheme of having the words of a song recited before it is sung is more attractive on paper than in reality, but is at the same time not devoid of interest. Mr. John Buckley is another singer of unusual ability for interpreting native songs. His chief asset is a gift of reproducing varied moods and giving an idea of completeness to each song. He should beware, however, of a tendency to lapse into speech or something too closely akin to speech. This is no doubt due partly to technical usage as much as to deliberate intention.

Miss Ursula Greville is an unusually pleasing singer who is rapidly developing. She has given two recitals, at one of which Mr. Leigh Henry expounded

his views on the development of the Aria. Much that he said was useful and much was over-subtle. Her second appearance was at a concert organized by Messrs. Curwen on October 15. The songs sung were on a very high level, though not all were new. Mr. Gerrard Williams's 'Inconsequent Ballad' brought to our notice a young composer who deserves watching carefully. Martin Shaw's 'Heffle Cuckoo Fair' is another song to be remembered, and Francis Toye's 'Hans Andersen Song' was attractive. Miss Greville had the assistance of Georgio Corrado, a Finnish baritone who made a good impression in the summer, which he confirmed at his own recital last week. His singing of English, though not yet by any means flawless, is remarkable for one who has been so short a time in England. He has a powerful voice and abundant temperament.

The new Russian Choir conducted by M. Saminsky has the excellent object of helping Russian exiles in this country. It is as yet not fully trained, but has made considerable strides in the short time. The chief item in its first programme was Moussorgsky's Cantata 'Joshua.' One does not associate Moussorgsky with Biblical subjects, and indeed he discarded them when his artistic individuality was fully matured. It is not to be wondered at that he is at his best here when he ceases to be Biblical and begins to deal with some very good material derived from Hebrew folk-songs.

A few other concerts must be mentioned briefly. The Chopin recitals of Miss Myra Hess and Miss Irene Scharrer served to begin the season well from the point of view of native executive work. A recital has also been given by Mr. Mark Hambourg, and naturally drew an overcrowded audience to Wigmore Hall. M. Siloti made a welcome reappearance after many years. As he is making some more appearances next month, criticism may be deferred. The recital of Captain Herbert Heyner still further consolidated his position.

The playing of the Flonzaley Quartet at its only concert on October 18 was as near perfection as possible. It is true that these artists have had special opportunities, and that our own quartets with equal chances would play as well from the point of view of technique and with a little more individual impulse, but the fact remains that they are unapproachable at present. Their playing of Beethoven's Posthumous Quartet, Op. 135, was a marvel of lucidity and extraordinary in its combination of strength and beauty.

One curious little concert remains to be mentioned. Messrs. Rudall Carte & Co. invited a party of friends to hear a combination of twenty-four flutes, played by some of the best flautists in London. The instruments were made for a band in the North of Ireland, where they will doubtless play their part in the political crisis. The variety of tone-colour which can be produced by such a combination occasioned far more surprise amongst students of orchestral timbres than the fine dynamic shades which the players commanded.

The thirty-fifth season of popular chamber concerts at South Place was arranged to open on October 3. These concerts, whose reputation for a high standard is well based, take place every Sunday. Last season the subscriptions brought in by five concerts in memory of John Saunders provided £800 for a 'John Saunders Scholarship' at the Guildhall School of Music.

Opera in London

By Francis E. Barrett

'OLD VIC' OPERA: LONDON'S NEEDS

The operatic honours of the month have been with the Royal Victoria Hall, for beyond those helpful representations there has been no opera heard in London. At the 'Old Vic,' as the place is affectionately called—a sure sign of approval—performances of opera are made a regular feature. To my mind the fact is somewhat significant, as it implies recognition of the educative value of opera. Of the attractive nature of opera there can be no doubt, provided it is understood. It is on the question of understanding that so much depends. The répertoire at Waterloo Bridge Road is wisely kept to works that can be readily comprehended both from a musical and dramatic point of view. Still, as the undertaking is admittedly educational in its aims, I should like to make sure that these enthusiastic audiences are perfectly clear upon what the thing is all about. I think a brief description beforehand of the operas to be heard should be given by some competent hand of sufficient worldliness to be able to put himself in the place of those who are listening to the example for the first time. It is no use going to all this trouble and exhausting all this enthusiasm if the result is to be anything like that of one instance I know of in connection with a performance of Wagner's 'Tannhäuser.' The listener admitted having derived great pleasure from the performance, but was foggy as to the meaning of it all—so foggy, in fact, that he was led to inquire, in reference to Elisabeth's movements in the last Act, 'What was she doing at the pigeon 'ouse?' I should like no element of doubt as to story or characters left in the mind of the listeners. I think the 'Old Vic' would add a distinctive value to its excellent work if it saw to it that the plot and import of the operas were well understood.

THE NEED FOR OPERA

One way and another we shall have a good deal of opera in London this autumn, and all of it crammed into a very small space. As I write there is news that the performances at the Surrey Theatre are to be resumed by a company styling itself 'The National Opera Company,' which is stated to have 'acquired and reorganized' the Fairbairn Miln Company. The interpretation put on the term 'National' is apparently 'meeting the wishes of the general public,' for this is stated to be the aim. Then in November the Carl Rosa Company with commendable enterprise and some cost has arranged to give us a month's representation of its répertoire at Covent Garden. This is where the Old Vic comes in with its help in bringing about the understanding of opera. It should take care that such operas as are given are well understood, so that when patrons go to see other representations by other companies they will be in the wholly exceptional position of knowing what these are about. In these days when there is an admitted tussle going on between the stage and the cinema, attention may well be given to opera as a more attractive form of entertainment than either. It combines many arts in one, and not the least of them is music. But to neglect to make clear what the meaning of it is, is to play at once into the hands of the cinema, which never runs an inch of reel without an explanation either in the

(Continued on page 761.)

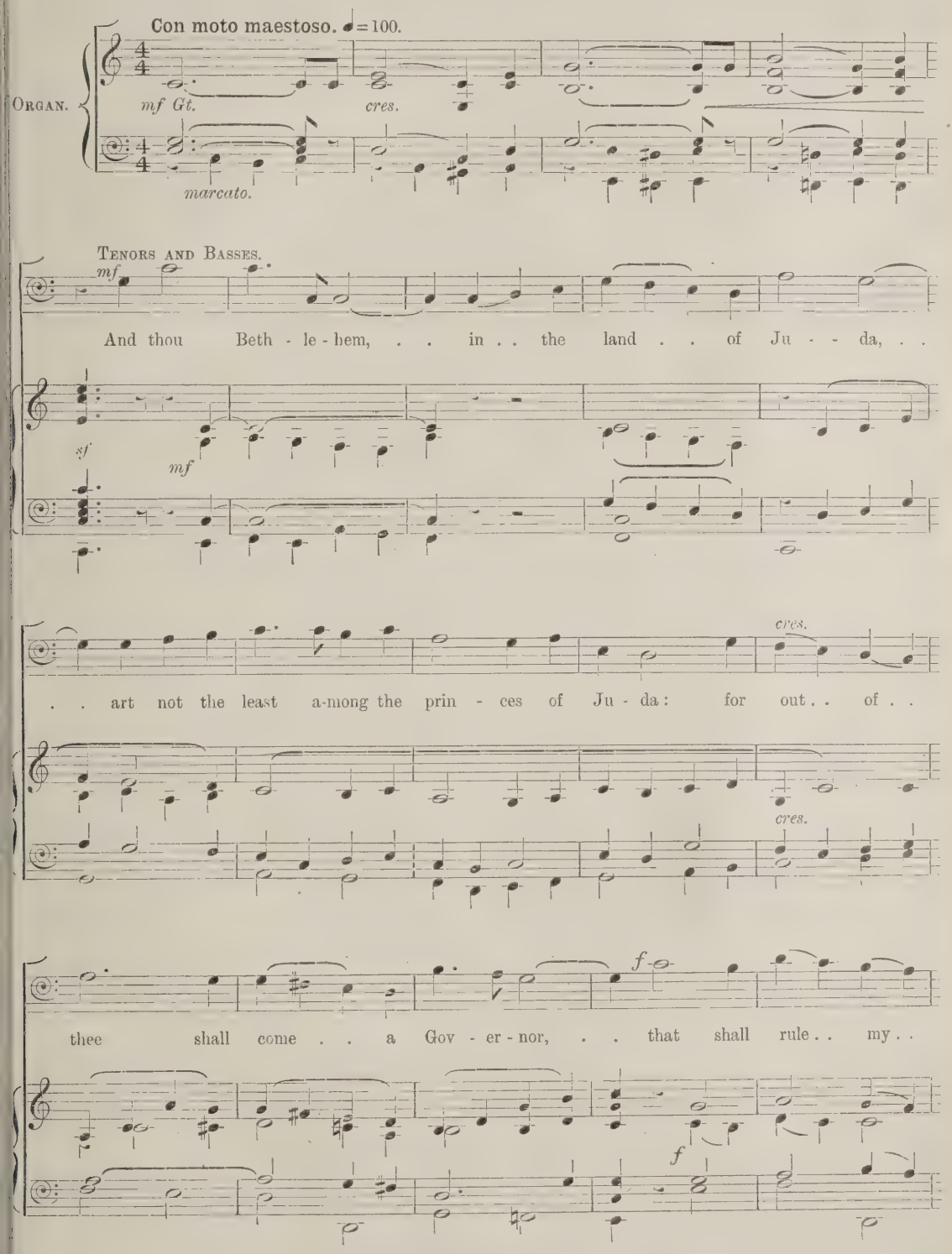
And thou Bethlehem.

FULL ANTHEM FOR CHRISTMAS.

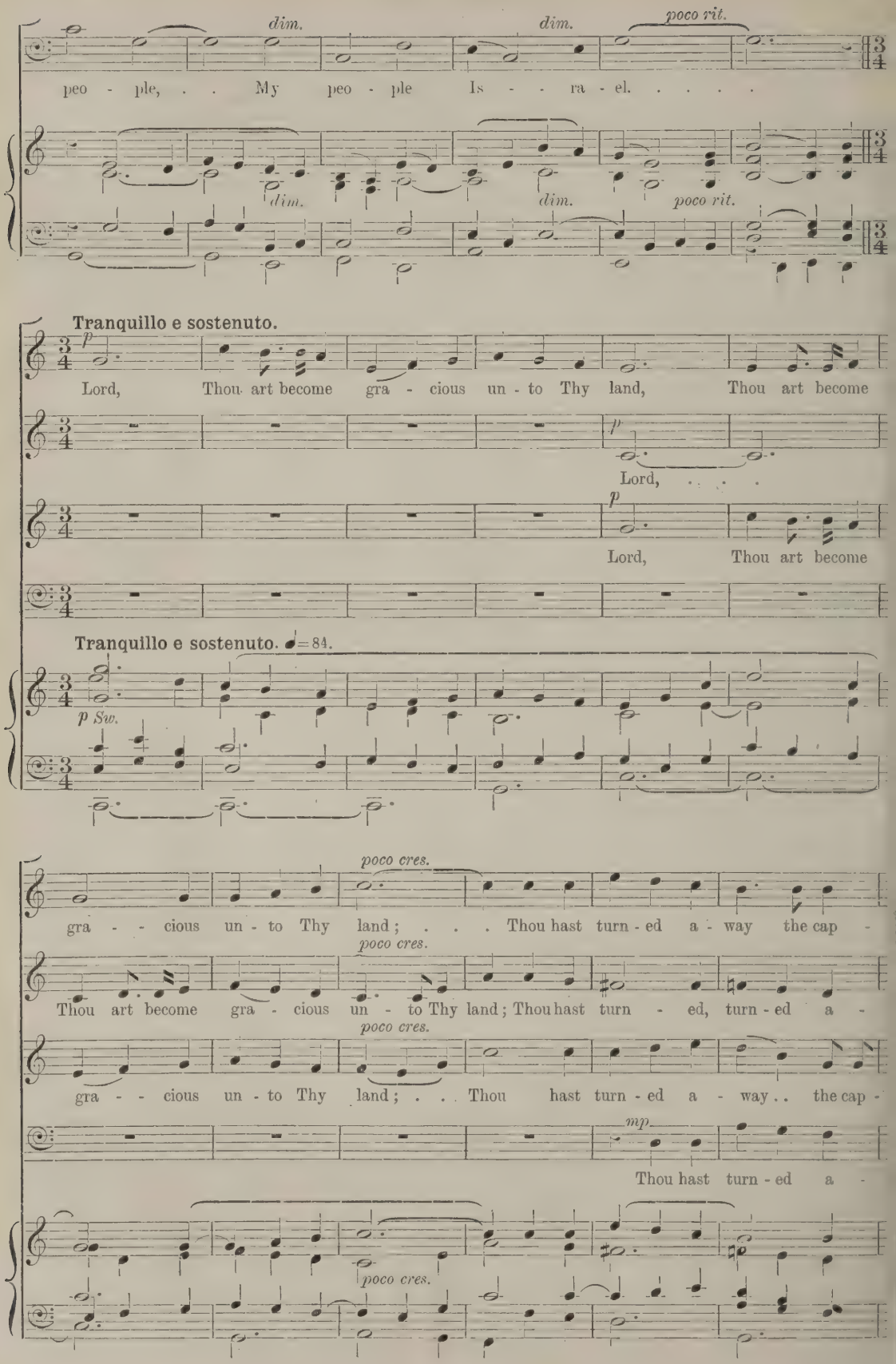
Matt. ii. 6; Psalm lxxxv. 1, 2; Isaiah ix. 6.

Composed by F. W. Wadely.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



Copyright, 1920, *by Novello and Company, Limited.*


dim.
dim.
poco rit.
peo - ple, . . My peo - ple Is - - ra - el. . . . .
dim.
dim.
poco rit.
Tranquillo e sostenuto.
p
Lord, Thou art become gra - cious un - to Thy land, Thou art become
p
Lord, ...
p
Lord, Thou art become
Tranquillo e sostenuto. ♩=84.
p Sw.
poco cres.
gra - - cious un - to Thy land; . . . Thou hast turn - ed a - way the cap -
poco cres.
Thou art become gra - cious un - to Thy land; Thou hast turn - ed, turn - ed a -
poco cres.
gra - - cious un - to Thy land; . . . Thou hast turn - ed a - way . . the cap -
mp
Thou hast turn - ed a -
poco cres.

cres.

- tiv - i - ty of Ja - cob. Thou hast for-giv'n the of - fence, the of - fence of Thy

cres.

- way . . the cap - tiv - i - ty of Ja - cob. Thou hast for - giv'n the of - fence of Thy

cres.

- tiv - i - ty of Ja - cob. Thou hast for-giv'n the of - fence, the of - fence of Thy

cres.

- way the cap - tiv - i - ty of Ja - cob. Thou hast for-giv'n the of - fence of Thy

dim.

peo - ple, and cov - er - ed all . . their sins. . . .

dim.

peo - ple, and cov - er - ed all . . their sins. . . .

dim.

peo - ple, and cov - er - ed all their sins. . . .

dim.

peo - ple, and cov - er - ed all their sins. . . .

Solo or Ch.

mf

For un - to

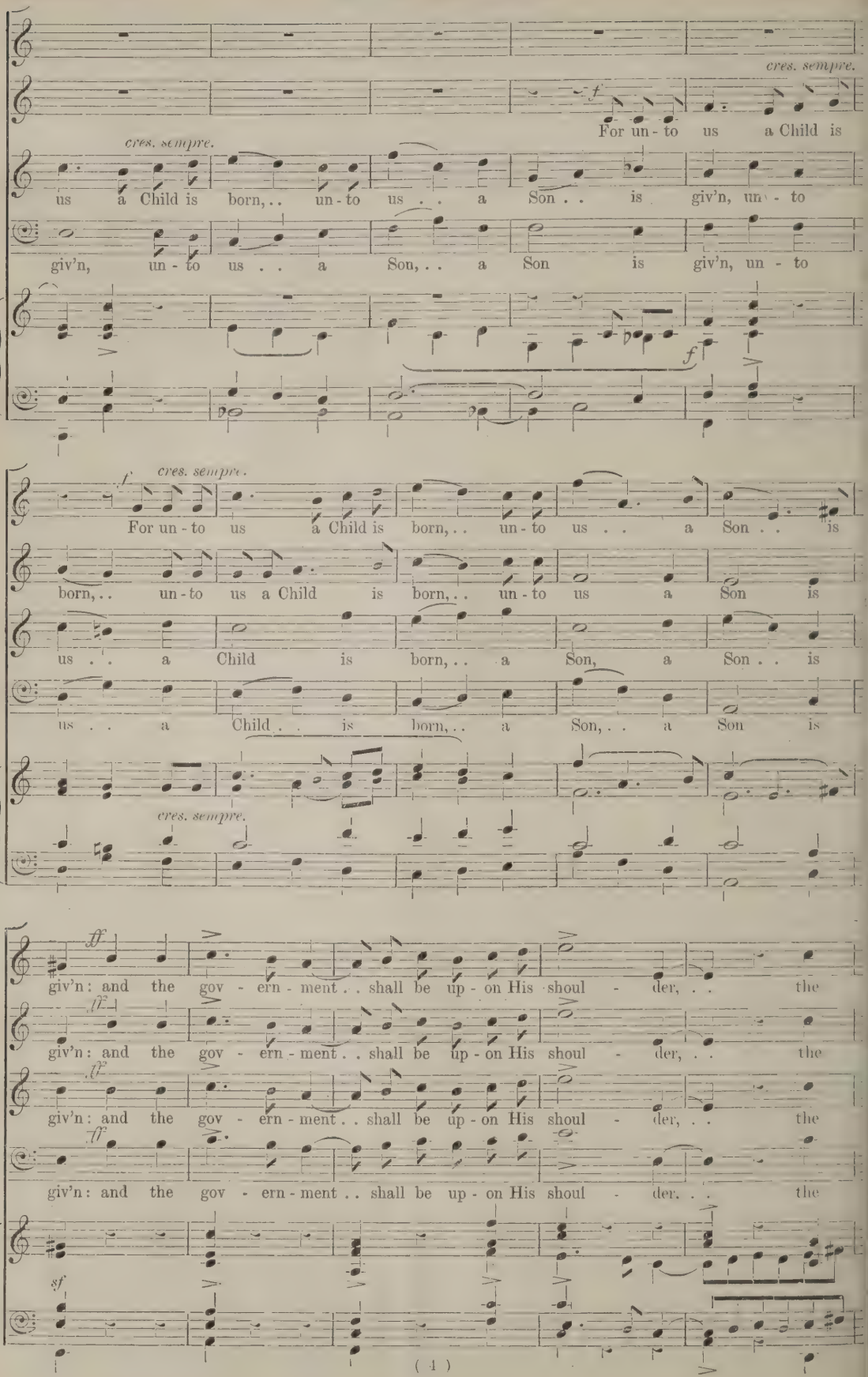
mp

cres. sempre.

For un - to us a Child is born, . . un - to us . . a Son . . is

mp Gt.

cres. sempre.


cres. sempre.
For un - to us a Child is
cres. sempre.
us a Child is born, . . un - to us . . a Son . . is giv'n, un - to
giv'n, un - to us . . a Son, . . a Son is giv'n, un - to
f
cres. sempre.
For un - to us a Child is born, . . un - to us . . a Son . . is
born, . . un - to us a Child is born, . . un - to us a Son is
us . . a Child is born, . . a Son, a Son . . is
us . . a Child . . is born, . . a Son, . . a Son is
cres. sempre.
giv'n: and the gov - ern - ment . . shall be up - on His shoul - der, . . the
giv'n: and the gov - ern - ment . . shall be up - on His shoul - der, . . the
giv'n: and the gov - ern - ment . . shall be up - on His shoul - der, . . the
giv'n: and the gov - ern - ment . . shall be up - on His shoul - der, . . the
sf

O WORLD IN SORROW SLEEPING

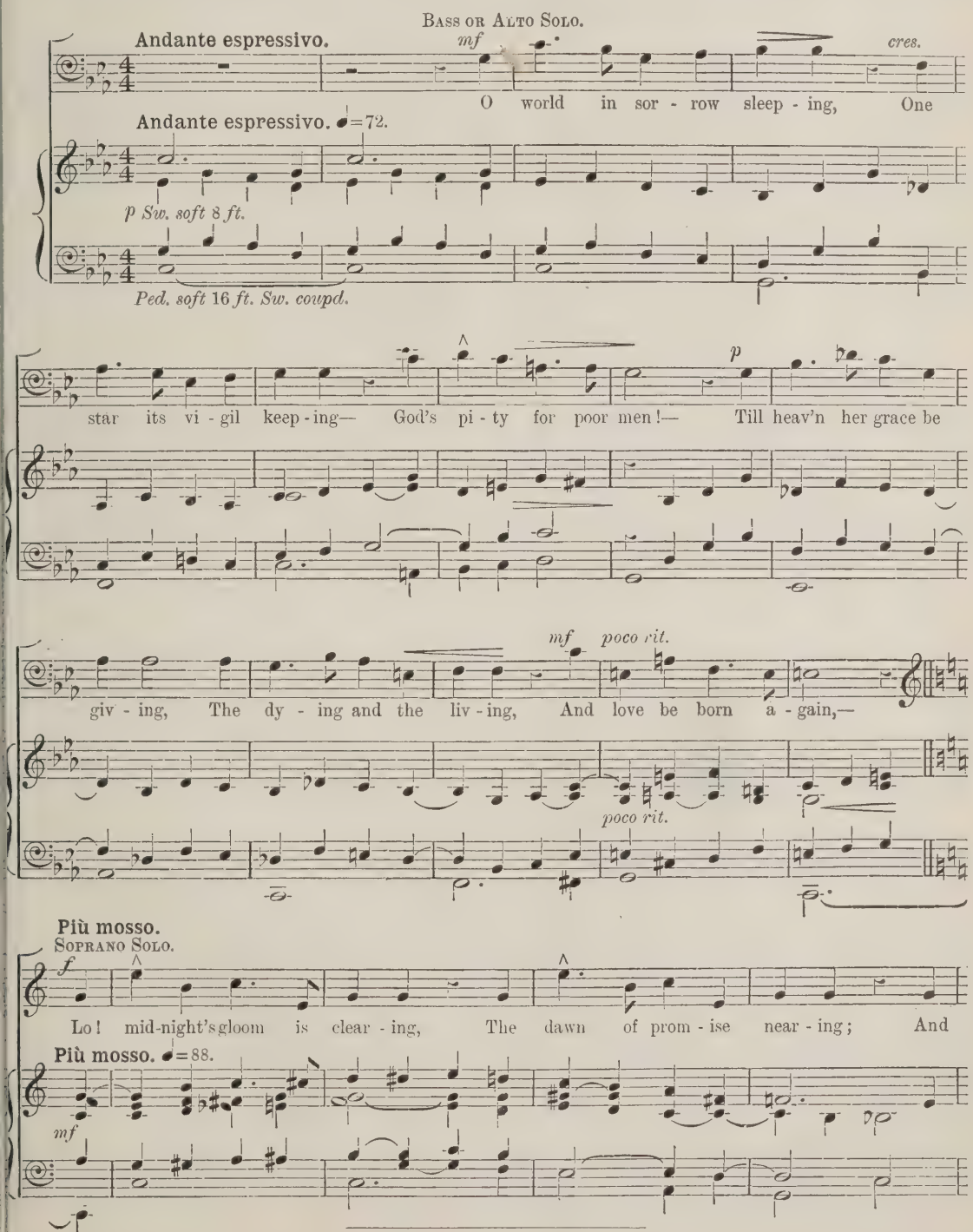
ANTHEM FOR CHRISTMAS

THE WORDS WRITTEN BY REV. LAUCHLAN MACLEAN WATT, D.D.

THE MUSIC COMPOSED BY

ALFRED HOLLINS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



Copyright, 1920, by Novello and Company, Limited.

f

through the sun-der'd dark, The hosts of An - gels wing - ing With won - der of such

f

ad lib.

sing - ing, Men stay'd their breath to hark!—

Lento.

pp Sw.

Allegro con spirito. ♩. = 69.
Full Sw.

Tuba or Gt. 8 & 4 with Full Sw. coupd.

(*8ves. ad lib.*)

increase Ped.

CHORUS.

f sf

"Glo - ry, Glo - ry! Spread the won-drous sto - ry, On thro' all earth's

f sf

"Glo - ry, Glo - ry! Spread the won-drous sto - ry, On thro' all earth's

f sf

"Glo - ry, Glo - ry! Spread the won-drous sto - ry, On thro' all earth's

f sf

"Glo - ry, Glo - ry! Spread the won-drous sto - ry, On thro' all earth's

f Gt.

senza Org. ad lib.

Gt. to Ped.

O WORLD IN SORROW SLEEPING.

shad - ows . . till the fur - thest break of morn ; Glo - ry to God in high - est heav'n !

shad - ows . . till the fur - thest break of morn ; Glo - ry to God in high - est heav'n !

shad - ows . . till the fur - thest break of morn ; Glo - ry to God in high - est heav'n !

shad - ows . . till the fur - thest break of morn ; Glo - ry to God in high - est heav'n !

Gt. 4 ft. off.

Ped.

Peace and goodwill to men be giv'n,— Sin o'er-cast, and sor - row past, since Christ is

Peace and goodwill to men be giv'n,— Sin o'er-cast, and sor - row past, since Christ is

Peace and goodwill to men be giv'n,— Sin o'er-cast, and sor - row past, since Christ is

Peace and goodwill to men be giv'n,— Sin o'er-cast, and sor - row past, since Christ is

add 4 ft.

born, . . since Christ is born ! " . .

born, . . since Christ is . . born ! " . .

born, . . since Christ is born ! " . .

born, . . since Christ is born ! " . .

Adagio.

p Sw. soft 8 ft.

senza Ped.

Andante poco tranquillo.
SOPRANO SOLO, OR SOPRANOS IN UNISON.

p

Sing, sing, a - gain, ye choirs of ho - ly

Andante poco tranquillo. ♩=76.

p

Ped. soft 16 *ft. Sw. to Ped.*

an - gels! Joy too long has had her meed of

mf *cres.*

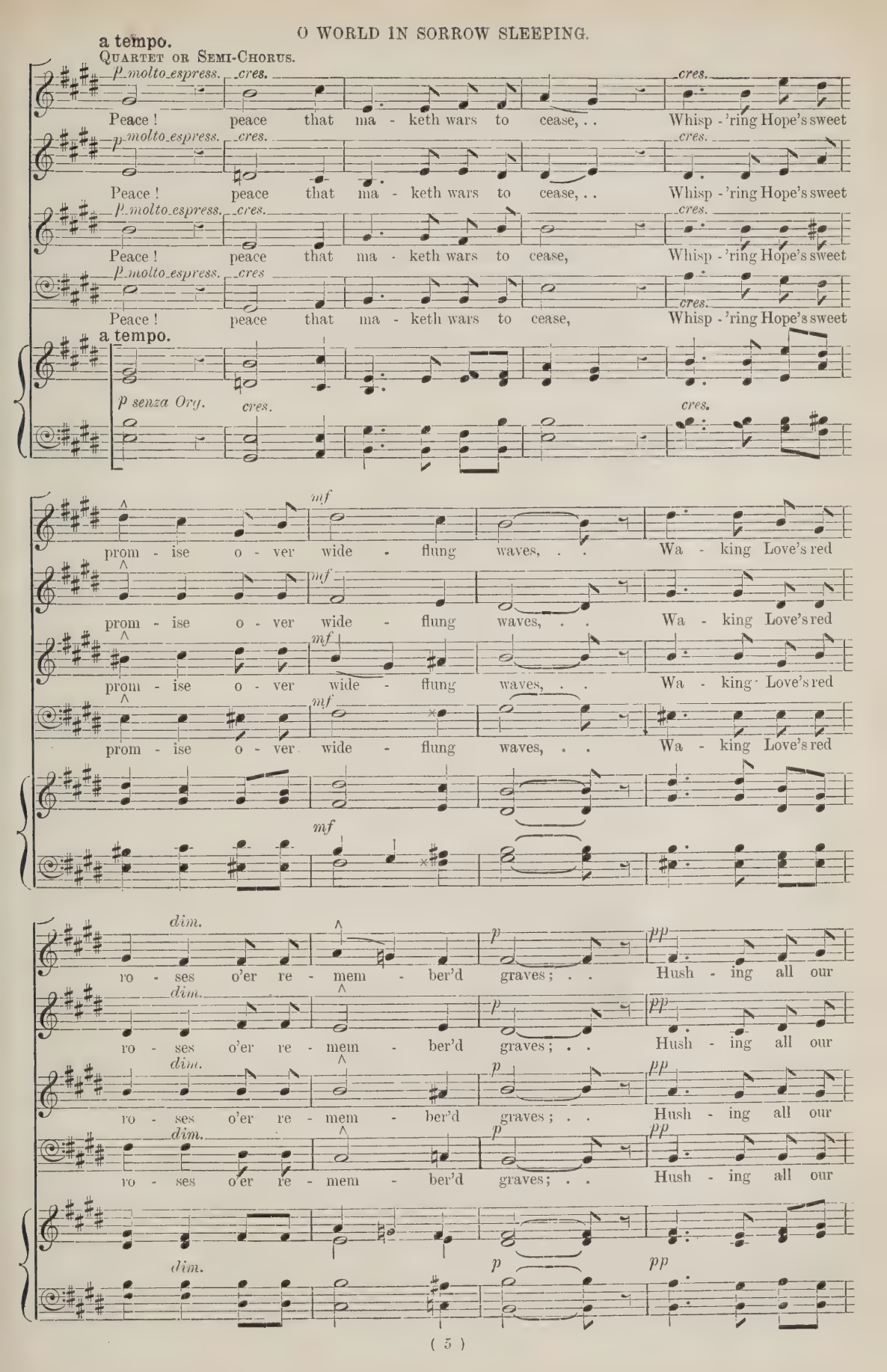
tears, Sing of hate's o'er throw-ing,— Sing of mer-cy grow - ing Through all

mf *f*

f *dim.* *espress. rall.* *p*

lands . . and a - ges, hu-man griefs . . . and fears. . .

dim. *rall.* *p*


a tempo.
Quartet or Semi-Chorus.
p molto espress.
cres.
Peace! peace that ma - keth wars to cease, . . Whisp - 'ring Hope's sweet
a tempo.
p senza Org.
mf
prom - ise o - ver wide - flung waves, . . Wa - king Love's red
dim.
p
pp
ro - ses o'er re - mem - ber'd graves; . . Hush - ing all our

poco cres. *espress.* *cres.*

sor - row In the dawn-ing mor - row When God shall call, shall call His

poco cres. *espress.* *cres.*

sor - row In the dawn-ing mor - row When God shall call His

poco cres. *espress.* *cres.*

sor - row In the dawn-ing mor - row When God shall call His

poco cres. *espress.* *cres.*

sor - row In the dawn-ing mor - row When God shall call His

p *pp* *poco lento.* *ppp*

chil - dren home be - yond the dy - - ing years.

p *pp* *poco lento.* *ppp*

chil - dren home be - yond the dy - - ing years.

p *pp* *poco lento.* *ppp*

chil - dren home be - yond the dy - - ing years.

p *pp* *poco lento.* *ppp*

chil - dren home be - yond the dy - - ing years.

p *pp* *poco lento.* *ppp*

Allegro con spirito. ♩. = 69.
Full Sw.

Tuba or Gt. 8 & 4 with Full. Sw. coupd.

(8*ves. ad lib.*)

increase Ped.

f *sf*

"Glo - - ry, Glo - - ry! Spread the won - drous sto - - ry,

f *sf*

"Glo - - ry, Glo - - ry! Spread the won - drous sto - - ry,

f *sf*

"Glo - - ry, Glo - - ry! Spread the won - drous sto - - ry,

f *sf*

"Glo - - ry, Glo - - ry! Spread the won - drous sto - - ry,

f

Gt.

Gt. to Ped.

On through all earth's shad - ows . . till the fur - thest break of morn;

On through all earth's shad - ows . . till the fur - thest break of morn;

On through all earth's shad - ows . . till the fur - thest break of morn;

On through all earth's shad - ows . . till the fur - thest break of morn;

senza Org. ad lib.

f *f*

Glo - ry to God in high - est heav'n! Peace and good - will to men be giv'n,—

f *f*

Glo - ry to God in high - est heav'n! Peace and good - will to men be giv'n,—

f *f*

Glo - ry to God in high - est heav'n! Peace and good - will to men be giv'n,—

f *f*

Glo - ry to God in high - est heav'n! Peace and good - will to men be giv'n,—

Gt. 4 ft. off.

cres. *ff* *rit.*

Sin o'er-cast, and sor - row past, since Christ is born, . . since Christ

cres. *ff* *rit.*

Sin o'er-cast, and sor - row past, since Christ is born, . . since Christ

cres. *ff* *rit.*

Sin o'er-cast, and sor - row past, since Christ is born, . . since Christ

cres. *ff* *rit.*

Sin o'er-cast, and sor - row past, since Christ is born, . . since Christ

Maestoso. *fff*

is born!" Glo - ry to God in high - - est heav'n.

fff

is . . born!" Glo - ry to God in high - - est heav'n.

fff

is born!" Glo - ry to God in high - - est heav'n.

fff

is born!" Glo - ry to God in high - - est heav'n.

Maestoso. ♩ = 92.

fff

Also published in Novello's Tonic Sol-fa Series, No. 2339.

gov - ern - ment . . shall be up - on His shoul - der, . . the gov - ern - ment.

gov - ern - ment . . shall be up - on His shoul - der, . . the gov - ern - ment.

gov - ern - ment . . shall be up - on His shoul - der, . . the gov - ern - ment.

gov - ern - ment . . shall be up - on His shoul - der, . . the gov - ern - ment.

. . shall be up - on His shoul - der; and of His king - dom, of His king - dom

. . shall be up - on His shoul - der; and of His king - dom, of His king - - -

. . shall be up - on His shoul - der; and of His king - dom, of His king - dom

. . shall be up - on His shoul - der; and of His king - dom, of His king - dom

dim.

there . . shall be no end, there shall

- dom there . . shall be . . no end, . . .

dim.

there . . shall be no . . . end, there shall

there . . shall be, . . shall be . . no end, ...

dim. sempre.

poco rit.

be no end. . . . . .

mf poco rit.

there . . shall be . . no end. . . .

poco rit.

be no end. . . . . .

mf poco rit.

there . . shall be . . no end. . . .

poco rit.

p a tempo. sost.

Lord, Thou art become gra - cious un - to Thy land, Thou art become

p sost.

Lord, . . .

p sost.

Lord, Thou art become

a tempo.

p Sw.

poco cres.

gra - cious un - to Thy land; . . . Thou hast turn - ed a - way the cap -

poco cres.

Thou art become gra - cious un - to Thy land; Thou hast turn - ed, turn - ed a -

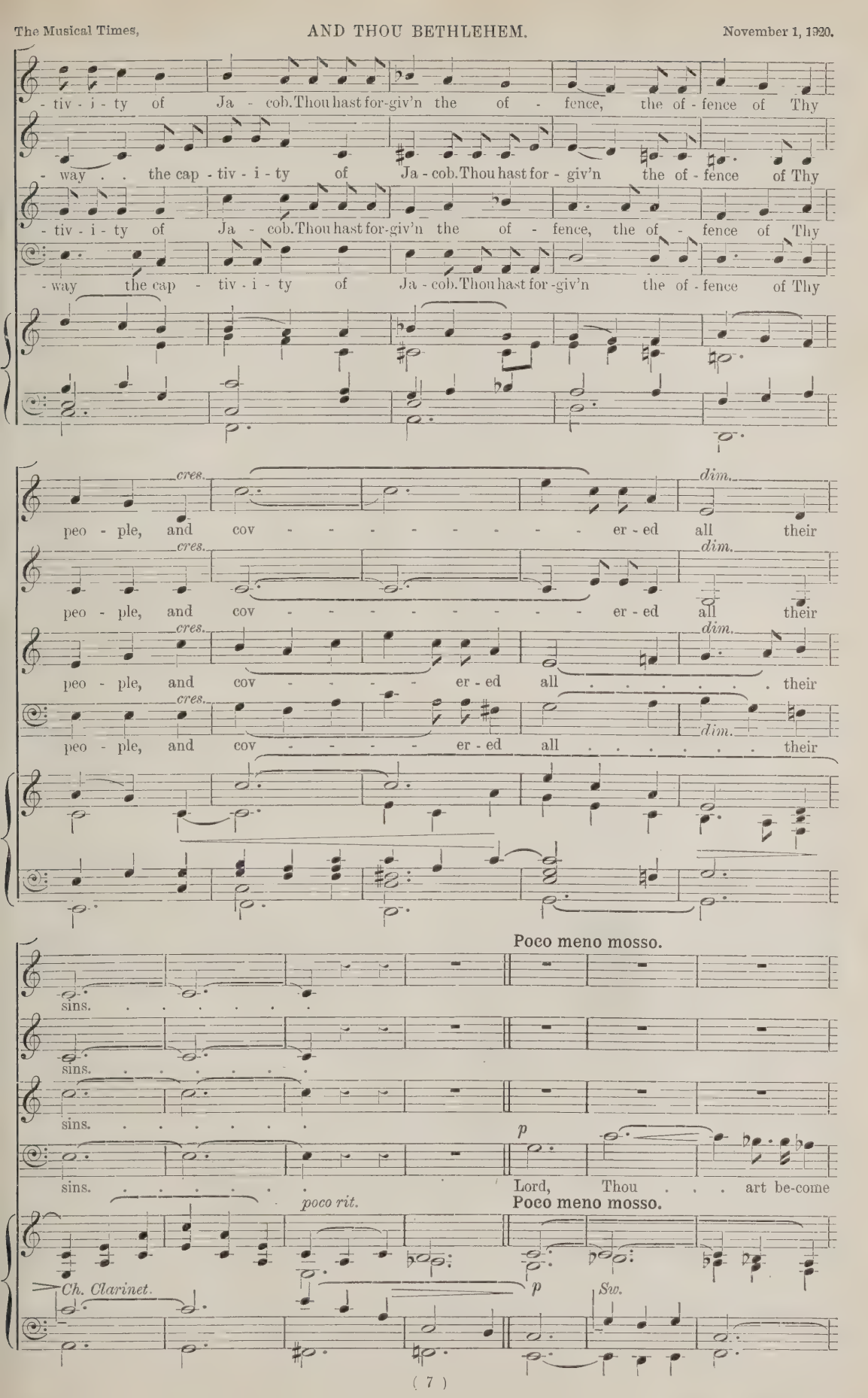
poco cres.

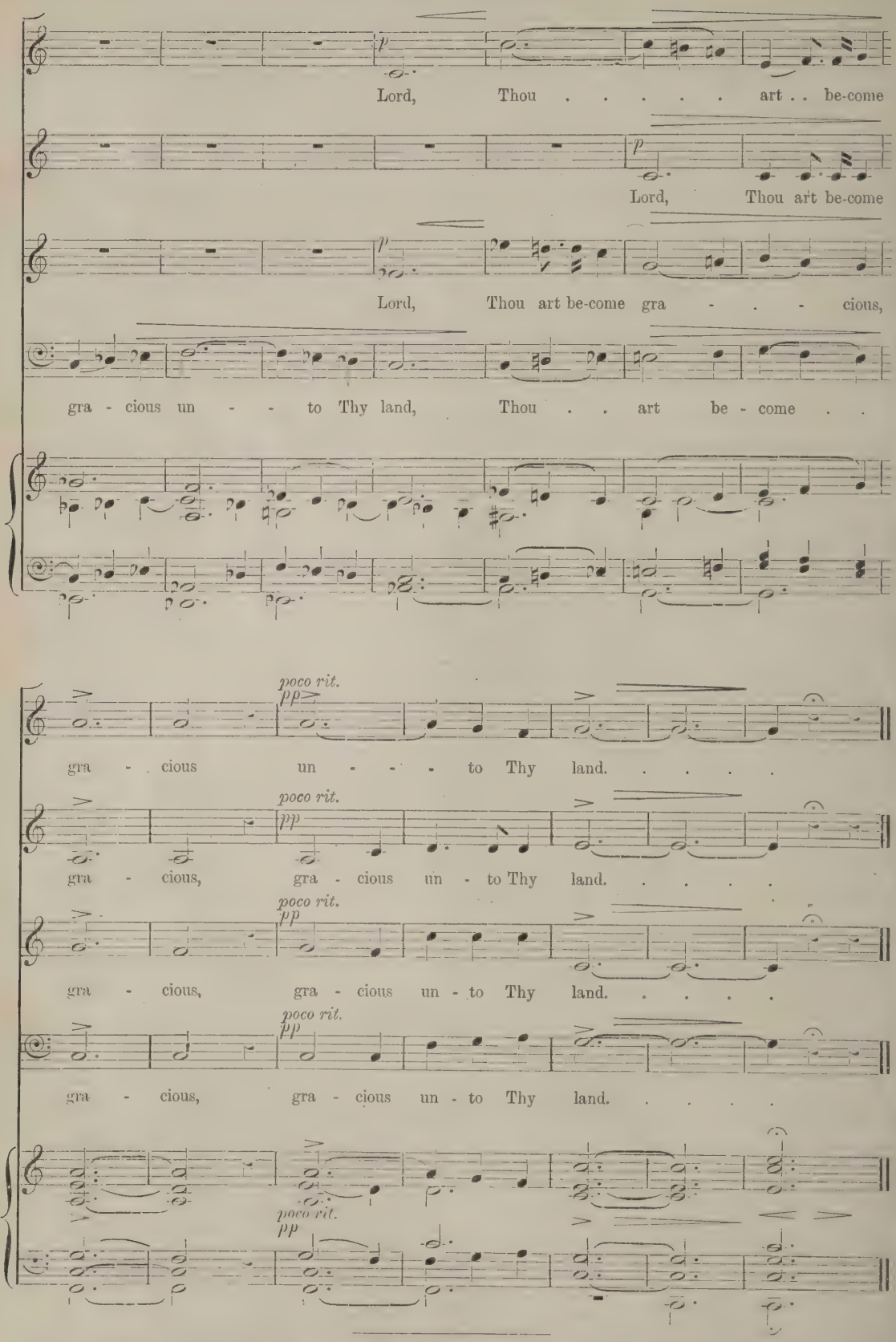
gra - cious un - to Thy land; . . Thou hast turn - ed a - way . . the cap -

mp sost.

Thou hast turn - ed a -

poco cres.


-tiv-i-ty of Ja-cob. Thou hast for-giv'n the of-fence, the of-fence of Thy
-way . . the cap-tiv-i-ty of Ja-cob. Thou hast for-giv'n the of-fence of Thy
-tiv-i-ty of Ja-cob. Thou hast for-giv'n the of-fence, the of-fence of Thy
-way the cap-tiv-i-ty of Ja-cob. Thou hast for-giv'n the of-fence of Thy
cres.
dim.
peo-ple, and cov-er-ed all their
peo-ple, and cov-er-ed all their
peo-ple, and cov-er-ed all their
peo-ple, and cov-er-ed all their
Poco meno mosso.
sins.
sins.
sins.
p
sins. Lord, Thou art be-come
poco rit.
Poco meno mosso.
Ch. Clarinet.
p
Sw.



Also published in Novello's Tonic Sol-fa Series, No. 2337.

(Continued from page 752.)

English or the American language. Let us have opera by all means, but it must be understood.

THE WANT OF UNDERSTANDING

To-day it is a new public that fills our places of entertainment, and I hold very strongly that, as regards opera, this public has to be educated. For this reason the recent seasons in English at Covent Garden have been deplorable. They probably frightened away more people than they attracted. My view is that the process of educating the public has to be begun all over again. I say begun again, because up to a period I will place at about ten years ago, the London public as regards representations in the vernacular—thanks largely to the efforts of first the original Carl Rosa Company, with its annual seasons at Drury Lane, and afterwards of the Moody-Manners Company with its summer representations at the Lyric Theatre, where opera in English probably reached a higher stage of perfection than ever before or since—understood opera better than it does now. The reason was that these organizations gave all types of works. There was something for everybody in their répertoires. It has been the fault of later day efforts that they have ignored the fact that there is always a proportion of the audience that has never heard an opera before. To such, 'Tristan' would be incomprehensible; not so 'The Bohemian Girl.' To-day with the new public the need for help in understanding opera is great. If there is to be any future for opera in English in this country it will only come about because people understand it. They can be helped to understand it by a gradual unfolding of its development, and not by the more or less adequate representation of its latest phase. Therefore there is much to be said for an undertaking like the Old Vic. There is just as much to be said for other undertakings doing similar work provided they are as permanent—which is everything.

A CALL FOR PERMANENCE

It is just this question of permanence that is the snag in the stream. We have had a good deal of opera. The Carl Rosa Company has done London admirable service with the really helpful Lyceum seasons, and the performances at the Surrey in the early part of the year brought opera to the people's door. But what of the future? What is wanted is a London opera giving us spring and autumn representations of all types in English. Why London should be without opera for the greater part of the year is one of those things 'no feller can understand.' It is inconceivable that a huge city like ours should be without representation of this art-form while the provinces have it in varied contrast all the year round, and every little place in Germany has its own opera, over four hundred companies tour Italy, and France has representations everywhere and, in the big cities, by the best artists from the Paris Opéra.

In the meantime all that the month of October has done to satisfy the positive demand on the part of the public is to give two performances a week, brought about by the immense enthusiasm and never-ending labour of the few enthusiasts at the Old Vic. Miss Baylis and her lieutenant, Mr. Charles Corri, deserve our warmest thanks for their efforts. So far they have given Gounod's 'Faust,' Bizet's 'Carmen,' Balfe's 'The Bohemian Girl,' and Wagner's 'Tannhäuser.' In these Miss Muriel Gough, Miss Irene Ainsley, Mr. Ben Morgan, Mr. Joseph Farrington, Mr. Robert Curtis, Mr. Sumner Austin, and others, to say nothing of those ardent zealots who form the chorus, have all done sterling work which has produced definite results of attracting the public. But this is only a drop in the ocean comprising at least seven millions of potential opera-goers. It is time somebody took the matter up. Next month will see a little more opera giving with the Covent Garden and Surrey undertakings, but, I repeat, it is not enough.

I should like to add a word of thanks to Mr. H. W. Gray for his interesting letter published last month on the subject of British opera. I am in perfect sympathy with his valuable suggestion that 'Caractacus' would make a good opera. Like all of Sir Edward Elgar's music there is a strong dramatic vein underlying the work which would bear transplanting to the stage. It is only necessary to bear in mind the extraordinary effect produced by Mendelssohn's 'Elijah' as transferred to the stage after over sixty years' familiarity as an oratorio. But it was put on by a master-hand—that of Mr. Charles Manners—and there was a company to perform it. Given again the aid of such a hand—certainly the best since the ever lamented Augustus Harris—and provided a company to perform it, I think with Mr. Gray that we should certainly find 'Caractacus' something towards the great *desideratum*, a really British opera as distinct from the ancient British music-drama which bores and does not elevate.

Chamber Music for Amateurs

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

String Players (amateur) wanted to co-operate with choir in recitals during next winter. Opportunities for study and performance of chamber music, accompaniment of choral works, &c.—Herbert C. R. GALER, St. Andrew's Church, Whitehall Park, N. 19.

Pianist (lady) wishes to meet violinist and 'cellist to form trio for weekly practice. She has a number of classical and modern trios. London, S.W. district.—L. G. K., c/o *Musical Times*.

Violinist wanted to complete quartet, Monday evenings 7.30 to 10. Brownswood Park, N. district.—'Amateur,' c/o *Musical Times*.

Lady pianist desires to join trio or quartet for practice of good music. Birmingham district.—B. S., c/o *Musical Times*.

Pianist wishes to form trio (violin, 'cello, and pianoforte) for the study of classical and modern works of moderate difficulty—*e.g.*, Haydn's Trios. Monday or Thursday night, or Sunday.—W. M., 'St. Mary's,' Heathcote Street, Hull.

A few more string players are required for an amateur orchestra that has recently been formed at Bermondsey. Rehearsals on Fridays, at 8.0, in the Fort Road Institute, Bermondsey. Conductor, F. J. HUBBARD, 41, Trafalgar Road, S.E. 15.

Good 'cellist wanted for pianoforte trio.—Mrs. H. A. KERR, 15, Wickham Road, Brockley, S.E. 4.

Lady pianist would like to meet with 'cellist and violinist for practice with view to getting engagements.—MABELLE FREKE, c/o *Musical Times*.

Pianist (lady) wishes to meet violinist and 'cellist to form trio. Music of all schools. Leamington and Warwick district.—'Harmony,' c/o *Musical Times*.

Violinist, good sight-reader and sympathetic player, required to fill vacancy in quartet. Modern works, *e.g.*, Ravel. Crouch End, N.—Mr. A. MARRIOTT, 32, Drayton Park, N. 5.

Violinist-pianist (young lady) would like to meet advanced or fairly advanced violinist-pianist (either lady or gentleman) for interchange of practice at Nottingham. Any morning or Thursday evenings.—Miss POOL, 53, Sneinton Road, Nottingham.

Lady viola player seeks practice with chamber music or orchestral players. Streatham or neighbourhood preferred, or could arrange West End if on Monday or Tuesday afternoon.—'OMEGA,' c/o *Musical Times.*

Violinist (male) wishes to meet others to form a trio or quartet party for mutual practice of classical works. North London district.—'ENSEMBLE,' c/o *Musical Times.*

[Will 'Ensemble' kindly send his address to the Editor?]

SOME NEW PART-SONGS

Not very many years ago one part-song was pretty much like another. The words generally dealt in an obvious way with such natural phenomena as the shades of evening or the rising, shining, or setting of the sun or moon. The form was that of a melody at the top with three useful but unenterprising parts beneath. The difference between a part-song and a madrigal was understood to lie in the fact that the first was harmonic and the second polyphonic. The part-song of to-day reaches out a hand in various directions. It may be as polyphonic as a madrigal, as tuneful as a ballad, as impressionistic as a piece of instrumental programme music, or as simple as a hymn-tune. It has the further advantage of being set almost invariably to real poetry instead of to rhymed platitudes.

A batch of five part-songs just issued by Messrs. Novello illustrates these remarks. In two the main interest is melodic, in two it is melodic-*cum*-polyphonic, and in one it combines these characteristics with some striking pictorial effects. As to the poetry, it need only be said that John Masefield is responsible for the words of three, and that Shakespeare and Robert Greene are drawn on for two.

Edward German's 'London Town' (Masefield) is so characteristic of the composer that we may imagine him writing one of his usual spontaneous and attractive song-tunes, and then adding vocal parts instead of a pianoforte accompaniment. This is not to imply that the added voice-parts lack individuality. On the contrary, they contain many deft touches that give them character without destroying their simplicity. The setting is not difficult. It fits the jolly words like a glove, and almost sings itself. Audiences will revel in it, and hum bits of it on the way home.

E. T. Sweeting's 'Tewkesbury Road' (Masefield) shows a good deal of the same tuneful quality, though it is less straightforward owing to the points of imitation. It is only moderately difficult, and has the right pleasant open-air feeling.

W. McNaught's 'Ah! what is love?' (Robert Greene) and J. A. Sowerbutts's 'Sigh no more, ladies,' are excellent specimens of free and tuneful part-writing. The style is that of which Parry and Stanford gave us so many examples—a modern and very attractive substitute for the madrigal, with all the polyphonic interest of the old form plus a more general lightness of touch and a warmer harmonic scheme. Mr. McNaught's part-song has a slender texture well in keeping with the *quasi*-humorous words, and his occasional hints of modal harmony are also in the picture. Among the happiest touches are the treatment of the word 'snore' on page 5, and the piquantly simple final cadence.

Mr. Sowerbutts's idiom is more vigorous, as befits his text. There is plenty of harmonic interest. The grinding of the inverted pedal on the word 'sigh' may perhaps be a trifle too aggressive for the word, but it is an excellent musical effect. The change of key at 'Sing no more ditties,' and the bold treatment of 'The fraud of men,' are also well-made points.

A very original piece of work is H. Balfour Gardiner's 'An old song resung' (Masefield yet again). The first verse runs:

I saw a ship a-sailing, a-sailing, a-sailing,
With emeralds and rubies and sapphires in her hold;
And a bosun in a blue coat bawling at the railing,
Piping through a silver call that had a chain of gold;
The summer wind was failing, and the tall ship rolled,
A-sailing, a-sailing, a-sailing.

The composer employs a melody of the shanty type, and treats it freely with fine descriptive results. The close of the first two verses, for example, with the opening melodic phrase handed from part to part, is a striking example of what may be done with the simplest of material. There is a good deal of division of parts in the vigorous second and third verses, though the music is not very difficult. A real thrill is provided in the last page by the realistic treatment of 'a-sinking,' with a despairing 'ah!' from S.A.T. in five parts. A foot-note suggests that in small choirs this may be omitted. Certainly it is the kind of point that must be made to perfection, or left alone. 'An old song resung' is one of the most telling and original part-songs we have seen for a very long time. In fact, it is a second 'Cargoes,' and we shall be surprised if its vogue is not at least as great.

The above works, with those of Gerrard Williams reviewed in last month's *Musical Times*, afford welcome proof that in this peculiarly English form there is likely to be no falling off either in quantity or quality.

Church and Organ Music

MEMORIALS TO CHARLES HARFORD LLOYD

The many friends of the late Dr. Lloyd will be interested in the following letter which appeared in a recent issue of the *Eton College Chronicle*. (A second letter appeared on October 14, stating that a sum of fifty pounds had already been subscribed, and that the fund would be closed at the end of the year.)

'MEMORIALS TO DR. LLOYD.

'*To the Editor of the "Eton College Chronicle."*

'Sir,—Etonians past and present may be glad to know that on the north wall of the Screen in College Chapel, by the staircase leading to the organ loft, a brass tablet has recently been placed in memory of Dr. Lloyd.

'The Latin inscription, appropriately simple, is but a plain record of an active life, yet it contains two words which happily reflect the charm of his nature and the brilliancy of his genius.

'In dulcem memoriam Caroli Harford Lloyd A.M. D. Mus. qui apud Ecclesiam Cathedralem Gloucestrensem anno

MDCCCLXXVI organista factus ibi sex annos exegit dein apud Ecclesiam Cathedralem Christi Oxoniae eodem officio functus annos x Collegii Etonensis Praecentor usque ad annum MCMXIV. eminebat, denique anno MCMXVII Capellarum Regiarum musicae docendae praefectus est.

Natus die XVI^mo. Oct. MDCCCXLIX.
Obiit eodem die anno MCMXIX.

'Some of his friends who wish for a memorial of more than twenty years' service to Eton have suggested that a School prize for organ playing should be founded. It is felt also that, if sufficient money were available, some further memorial might fitly be placed in the choir vestry now in course of construction. I will gladly receive any contributions from friends or pupils towards these objects, and will state later how far it is possible to carry out the schemes which have been suggested.

'Your obedient servant,
'A. M. GOODHART.

'Walpole House, Eton College.'

We append a translation of the inscription :

'To the dear memory of Charles Harford Lloyd, M.A., Mus.D. Appointed organist of Gloucester Cathedral in 1876 he held that post for six years. Afterwards organist of Christ Church Cathedral, Oxford, for ten years (1882-92). He held with distinction the post of Precentor (and Musical Instructor) at Eton College from 1892 to 1914. Finally appointed Organist (and Composer) to H.M. Chapels Royal; 1917.'

Born October 16, 1849.
Died October 16, 1919.

NEW CHURCH MUSIC

Office for the Holy Communion (in G). By Charles Macpherson ; Magnificat and Nunc Dimittis (in G). By Charles Macpherson ; Magnificat and Nunc Dimittis (in B♭). By Ernest Bullock ; 'Bread of the World' (Anthem). By H. A. Chambers ; 'By the waters of Babylon' (Anthem). By Palestrina ; 'Rest in the Lord' (Anthem). By C. Lee Williams.

[Novello & Co.]

A healthy sign of the times is the steadily growing supply by our leading Church composers of music worthy of being associated with the various offices of the Church, and at the same time suitable for general use in ordinary parish churches. There is a call everywhere now for music that is dignified and ecclesiastical in style and not unduly prolonged by over-elaboration and verbal repetition.

Dr. Macpherson's new setting of the Office for the Holy Communion in G is a model of what such things should be. Here we have music which, it is scarcely necessary to say, is admirably written for the voices, and which will nevertheless present no difficulties to the average parish church choir. It is straightforward and diatonic in style, and flows easily onwards from start to finish, with no uncomfortable halts and no repetition of words. A noteworthy feature is the finely-written organ part. This is everywhere excellent, alike in the strong, flowing, *forte* passages and in the admirably contrasted treatment of the quieter sections. A striking passage for the organ occurs at 'And the third day He rose again,' where over a sustained pedal an ascending sequence of harmonies leads through some interesting modulations to a triumphant climax. This passage appropriately recurs at 'And I look for the Resurrection.'

In the Benedictus the organ is mainly reserved for the building up of an imposing finish ; in the opening part it is used only to connect, by soft passages for manuals alone, the unaccompanied vocal phrases. Very charming is the accompaniment to the Agnus Dei, with its persistent syncopated part for the left hand and soft solo work on another manual. This beautiful little movement, by the way, may be sung by A.T.T.B. if desired. It is laid out for soprano or contralto (solo or chorus), tenor (solo or chorus), and finally S.A.T.B. (or A.T.T.B.). An alternative setting for four-part chorus, chiefly unaccompanied, is provided.

The vocal writing, though simple, is always interesting, the middle section of the Gloria, for example, being admirably designed to provide vocal contrast by simple means. Short phrases for sopranos alone are answered by altos, tenors, and basses in three-part harmony, with tenors divided and altos singing with first tenors.

There is room for more and still more of the type of music here provided by Dr. Macpherson. Combining as it does musicianship of a high order with simplicity and directness of treatment, it should be sure of a warm welcome by choirs and congregations alike.

Dr. Macpherson has also set the Magnificat and Nunc Dimittis 'to simple phrases in the key of G intended for congregational use.' The music is dignified in style, and there is a refreshing absence of that squareness of rhythm usually associated with settings of this sort. Variety is obtained by a judicious mixture of un son and harmonized verses and passages for men or boys alone. In those churches where congregational practices are a regular feature, the people could soon be got to appreciate and take an intelligent share in singing such music as this.

Dr. Bullock's setting of the Magnificat and Nunc Dimittis is for men's voices (T.B.). The composer's methods here are in striking contrast with the reflective treatment adopted by him in his setting of the same Canticles in D, recently reviewed in these columns. The result, however, is equally successful. The vocal writing is very effective, and is supported by a well-developed organ accompaniment. Dr. Bullock's style is interesting and unconventional, and tenors and basses will thoroughly enjoy singing this work.

Bishop Heber's words have been treated simply and expressively by H. A. Chambers in his short full anthem 'Bread of the world in mercy broken.' The part-writing is melodious and flowing, and is nowhere difficult. The organ accompaniment does little more than duplicate the voices, which, however, are occasionally left alone with good effect.

Lovers of the old unaccompanied polyphonic music will be grateful to Dr. G. J. Bennett for his admirable adaptation of Palestrina's music to English words. Everything that is possible appears to have been done by the editor to secure an intelligent rendering by the singers, and to prevent them from falling into the various pitfalls—wrong accentuation, &c.—which await those inexperienced in interpreting this kind of music. It should present no great difficulty to an average well-balanced choir.

'Rest in the Lord'—words by Bishop E. H. Bickersteth—is a short anthem for quartet or chorus. Mr. Lee Williams's music, intended for unaccompanied singing, is sufficiently simple to be well within the powers of choirs of modest attainments.

G. G.

A NONCONFORMIST CHORAL FESTIVAL

Readers of musical journals, even of those dealing with Church music, may be forgiven if they confess ignorance of the present standard of choice and performance in our Nonconformist Churches. Records of organ recitals and oratorio performances are fairly frequent, but information as to the music of the ordinary services is rarely found. The reason may be, that effort to increase musical interest usually aims at performing some larger work, and little endeavour is directed towards the better rendering of the weekly services. If so, it cannot be said that the Nonconformists are singular in this respect.

The Wellingborough and District Nonconformist Choir this year numbered six hundred voices, drawn from the principal choirs of the district, and the annual service consisted almost solely of works used or suitable for use in the yearly round of services. It is to the credit of the committee that the Service Book for the thirty-sixth Choral Festival, held on Saturday, October 9, shows no departure from the original object, the material being soundly chosen, and lying well within the capacities of the various choirs, to whom it should be of permanent use.

The Evening Service opened with a setting of the Sanctus by the conductor, Mr. F. Heddon Bond. The hymn 'Stand up, stand up for Jesus,' sung to the tune 'Thornbury' (Basil Harwood) appears in the second supplement A. & M. Psalm 97 was sung to Josiah Booth's chant in A flat, and the well-known chant of Troyte was used for 'The strain upraise.' Two short anthems were included, Stainer's 'The Lord our God be with us' and A. H. Brewer's 'Blessing, Glory, Wisdom, and Thanks,' with 'The Heavens are telling' as the principal item. Other hymns were 'Fling out the Banner,' to the 'English Hymnal' tune of W. H. Bell, which afforded welcome rhythmic relief; and for the congregation 'How firm a foundation,' to J. Stanley's 'Montgomery.' The closing hymn was 'O when shall we behold,' to the conductor's tune 'Launceston' from the new Congregational Hymnary.

The choir reached a high standard, especially in Haydn's chorus. The trio was artistically sung by a semi-chorus composed of members of the Raunds choir.

Chanting has been a feature at these Festivals in recent years, and the result on this occasion showed efforts to treat freely the rhythm of the chant, considerable success in this respect being achieved.

A high standard of hymn-singing was naturally expected, and though the results obtained from such a body were at times magnificent, one felt that most of the choirs have yet to realise what can be done if study is given not only to the notes but to the rhythm of the words, and above all to real musical tone. The writer is certain that the conductor was disappointed to find at the rehearsal that the tunes were not note-perfect. The choir that is above giving attention to the smaller parts of the service can never hope to become first-rate.

High praise is due to the Festival committee, to the organist, Mr. G. H. Woolston, and to the hon. secretaries, Mr. A. Early and Mr. F. C. Rice.

W. C.

A WONDERFUL FAMILY

Mr. James Boydell has just celebrated his jubilee as organist of Christ Church, Leigh. He preceded this fifty years of service by five years at St. Thomas's, Bedford. During his long term at Leigh, Mr. Boydell has missed only about eight Sundays through sickness. But even this record has been beaten by another member of the family, his grandfather, Joseph Kerfoot, having been organist at Leigh for fifty-four years without a single absence from duty, though he was blind from three years of age! He had a great reputation as a player, especially of fugues. He died in 1860. His brother Thomas was also an organist for over fifty years, holding posts at Warrington Parish Church, Boston (Lincolnshire), Hereford, and Armagh. The best known of this remarkable family, however, was Joseph Kerfoot, who was organist at Winwick Parish Church for fifty-two years and ten months, being appointed in 1837. He was never once late, and died in 1894, aged seventy-five, within a few yards of the spot where he was born.

THE CANADIAN GUILD OF ORGANISTS

The above organization is changing its name, and will in future be known as the Canadian College of Organists. Centres are being established throughout the Dominion, with Toronto as the headquarters. Dr. Albert Ham is retiring from the presidency, having held that office since the Guild's inception in 1909.

The Bristol branch of the Church Music Society preceded its annual meeting on October 12 by a service at All Saints. There was a large attendance, and the impressive effect of the service was largely due to the fact that it was preceded by a congregational rehearsal lasting nearly an hour, conducted by Mr. Arnold Barter. The result in the Canticles, with Byrd's Fauxbourdons, was particularly fine. The branch is in a flourishing condition, and has arranged the following lectures, &c., for the coming winter: October 25, Mr. Geoffrey Shaw, 'Proportion in Church Music'; November 9, Mr. Harvey Grace, 'Style in Church Music'; December 30, Sir Henry Hadow, 'Hymns and Hymn-Singing'; January 27, Captain Francis Burgess, 'The Beginnings of Christian Church Music'; February 12, a Hymn Festival conducted by Prof. H. Walford Davies. Mr. Athelstane Riley will lecture on 'Sequences, Proses, and Tropes' on a date not yet arranged.

There is a welcome tendency in the direction of leavening organ recitals with string music. In some cases the leavening is so liberal that the result is a chamber music recital in which the organ is merely one of the team. An excellent programme of this type has just reached us. The recital took place in the Church at Ormesby, a small village near Middlesbrough. The building was packed, and the pleasure of the audience was unmistakable. Not many village organists would have the courage to put so good a scheme as this before their hearers:

'Solemn Melody' (strings and organ)	*Walford Davies.*
'Hear ye, Israel'	*Mendelssohn.*
Slow movement from String Quartet	*Elgar.*
'Inflammatus'	*Dvorák.*
Two Bagatelles for Organ, two violins, and 'cello ...	"
String Quintet in B flat (two movements) ...	*Mendelssohn.*

The vocal solos were accompanied by the strings, the organ filling in the wind parts. The organist, Mr. G. S. Pelmear, and his group of players and singers are to be commended for their refusal to believe that in order to attract and please a crowd one must play and sing third-rate music.

At St. Mary's Church, Tenby, two performances of 'Messiah' have recently been given to very large congregations, under the conductorship of the organist, Mr. W. Cecil Williams. The service choir was augmented for both occasions. Mr. Cecil Williams has also just concluded a series of organ recitals. On October 17 he will have concluded twenty-five years' service at Tenby.

The late Canon Rawnsley left £1,000 to the Dean and Chapter of Carlisle Cathedral as a fund towards building a vestry for the Cathedral, or for purposes in connection with the Cathedral Choir School, and £1,000 to the Vicar and Churchwardens of Crosthwaite Parish Church for educational objects and the provision of a salary for the organist, or to aid the curates' fund.

Bournemouth visitors who are interested in organ music should note that Dr. H. Holloway has recently started a series of recitals at St. Stephen's. These will be given on the first and third Wednesdays in each month during the winter (our informant does not give the time of day).

Mr. Quentin Moraren Maclean will give a series of organ recitals at All Souls', Langham Place, on Fridays at one o'clock, beginning on November 5.

As a war memorial a new organ is being erected in Crediton Parish Church at a cost of £4,800, of which considerably over £3,000 has already been subscribed.

ORGAN RECITALS

Mr. Ernest E. Chasteney, Cromer Parish Church (four recitals)—Barcarolle, *Sterndale Bennett;* Grand Chœur alla Handel, *Faulkes;* Fugue in G minor, Toccata and Fugue in D minor, and Prelude and Fugue in D minor, *Bach;* 'Cloche du Soir,' *Chauvet;* March in E flat, *Wély;* Marche Pontificale, *Lemmens.*

Mr. John Pullein, St. Martin's, Lincoln—Prelude and Fugue in G minor, *Bach;* Berceuse and Carillon, *Vierne;* Preludes, 'Rockingham' and Croft's 136th, *Parry;* Three Miniatures, *Pullein;* Chant Pastoral, *Dubois;* Final-Marche (Suite No. 2), *Boëllmann.*

Mr. Paul Rochard, Kendal Parish Church (four recitals)—Imperial March, *Elgar;* Passacaglia and 'The Wild Hills of Clare,' *Cyril Scott;* Schiller March, *Meyerbeer;* Fantasia on 'Urbs Beata,' *Faulkes;* Grand offertoire in D, *Batiste.*

Mr. W. J. Lancaster, Bolton Parish Church—Choral Song and Fugue, *S. S. Wesley;* Choral in G minor, *Vierne;* Two Choral Improvisations, *Karg-Elert;* Finale from Symphony No. 4, *Widor.*

Mr. Frederick W. Large, Camden Parish Church—Concert Overture, *Lyon;* Sea Song, *MacDowell;* Sonata No. 4, *Guilmant.*

Mr. Henry C. J. Churchill, Bromley (Kent) Congregational Church—Fantasia and Fugue in G minor; Allegretto and Toccata in F (Symphony No. 5), *Widor;* Postlude in D, *Smart;* 'Question and Answer,' *Wolstenholme.*

Mr. A. G. Mathew, St. Paul's Cathedral, Calcutta—Imperial March, *Elgar;* Solemn Melody, *Walford Davies;* Prelude and Fugue in E minor, *Bach;* Allegro Appassionata (Sonata No. 1), *Harwood.*

Mr. J. A. Meale, Central Hall, Westminster (five recitals)—Toccata and Fugue in D minor, *Bach;* Air with Variations from Symphony in D, *Haydn;* Gothic Suite, *Boëllmann;* Holsworthy Church Bells, *S. S. Wesley;* Sonata No. 6, *Mendelssohn;* Overture to 'Oberon'; Concert Overture in C minor, *Hollins;* Fugue on a Trumpet Theme, *Krebs.*

Mr. Alan Burr, Blakeney Church, Norfolk—Choral Improvisation, 'Nun Danket,' *Karg-Elert;* Elevation and Offertoire (Messe Basse), *Vierne;* Song without words, *Holloway;* Villanella, *Ireland;* Præludium in G, Toccata and Fugue in D minor, and Fugue in E flat, *Bach.*

Mr. Herbert Hodge, St. Stephen's, Walbrook—A Bach Programme. St. Nicholas, Cole Abbey (three recitals)—Cantilène in F, *Rheinberger;* Overture, 'Occasional' Oratorio; Sonate Pascale, *Lemmens;* Prelude and Fugue in G minor, *Bach;* Andante from Quartet in F, *Haydn.*

Mr. Alex. McConachie, Christ Church, St. Kilda—Sonata in C minor, *Guilmant;* Prelude and Fugue in B minor, *Bach;* Pensee d'Automne, *Jongen;* Scherzoso (Sonata No. 8), *Rheinberger.*

Mr. H. Cyril Robinson, St. Mary's, Haverfordwest—Sonata No. 5, *Mendelssohn;* Three Miniatures, *Pullein;* Choral Improvisation No. 66, *Karg-Elert;* Prelude, Theme, Variations, and Finale, *Guilmant.*

Mr. E. E. Vinnicombe, St. Peter's, Sudbury—Concerto in B flat, *Handel;* Legend, *Harvey Grace;* Fantasia in F minor, *Mozart;* An Evening Song, *Bairstow;* 'La Cathédrale Engloutie,' *Debussy;* Schiller March, *Meyerbeer.*

Mr. R. E. Redman, Clapham Congregational Church—Toccata and Fugue in D minor, *Bach;* 'The Curfew,' *Horsman;* Andante Cantando (Symphony in E minor), *Holloway;* Concert Overture in C minor, *Redman.*

Mr. Fred Gostelow, Luton Parish Church—Fugue in D, *Bach;* Pæan, *Pearce;* Suite in F minor, *Driffill;* Passacaglia, *Cyril Scott.*

Mr. Stanley E. Lucas, Presbyterian Church, Canonbury—Offertoire No. 5, *Wély;* Fantasia in C minor, *Bach;* Andante from the Violin Concerto, *Mendelssohn;* Marche Héroïque, *Saint-Saëns.*

Dr. Henry T. Pringuer, St. Michael and All Angels, Lyndhurst—Allegro en forme d'Ouverture, *Smart;* Impromptu in F, *Coleridge-Taylor;* Fugue in G, *Krebs;* Toccata (Symphony No. 5), *Widor.*

Dr. R. Walker Robson, Christ Church, Crouch End (four recitals)—Basso Ostinato, *Arensky;* Minuett, *Dvorák;* Coronation March, *Tchaikovsky;* Scherzo in E, *Gigout;* Gothic Suite, *Boëllmann;* Toccata in the Dorian Mode, *Bach;* Nocturne in D flat, *Bairstow;* Allegretto in E flat, *Wolstenholme;* Prelude and Angel's Farewell from 'Dream of Gerontius.'

Mr. Claude A. Forster, St. John's, Forfar—Romance in D flat, *Lemare;* Fugue in G, *Bach;* Canzonetta, *Nicodé:* 'The Seraph's Strain' and Carillon, *Wolstenholme.*

Mr. Norman Collie, Stoke Newington Parish Church—Funeral March and Hymn of Seraphs, *Guilmant;* Toccata in F, *Bach.* St. Stephen's, Walbrook—Choral Song and Fugue, *S. S. Wesley;* Andante from String Quartet and Arabesque in E, *Debussy;* Largo and Finale from 'New World' Symphony.

Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Fugue in G, *Bach;* Prelude, *J. H. Moore:* 'Finlandia'; Scherzo Caprice, *Rowley.*

Dr. W. G. Alcock, New College Chapel, N.W.—Fantasia in F minor, *Mozart;* Cantilène, *Rheinberger;* Choral in A minor, *Franck;* Andantino, *Wolstenholme;* Preludes on 'Adorn thyself, dear soul,' *Bach,* 'In deepest need,' *Karg-Elert,* and an 18th century hymn-tune, *Parry.*

Mr. W. R. Anderson, St. Laurence Jewry—Musette and 'Solitude' (Arcadian Idyll), *Lemare;* Prelude on a Theme of Tallis, *Darke;* Andante Tranquillo, *Stanford;* Nocturne and Finale, *Wolstenholme.*

Mr. Bertram Hollins, St. Laurence Jewry—Intermezzo, *Rheinberger;* Angelus du Soir, *Bonnet;* Toccata in F, *Bach;* Prelude on 'Old 104th,' *Parry.* Beckenham Congregational Church—Grand Chœur in G minor, *Hollins;* Passacaglia and Fugue in C minor, *Bach;* Menuet, *Moszkowski;* Cortège, *Faulkes.*

Mr. F. J. A. Eccles, Aston Villa Wesleyan Church—Arcadian Idyll, *Lemare;* Prelude and Fugue in B minor, *Bach;* Prière et Berçeuse, *Guilmant;* Finale, *Wolstenholme.*

Dr. F. H. Wood, De Montfort Hall, Leicester—Concert Overture in F, *Faulkes;* Minuet Nuptiale, *Lemare;* Finale (Sonata No. 1), *Mendelssohn.*

APPOINTMENT

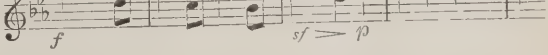
Mr. Stanley E. Lucas, organist and choirmaster, Trinity Presbyterian Church, Canonbury, N.

Letters to the Editor

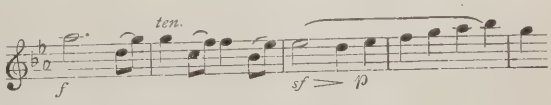
THE IDEAS OF M. VINCENT D'INDY

SIR,—I find a great mistake in the translation of my little work, 'Les idées de M. d'Indy' (*Musical Times* for August, p. 524). I read:

When Beethoven wrote:



we find:



'Tis the contrary!

The second writing is Beethoven's; the first (altered) is the writing of M. d'Indy.—Very truly yours,

C. SAINT-SAËNS.

Rue de Courcelles 83 *bis*, Paris.

'SYSTEM IN MUSICAL NOTATION'

SIR,—I am not by any means a hide-bound conservative in matters musical, and I should not be greatly averse to changing the notation even of established masterpieces if there were some real gain, in clearness or convenience, through doing so. I cannot help feeling, however, that some of the examples of 'improvements' put forward by Mr. Elliot Button (and quoted by you in your October number, p. 688) are, to say the least, rather unfortunately chosen. Take, for instance, the opening of the Schumann Romance in F sharp. Is it not perfectly apparent that in Schumann's version the melody stands out far more clearly to the eye than in Mr. Button's? (I think also that here 6-8 is preferable to 3-4 as time-signature.) The example from Bach (Toccata in D minor) seems even more unfortunate. Surely everyone will agree that the impression produced on the eye, by the original, differs absolutely from that produced by the 'amended' version: and who will be bold enough to assert that this will not make itself felt in performance?

May I add that while, in German music, the method of notation often appears clumsy and heavy, yet I have generally found on examination that this proceeds from a genuine and essential turgidity of thought, and cannot therefore be altered without producing a clear incompatibility between the thought itself and the means adopted for its outward manifestation.—Yours, &c.,

A. R. CRIPPS.

10, Ambrose Place, Worthing.
October 14, 1920.

CHRONOLOGY OF THE RISING SEVENTH

SIR,—Will you allow me to correct a slight omission, which however serves to obscure the sense, in my letter on the 'Chronology of the rising 7th' in your last issue? Line 3 of p. 701 should read: *With regard to the first* [*i.e.*, of the two progressions mentioned] I find it first mentioned, &c.'—Yours, &c.,

F. T. ARNOLD.

University College, Cardiff.
October 17, 1920.

THE NEW WAGNER POLICY AT QUEEN'S HALL

SIR,—Forgive me for alluding to this matter once more, but I find it very difficult to square Mr. Kalisch's statement about Bayreuth refusing its permission for excerpts of this kind, with one by 'Schaunard' in *Musical Opinion* who says: 'The idea is old enough; in the provinces it has been a commonplace for at least a generation . . . There however the practice of giving in concert-form a whole Act from the Wagner music-dramas has an equal vogue.' In justice to Mr. Kalisch I must say that during a year's stay at Munich (1912-13), where there were Wagner concerts every week, I never heard anything else except the usual snippets. If on the other hand 'Schaunard' is right—and I think that you will agree that even Cæsar could not lay down one law for London and another for the provinces—then Mr. Kalisch will have to find a better excuse for this extraordinary lack of enterprise on the part of the Queen's Hall authorities.

As this is a 'Prom.' subject, may I tack on a 'Prom.' question, which however has nothing to do with the above matter? Would it in your opinion be a worse libel on Sir Henry for the Underground Railway to publish a poster showing a likeness of him, than it actually *is* to publish one caricaturing the excellent leader of the first violins, who however only very occasionally conducts at the extreme end of a concert when an overworked Sir Henry is tired out? —Yours, &c.,

ROBERT LORENZ.

14, Craven Hill, W. 2.
October 17, 1920.

BIRMINGHAM TOWN HALL ORGAN

SIR,—I was interested to read in your September issue, p. 635, of the contemplated alterations to the Birmingham Town Hall organ, and the fixing of 439 A as the pitch. I cannot, however, understand your correspondent when he states that Mr. Perkins has been compelled to play a semitone higher, unless the organ pitch was *below* 435 A. As you are aware, the British Music Society has passed a resolution asking for the adoption of 435-4 A as the standard pitch. This will mean that all organs and concert pianofortes must be tuned to 439 A, to allow for the sharpening which occurs with the wind instruments. Singers would be most grateful to know that they can always rely on having the same pitch. We performed the 'St. Matthew' Passion with the 'high pitch' in 1906, and I am glad to say that the principals and choir *survived*. After much persuasion, the Hanley Corporation adapted the organ to 439 A; this was done after consultation with Sir Henry Wood, Mr. Perkins, and other musicians. We have had the Queen's Hall, London Symphony, and Hallé Orchestras, and have found the above tuning most satisfactory.—Yours, &c.,

JOHN JAMES.

Mons House, Havelock Place,
Shelton, Stoke-on-Trent.
September 15, 1920.

GRAMOPHONE RECORDS

SIR,—As one who lives in a remote place, and has little chance of hearing good music, might I suggest through the medium of your paper how welcome records of the great Elizabethan madrigal-writers would be to those who, like myself, have a love for this beautiful music, but, owing to circumstances, never get a chance of listening to it?

This class of music is a closed door to many of us who do not live in centres where it is performed, and there are many who pine to hear a great heritage in music, a type of music in which England excelled and has had few rivals. Apart from the pleasure of hearing it, even on a gramophone, such music would be helpful and instructive to those who are 'fed up' with listening to records of modern music, much of which we cannot understand and probably never will. There are many (I know plenty) who would hail with delight and buy records of such masters as Gibbons, Benet, Wilbye, Bateson, and others. The demand at first might not be great, but it would increase directly the opportunity was given for hearing these classics.—Yours, &c.,

R. T. RICHMOND
(*Country Doctor*).

Seascale, Cumberland.
September 12, 1920.

DR. PERCY BUCK'S RETIREMENT FROM DUBLIN UNIVERSITY

SIR,—Since I resigned the post of Professor of Music in Dublin University I have been asked in many quarters if there were any unpleasant reasons for my action. Will you allow me to say that I had only one reason for resigning. The desirability of the post lies, I think, in the distinction it confers on its holder; and having enjoyed that distinction for ten years, I thought it reasonable that it should be passed on to someone else, and not be 'held up' indefinitely.

From first to last I met with such kindness, friendship, and hospitality within the walls of Trinity College (and, for that matter, outside of them), as to make any attempt at acknowledgment ludicrously inadequate. Whoever my successor may be, he may set his mind at rest as to the goodwill awaiting him. I envy him his assured happiness. —Yours, &c.,

PERCY C. BUCK.

Harrow-on-the-Hill.
October 9, 1920.

'THE LETTERS OF GREAT COMPOSERS'

SIR,—Mr. Pearson, in his article on 'The Letters of Great Composers' in the September issue, expresses regret that a volume containing Mendelssohn's letters is not published. I have the 'Letters of Felix Mendelssohn-Bartholdy, from 1833 to 1847,' edited by Paul and Dr. Carl Mendelssohn, and translated by Lady Wallace. The book was published by Longmans in 1863, but is probably now out of print.—Yours, &c.,

F. SINCLAIR TERRAS.

Woodville, Newton Road,
Ashton-on-Ribble.
September 12, 1920.

BOY CHORISTER ACTORS

SIR,—Muriel Silburn's interesting article in the *Musical Times* for August on 'Kidnapped Choristers,' alludes to their being employed as actors in addition to their sacred duties at the Chapel Royal and St. Paul's Cathedral. Her account takes us back only as far as 1626. It is not quite clear that the chorister boys resumed their occupation as stage performers after the restoration of the Monarchy in 1660, but it is certain that the Gentlemen of the Chapel Royal were so engaged, and continued to be until Queen Anne forbade the practice for reasons similar to those expressed in the warrant of 1626 quoted by your contributor. We learn, however, from Dr. Burney that on Wednesday, February 23, 1731, Handel's oratorio 'Esther' was represented *in action* by the Children of his Majesty's Chapel Royal at the house of Bernard Gates, their master, in St. James's Street, Buckingham Gate, the chorus being placed after the manner of the ancients between the stage and orchestra. Amongst the boys who performed on this occasion were John Beard (afterwards the famous tenor singer), John Randall (afterwards Doctor of Music and Professor of Music at Cambridge), and Thomas Barrow (afterwards Gentleman and music copyist in the Chapel Royal). The oratorio was also publicly performed by the same singers at the 'Crown and Anchor' Tavern, but does not appear to have been then given in action or on a stage. Exactly twenty-four years after the performance in St. James's Street—viz., on February 23, 1755—Horace Walpole wrote to Richard Bentley as follows:

> 'Garrick has produced a detestable English Opera which is crowed by all true lovers of their country. To mark the opposition to Italian operas, it is sung by some cast singers, two Italians and a French girl, and the Chapel boys; and to regale us with sense, it is Shakespeare's *Midsummer Night's Dream*, which is forty times more nonsensical than the worst translation of any Italian opera books.'

The opera spoken of was produced at Drury Lane Theatre on February 3, 1755, under the title of 'The Fairies.' The piece was concocted by Garrick out of Shakespeare's play by excising the comic characters and adding songs from others of Shakespeare's pieces and elsewhere. He also wrote—and himself spoke—a prologue to the opera. The music was composed by John Christopher Smith, the friend and amanuensis of Handel. The boys who took part in the piece as principal performers were Master Rheinhold (who afterwards became a celebrated bass singer), Master Moore, and Master Evans. The remaining Chapel boys probably appeared as fairies in the chorus. The other singers employed were Beard, Champness, and Miss Young. The Chapel boys were at that time under the mastership of Bernard Gates. I should be glad to know whether this was the last occasion on which choristers appeared on the stage in public; and if so, whether their further appearance was prohibited by any—and what—authority. I might add that in recent years the choristers of St. Paul's have given theatrical performances every Christmas at their school in Carter Lane.—Yours, &c.,

J. E. ADKINS.

Preston.

P.S.—From a poetical epitaph by Jonson we learn that one of the celebrated boy-actors of his time—Salathiel Pavy—was famed as the representative of old men. He died about the year 1601 at the age of thirteen. This boy was probably a chorister as well as actor.

'BACH'S ORGAN WORKS': THE PASSACAGLIA AND FUGUE IN C MINOR

SIR,—I have greatly enjoyed Mr. Harvey Grace's articles in the *Musical Times* on 'Bach's Organ Works,' and was particularly interested in his remarks on the Passacaglia and Fugue in C minor. This work, more perhaps than any other of Bach's, affords wide scope for originality of treatment. I have lately been trying various ways of registering the Passacaglia, and would like to proffer a suggestion as to the method which seems to me most in accordance with the spirit of the work as a whole, and with the character of the individual variations.

Instead of gradually increasing the power of the organ throughout the piece, and ending with the full organ—which seems to be the orthodox way of playing most of Bach's organ music—I prefer to treat Variation 16 as the climax of the piece, and I have found the following plan of registration to be very effective:

Variations ...	1 to 11 ...	Various quiet combinations of stops.
Variation ...	12 ...	Great Small Open Diapason.
,, ...	13 ...	Great Large Open Diapason.
,, ...	14 ...	Full Swell.
,, ...	15 ...	Great 16, 8, and 4, with Full Swell. (Played strictly legato.)
,, ...	16 ...	Full Organ.
,, ...	17 ...	Great 16, 8, and 4 (without reeds).
,, ...	18 ...	Great Diapasons.
,, ...	19 ...	Swell or Choir *mf*.
,, ...	20 ...	Swell *p*.

Begin Fugue on Great Diapasons, 'thumbing' the first note C; this enables one to make the entry of the Fugue easily and effectively on the third beat of the last bar of the Passacaglia, and avoids the sense of anti-climax caused by beginning the Fugue on Diapasons immediately after the use of the full organ. The last variation has a most charming *misterioso* effect when played on suitable quiet Swell stops.—Yours, &c.,

B. T. P. HOLLINS.

6, Downs Road,
Beckenham, Kent.
September 15, 1920.

Obituary

We regret to record the following deaths:

JAMES RICHARD SIMPSON, of the well-known Edinburgh firm of Methven Simpson, Ltd. Edinburgh owes much to his long-sustained activities in concert-giving. He promoted the Edinburgh Classical Concerts which continued a healthy and useful existence from 1906 to the war, and have since been resumed. The Beethoven Festival under Balling was a development of this series.

MAX BRUCH, born in 1838, composer of symphonies, concertos, oratorios, a large number of smaller choral works, and operas. He was known in this country chiefly by his frequently-played Violin Concerto in G minor, and in a less degree by his 'Kol Nidrei' for violoncello and orchestra, and a Violin Concerto in D minor. From 1880 to 1883 he lived in England as conductor of the Liverpool Philharmonic Society. In 1893 he received an honorary degree from Cambridge University.

Sixty Years Ago

From the *Musical Times* of November, 1860:

GLOUCESTER CATHEDRAL.—There is a Vacancy in this Choir for a BASS (not Baritone) VOICE, who will be appointed Probationary Lay-Clerk. His duties will be to attend Divine Service twice daily, and practising whenever required by the Precentor. The emoluments will be a fixed stipend of £10 a year, and 1s. 6d. for every attendance at Church; and an additional sum of £10 yearly will be set aside, and, with the accumulations of interest, will be applied for his benefit in such way as the Chapter shall think best, on his retirement from his office, with the consent of the Chapter, provided his conduct has been satisfactory. The Candidates likely to suit will be required to appear before the Dean and Chapter on some day which will be signified to them. Applications for the situation, stating the age and place of residence of the applicant, with testimonials as to moral and religious character, powers of voice, and musical capacity, to be forwarded to J. A. Whitcombe, Esq., Chapter Clerk, on or before the 21st of November next.

By order of the Dean and Chapter,

1, Barton-street, Gloucester, JOHN A. WHITCOMBE.
October 20, 1860.

THE LONDON TONIC SOL-FA CHOIR will give their FIRST CONCERT at St. James's Hall, Piccadilly, on Tuesday, 27th November, 1860. Conductor, Mr. W. S. Young. Admission, 1s.; Reserved Seats, 2s. 6d.; Sofa Stalls, 4s.

SUNNY-BANK LAUNDRY AND BLEACHING-GROUND.—All Linen BLEACHED ON THE GRASS. No bleaching chemicals or brushes made use of. Woollen and Coloured articles Washed in RAIN WATER, free from soda, and treated with care.
Sunny-bank (leading from Hornsey-lane), Highgate (N.).

CAPE OF GOOD HOPE.—The newspapers from this colony give a very flourishing account of the progress of music. The Cape Choral Society has now about 30 members, and they have recently given two public concerts, which were well attended. Every lover of music must be gratified to hear that the taste for music which prevails here is almost universal. Nearly every house has its piano, and there are some good performers. Instrumental music seems to be cultivated more than the human voice, but the Choral Society is doing much to improve the art.

HUDDERSFIELD.—On the evening of the 2nd ult., the ceremony of re-opening the organ in Buxton-road Chapel, which has recently been thoroughly repaired and re-voiced by Mr. John Hunton, was performed by Mr. Walter Parratt, in the presence of a very large audience, who were admitted by ticket. The programme comprised selections from different masters, and was gone through by Mr. Parratt with much taste and judgment.

BAPTISM: an ORATORIETTE by S. HATHERLY. Subscribers' copies (price one guinea) are now ready. Liverpool: 4, Sandon-terrace, Upper Duke Street.

ONE KIND WISH BEFORE WE PART.—Parting Song. Price 2s. Dedicated to Madame CLARA NOVELLO. Composed by W. H. LONGHURST, and sung with great applause by Miss FANNY ROWLAND.
Cramer & Co.; and Author, Canterbury.

ROYAL ACADEMY OF MUSIC

As a result of the large number of students who entered at the Michaelmas term for the Training Course for Teachers it has been found necessary considerably to increase the number of classes in some of the subjects, so that every student shall have the opportunity for gaining experience in actual teaching, under supervision, which it is one of the chief objects of this course to provide. Although it is desirable, where possible, for students to enter at the beginning of the Academical year—that is, after the summer holidays—yet this duplication of classes will make it convenient for students to begin the course at any term, without special disadvantages. In addition to these extra classes a number of new courses have been included in the syllabus, viz., lectures on the teaching of the organ by Dr. Richards, violin teaching by Mr. Spencer Dyke, and the teaching of singing by Mr. Frederick Keel, while a complete course in the teaching of elocution, including 'The Presentation of Plays in Schools,' is under the direction of Mr. Acton Bond, Miss Annie M. Child, and Miss Katie Thomas.

During the present term a course of four lectures on the 'History of music previous to the time of Bach' is being given by Dr. Frederick G. Shinn. The first lecture, which was delivered on Wednesday, October 20, dealt with the progress of music up to 1400. The lecturer referred to the music of the Greeks and the part-music played in their religious ceremonies, and went on to show how the rise and triumph of Christianity influenced the development of music in Italy, with which the names of Ambrose and Gregory are associated. He briefly reviewed the work of Hucbald, Guido d'Arezzo, and Franco of Cologne, explaining and describing the particular advances which are linked with these famous names, and concluded with a brief reference to the secular music of the different bodies of minstrels which flourished in various European countries during the Middle Ages—the Troubadours, the Trouvères, the Minnesingers, and others.

In the lecture on October 27 Dr. Shinn is announced to trace the progress of music from the rise of the Netherland School, beginning with Dufay, to the achievements of the Italian school as illustrated by the works of Palestrina. The lecture on November 3 will be upon the origin and rise of Opera, and the last, on November 10, upon Elizabethan music, when a selection of madrigals will be sung by the choir under the direction of Mr. Henry Beauchamp.

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

ABERDEEN

Music is emerging slowly from the trance into which it sank during the years of the war. Glasgow and Edinburgh are again in the full tide of musical activity, and a renaissance of music is spreading through the southern half of Scotland. Some fine day it may reach Aberdeen, but in the meantime we are moving gingerly and languidly when we ought to be straining every nerve and sinew along a bold course. A golden opportunity lies waiting, but for some reason our music-makers are hastening slowly to grasp it. This is a time for enterprise and new ideas. We have held too long to the old, stupid conventions, and the old slovenly methods. Those who have in their power the fashioning and directing of music and musical taste must wake up. Greater interest and greater industry are needed, a braver policy and a more spirited bid for the support of the public. We cannot expect the help of heaven when we are doing so little to help ourselves. A little display of enthusiasm goes a long way to convince the man in the street, who cannot be expected to find a consuming interest in the business of people who take but a half-hearted interest in it themselves. If the concert cannot be made to earn a sufficient share of the money that is spent in amusement, then there is something wrong with the concert. It is lagging behind the theatre, the music-hall, and the picture-house. There is no lack of money, but it must be earned. Other forms of entertainment are earning it. The theatres and music-halls live prosperously, picture-houses multiply, and twenty thousand people turn out any Saturday to see a football match. One-tenth of the money spent in amusement in the city would keep music in affluence.

In the far-off days before the war we were more fortunate, though we were always readier to pay for other people's music than to make our own. When the Scottish Orchestra or the London Symphony Orchestra came along, which they did with more or less regularity for many years, we supported them—sometimes generously, oftener moderately. The majority of our half-guineas were reserved for the ballad concert and the stars thereof. Choral music, the music of our own making and the only road to our musical salvation, ran a poor third. The smaller choirs, having little expense, struggled along then as now on part-songs and a personal following. For our elevation to the higher planes of music we relied upon our only large choir, the Aberdeen Choral Union, and unfortunately that body has never extricated itself from the Handel-Mendelssohn rut. It has clung with touching faith to the small group of ultra-familiar oratorios with which it began in the middle of last century. Hardly a season has passed since then in which we have not been called upon to renew our acquaintance with one or two of these perennials. No great objection might have been taken to annual overdoses of Handel and Mendelssohn (the preparation of which entails little effort) if at the same time a genuine attempt had been made to keep us abreast of, or at least in touch with, the march of choral music. But performances of important modern works were as rare as angels' visits. Some of them were reached by easy stages—a section or part per annum. During its chequered career the Choral Union passed through a period of concert-promotion, in which ballads alternated with orchestra. The chorus generally had one decent show during the season, but for the most part they played the rôle of a more or less decorative background. It was found in the long run that concert promotion did not pay, and the Choral Union fell back on its own efforts. For many years these efforts have been of the most modest description, consisting mainly of repeats of the afore-mentioned hardy annuals.

It is a comfortable policy, but hardly one that musical people will regard with favour. The plain conclusion seems to be that unless some change can be effected in our musical arrangements, we are doomed to live for ever in the past. The Choral Union has never been without a few turbulent spirits who have cried annually against the 'ca canny' policy, but the ancients have always prevailed when it came to the vote.

And so the old jog-trot is continued. It is no exaggeration to say that any live choral society is and has been accomplishing as much genuine work in one season as the Choral Union does in three. Inertia, to put it frankly, is the obstacle in the path, that and a fine complacency which enables the members once a year to marvel at the apathy and neglect of the public, and to deal out a scolding all round. Has the Choral Union outlived its usefulness? Ought it not to retire in favour of a new body, more vigorous and with fresher and more progressive ideas? Is it occupying a place which could be filled with greater advantage? These are the questions which the musical citizens of Aberdeen are asking themselves and each other—have been asking for years. The answer would seem to be in the affirmative.

For the season just begun, 'Messiah' has been selected for performance, and Bridge's 'Ballad of the Clampherdown' and Nicholson's '1914' are down for rehearsal, which is not quite the same thing. Another choral work is promised later—'Elijah' is mentioned.

Various other musical activities in Aberdeen and district will be dealt with next month.

BATH

Indications are not wanting that a degree of activity is being infused into the musical life of the city, and already there is augury for a successful season.

The Pump Room concert season opened the last week in September, and it is specially interesting to note that the musical director, Mr. Jan Hurst, is arranging a series of chamber concerts for Thursday afternoons, in addition to the daily musical routine. The programme for the first of these concerts, September 30, included Dvorák's String Quartet, Brahms's Quintet for pianoforte and strings, and a Sonata by Rubinstein for pianoforte and 'cello; while on the following Thursday, October 7, Arensky's Trio (Op. 32) for violin, 'cello, and pianoforte, Mozart's String Quartet (No. 13), Schumann's Quintet in E flat (Op. 44), for pianoforte and strings, and Beethoven's Sonata in F for violin and pianoforte, were performed.

On October 8, at the Pump Room, under the presidency of Major-Gen. L. J. E. Bradshaw, C.B., the inaugural lecture of the Bath centre of the British Music Society was given by the Rev. Dr. Edmund Fellowes on 'The English Madrigal Composers.' No less interesting and instructive were the following madrigals, illustrative of the lecture, sung by a choir under the conductorship of the Abbey organist, Mr. A. E. New:

'Come, lovers, follow me' / 'O grief, even on the bud' / 'April is in my mistress' face'	*Thomas Morley.*
'Happy, O happy he'	*John Wilbye.*
'The Silver swan'	*Orlando Gibbons.*
'Sing we at pleasure'	*Thomas Weelkes.*
'Fair Phyllis I saw'	*John Farmer.*

Recitals by Mr. Harold Samuel and Mark Hambourg on October 6 and 9 respectively were thoroughly enjoyable and need no further description.

BIRMINGHAM

A great feature of the present musical season is the interesting series of Sunday evening orchestral concerts at the Theatre Royal, conducted by Mr. Appleby Matthews, which started on September 5. The programmes are modelled on the same plan as those formerly given at the Futurist Theatre, but the Theatre Royal is in many ways better suited for orchestral concerts, one of its advantages being its larger seating capacity. These concerts gain in popularity every week. On September 19 Gustav Holst conducted his latest composition, a 'Japanese Suite,' written for a Japanese dancer, who supplied most of the themes. The Suite was originally produced at Queen's Hall last December. The composer also contributed his bright Jig for strings only from the 'St. Paul' Suite, and a dance, 'The Djinn.' The triad of compositions, well interpreted by the orchestra under the composer's beat, met with the utmost appreciation, and were certainly well worth a hearing. On October 10, Gustav Holst conducted his new Suite, 'The Planets,' but only five numbers were given.

At a committee meeting of the Birmingham centre of the British Music Society, held on September 23 at the Midland Institute, it was resolved that an inaugural meeting in the form of a musical social be held in mid-November; that Lord Howard de Walden and the Lord Mayor be asked to attend; and that the programme (including a performance of the Elgar Quintet) be arranged by Mr. Johan C. Hock.

The first chamber concert of the season was given by Miss Irene Berry (pianoforte), Mr. Alfred Barker (violin), and Mr. Johan C. Hock (violoncello) at the Royal Society of Artists' gallery on September 23. The programme comprised Brahms's Trio in C minor, Mozart's Trio in C major, and a Trio in D minor by William Baines, in addition to César Franck's well-known Sonata for pianoforte and violin. The whole concert reached a high level of excellence.

The first of a series of six popular Saturday night concerts by the City of Birmingham Orchestra was held at the Town Hall on September 25, under the direction of Mr. Appleby Matthews. Unfortunately the attendance was discouraging, probably owing to the prevalent beautiful weather. Those present, however, had an opportunity for hearing a remarkably varied programme of music, that embraced Elgar's attractive choral work 'Scenes from the Bavarian Highlands,' and some of Brahms's beautiful Trios for ladies' voices accompanied by two horns and harp, interpreted with much charm of vocal beauty and phrasing by Mr. Appleby Matthews's well-trained choir. Miss Dorothy Richards played Grieg's Pianoforte Concerto.

The first of the five 'International Celebrity' subscription concerts, given at the Town Hall on September 28, had for its chief feature Dame Clara Butt's only appearance here previous to her forthcoming world tour. The great popular contralto is an immense favourite with the Birmingham public, and never fails to gather round her a great audience. She was supported by Mr. Kennerley Rumford, Mr. Albert Sammons (violin), Mr. Josef Hollman (violoncello), and Mr. William Murdoch (pianoforte). Miss Grace Torrens acted as pianist.

The Birmingham City Police Band gave a popular concert in the Town Hall in aid of the Birmingham Cripples' Union on September 30. The Hall was crowded to its utmost limit, and Mr. Appleby Matthews conducted an excellent programme of music, which included the 'Tannhäuser' Overture.

It is always a pleasure to hear a well-trained ladies' choir, and this branch of vocal art at Birmingham has been supplied by Madame Gell's Ladies' Choir, that once more exhibited its powers at the concert given by Madame Gell at the Town Hall on October 2. The tone-quality was well maintained, and the voices had an artistic and appealing ring heard to advantage in a number of part-songs by Morley, Holst, and Anderton. Songs were contributed by Miss Kathleen Davies. The instrumental portion of the programme consisted of violin solos by William Henley, a favourite pupil of the late August Wilhelmj, and pianoforte solos by Miss Doris Watkins. Mention should also be made of the vocal solos contributed by Miss Mary Bourne and Mr. Simmons.

In aid of the National Institute for the Blind, Mr. Sidney Stoddard is giving a series of Sunday evening concerts, the first of which took place at the Town Hall on October 3. The vocalists were Mr. Alban Cohen, the well-known local tenor, Mr. Robert Radford, Sydney Webb, the boy soprano, and Miss Dorothy Denton. Welcome were the pianoforte solos given by Mr. Cyril Hartshorne, the violoncello solo by Mr. Percy Dycke, and the organ solos by Mr. John Taylor. The accompanist was Mr. Michael Mullinar.

The month's Beecham opera season which started at the Prince of Wales Theatre on September 27, was restricted to operatic works already given here by this popular organization, the only new revival being 'The Mastersingers.'

The *personnel* contained several artists new to Birmingham. The conductors were Sir Thomas Beecham, Messrs. Percy Pitt, Eugène Goossens, jun., Albert Buesst, and Clarence Raybould. 'Tannhäuser' and 'The Mastersingers' drew the largest audiences of the season.

Mark Hambourg's Pianoforte Recital in the Town Hall on October 4 unfortunately clashed with the Beecham opera, a fact which no doubt accounted for the smallness of the audience. The concert-giver was in his best form, and has rarely been heard here to greater advantage.

The first of a series of five chamber concerts under the auspices of the Birmingham Chamber Concert Society, the executive again being the famous Catterall String Quartet, took place at the Royal Society of Artists' Exhibition Room on October 11. The quartets chosen were Beethoven's in A minor, Op. 132, Arensky's in G major, Op. 11, and Brahms's Op. 51, No. 2, in A minor. No finer choice could have been made, and the performers played *con amore*.

Some excellent and artistic part-singing by Mr. W. E. Robinson's splendid choir was heard at the Midland Institute on October 9. Especially effective and truly beautiful was the singing by the Ladies' Choir in the 'Ave Maria' by Holst, and 'Sound Sleep' by Vaughan Williams. Songs were contributed by our excellent local tenor, Mr. Arthur Jordan, and violin solos were played by Miss Astbury (in place of Mr. Hytch). Some fine dramatic recitations were given by Mr. Fred Pardoe.

A pleasing revival of Smart's cantata, 'The Bride of Dunkerron,' produced in 1864, was given by the Birmingham Choral and Orchestral Association at the Town Hall on October 9, under Mr. Joseph H. Adams's careful conductorship. Choir and orchestra were quite up to their work, and the principals—Madame Parkes-Darby, Mr. Arthur Giddins (from Manchester Cathedral), and Mr. Herbert Simmonds—materially helped to make the performance a memorable occasion.

BOURNEMOUTH

At the moment of writing the curtain has risen upon Bournemouth's twenty-sixth season of Symphony Concerts, the first of the present series having taken place on October 7. It is gratifying to feel the assurance that that which a quarter of a century's undeviating persistence has accomplished will at any rate continue for another year. If, when another twelve months have passed, opposition to the town's musical policy should again be maintained, those citizens who have the best interests of Bournemouth at heart will know how to deal with the disturbing elements.

When Mr. Dan Godfrey took his place at the conductor's desk on October 7 to open the twenty-sixth season, how many of those present must have recalled the earlier days of this bold musical experiment and the subsequent progressiveness and all-round expansion stimulated by Mr. Godfrey's wonderful work. In later years the Bournemouth Symphony Concerts have steadily become a growing force in the musical life of the country, and it is to Mr. Godfrey that we owe this increasing potency. Consequently the town's musicians should experience particular gratification in the fact that, even after so long a reign, the controlling hand is still that of the man whose unique talents and inexhaustible energy have elevated Bournemouth's musical reputation to its present high distinction.

It was also most pleasing at the first concert to see so many of our old orchestral friends in occupation of their accustomed seats. To the few newcomers we can safely attribute a measure of efficiency at least equal to that of the players they have replaced, for in the matter of compactness and general *ensemble*—if the opening performances are any criterion—the 1920-21 orchestra registers a substantial advance.

The programme, though it contained nothing of a startling nature, was a thoroughly sound selection, the opening item being Elgar's 'Cockaigne' Overture, wherein all the kaleidoscopic effects were admirably realised. A dignified and deeply expressive reading of Brahms's beautiful first Symphony and a sufficiently hectic one of Tchaikovsky's 'Francesca di Rimini' were further features of the concert. A novelty was forthcoming in Selim Palmgren's Pianoforte Concerto, 'The River.' There is a certain freshness of utterance about the work which is quite enjoyable, but on the other hand it induces a feeling that the material is not well knit, the design of the second half of the score proving somewhat unsatisfactory from the constructive point of view. Miss Edith Barnett played the solo music very tastefully, and imparted plenty of vigour into the intricate keyboard passages.

CHATHAM AND DISTRICT

The concert season at Chatham opened auspiciously on October 13 with a new series which is to introduce Mesdames Donalda and Elsa Stralia, and Messrs. Mark Hambourg, Mischa-Leon, Arthur Rubinstein, and Louis Levitus, amongst others, to this district of North Kent. The first recital was given by M. Alfred Cortôt, whose playing was beyond criticism and whose interpretation of the twenty-four Chopin Preludes was a revelation. He was assisted by Miss Vera Horton (vocalist).

Mr. Edward S. Mitchell, who created so much attention by his recitals of modern pianoforte music in London last season, is giving a first recital at Chatham in January.

Rochester Symphony Orchestra has resumed rehearsals under Mr. Frederick Cole, and in conjunction with Maidstone Orchestral Society is giving a concert on November 17 in aid of the West Kent General Hospital extension fund.

Maidstone Choral Union, of which Mr. F. Wilson Parish is conductor, has started rehearsing 'Israel in Egypt.'

Sittingbourne District Musical Society held its annual meeting on October 5, when the treasurer reported a balance in hand of £20, an event unique in the history of the Society. Mr. Oscar Baker was re-appointed conductor, and at the Society's two concerts 'Hiawatha' and 'Songs of the Fleet' will be performed.

New bells have been placed in Gravesend Parish Church, and in celebration a full peal of Kent treble bob major, five thousand and eighty-eight changes, was rung in three hours and twelve minutes on October 9.

CORNWALL

Lady Mary Trefusis has been elected President of Falmouth Philharmonic Society, of which the Rev. C. Daly is conductor. This Society has an excellent permanent orchestra, and has a small credit balance to carry forward.

Holsworthy Choral Society, conducted by Mr. F. J. Sleeman, has selected 'Merrie England' as its work for the ensuing session.

COVENTRY AND DISTRICT

The autumn musical season commenced at Coventry towards the end of September. The first concert was given by the Choral Society in the Corn Exchange, when Mr. John Potter conducted a programme that included 'The Singers' (Mackenzie), 'The Sea-shell' (Coleridge-Taylor), 'Out of the Silence' (Jenkins), and other items. Miss Constance Flinn contributed violin solos, and Miss M. Grinyer's dramatic powers found full scope in her recitation of Alfred Noyes's tragic poem, 'The Highwaymen.'

A season of Gilbert and Sullivan opera by the D'Oyly Carte Company, commencing on September 20, drew large audiences to the Empire Theatre. The répertoire comprised 'The Mikado,' 'The Gondoliers,' 'The Yeomen of the Guard,' and 'Iolanthe.'

Considerable numbers of local people also supported the Beecham Company in its Birmingham season of grand opera which opened on September 27.

Five Coventry choirs competed with success in the Musical Festival at Leicester on October 9, Coventry Choral Society winning first prize in the Challenge Shield Class for mixed-voice choirs. The test-pieces were 'The Ballad of Semmerwater' (Edgar L. Bainton) and 'The Death of Morar' (Granville Bantock), our local choir being awarded 188 marks out of a maximum of 200. The adjudicators were Prof. Granville Bantock and Dr. F. H. Wood. The male-voice test-piece was 'Sacramentum Supremum' (Dr. Wood). In this the Leamington Male-Voice Choir and Nottingham Harmonic Glee Society tied for first place. Upon a second performance being called, the prize was awarded to the Leamington singers. The Coventry Vocal

Students' Ladies' Choir, under Miss Alice McGowran, won second prize in their class.

At the annual meeting of the Coventry Musical Club a satisfactory balance in hand was reported. The officials were all re-elected. The resignation of Mr. E. Kelsey, conductor of the club's orchestra, was received with regret.

The Armstrong-Siddeley Orchestra, under the baton of Mr. Mathew Stevenson, gave its first concert at Parkside on October 16. The programme included 'Ballet Russe' (Luigini), Pizzicato 'Sylvia' (Délibes), 'Finlandia,' and 'La Fileuse' (Mendelssohn). Miss Anne Godfrey contributed violin solos, the vocalist was Mrs. Aron, and Mrs. Gordon Vickers-Jones acted as accompanist. The programmes to be given at the four forthcoming concerts of the Coventry Chamber Music Society include quartets by Elgar, Haydn, Dvorák, Beethoven, and Debussy. In addition, Mozart's Quintet in G minor is to figure in the first programme, and Beethoven's Trio in B flat and Tchaikovsky's 'Elegiac' Trio are to be heard at subsequent concerts. The vocalists engaged include Miss Margaret Harrison and Mr. Herbert Simmonds.

Musical affairs in the district are in an active and healthy condition. Rugby Amateur Operatic Society is to perform 'The Gondoliers,' while the Philharmonic Society intends to perform three notable works in Brahms's 'Song of Destiny,' 'Blest Pair of Sirens' (Parry), and Stanford's 'The Revenge.' The last-named work is also to figure in the programme of the Kenilworth Choral Society. Mr. Herbert Morris, organist of St. David's Cathedral, gave an interesting organ recital in Kenilworth Parish Church on October 5. Nuneaton Amateurs have 'The Mikado' next on their list for production. There are also promised concerts from Leamington organizations. With so many varied arrangements in view the season, which has opened so successfully in Warwickshire, should prove very satisfactory.

DEVON

Plymouth centre of the British Music Society was organized in the late summer, with Mr. A. C. Rolston as hon. secretary. The first meeting on October 9 was devoted to British chamber music, and proved an event that will be conspicuously delightful in the memory of Plymouth musicians. Harold Lake's Pianoforte Quartet, 'Dance Phantasy,' was played by Messrs. H. R. V. Ball, J. Leighton Fouracre, and Miss Winifred Blight, with the composer at the pianoforte. The same performers, Dr. Lake this time playing second violin, presented Frank Bridge's 'Londonderry Air.' A novelty was a miniature pianoforte concerto composed by a local musician, Gerald Phillips, who played the orchestral parts on a second pianoforte, Miss L. Blight being the soloist. The work revealed the highly attractive and musicianly qualities that are wont to characterise Mr. Phillips's compositions. Elgar's Sonata for pianoforte and violin was played by Miss Lillian Dyke and Mrs. Q. Spooner, the latter also contributing music by John Ireland. Variations in B minor for violoncello, by Coleridge-Taylor, were played by Mr. A. E. Bryant, and some songs represented Roger Quilter, John Ireland, and Mackenzie.

A welcome innovation in the series of weekly popular concerts in Plymouth Guildhall was made on October 9, when Mr. Charles Tree gave a lecture on 'Songs and how to sing them,' illustrated by himself and Madame Nellie Stephenson, with Mr. H. Moreton at the organ and pianoforte.

On September 30 the string band of the R.G.A., Plymouth Division, gave two concerts to raise funds for the widow and children of Band-Sergeant-Major Coventry, who recently died very suddenly. Under his direction the standard of the playing had been fully maintained. The former bandmaster, Mr. R. G. Evans, now Lieut.-Director of Music, Coldstream Guards, came to conduct some of the items, the remainder being directed by Mr. H. Eldridge, the newly-appointed bandmaster. Sullivan's 'In Memoriam' Overture, Beethoven's Symphony No. 1, the 'Casse Noisette' Suite, and Schubert's 'Unfinished' Symphony were in the programmes. Mr. George East played the solo in Mendelssohn's Violin Concerto, and Miss Copner was heard in some artistic interpretations of songs by Rimsky-Korsakov and Debussy.

Mrs. Ernest Bullock, wife of the organist of Exeter Cathedral, was the pianist at a pianoforte and vocal recital at Sidmouth on October 7, the event being one of a series of concerts organized by an enterprising committee of ladies. Mrs. Bullock played the Schumann 'Papillons,' a Brahms Scherzo (E flat minor), a Nocturne by Grieg, and closed with a somewhat startling but attractive novelty by Albeniz, a 'Fête de Dieu de Seville.' Mr. Steuart Wilson sang a group of German lieder in English, and among other things two songs by Armstrong-Gibbs ('The Linnet' and 'The Bells'), and 'Holy Thursday,' by Charles Wood. Miss E. Martin accompanied.

A series of fine 'International Celebrity' concerts has been arranged for Torquay and Plymouth. The first of these was a recital by Pachmann, given at Torquay on October 9, and repeated at Plymouth on October 11. The Chopin numbers were representative of the less hackneyed items; the Beethoven Sonata in D minor, Op. 31, No. 2, was beautiful, but not satisfying in interpretation, and the same may be said of Liszt's 'Rhapsodie Hongroise,' No. 8.

At Plymouth, the Orpheus Choir conducted by Mr. David Parkes gave an electric and wonderfully conceived reading of Elgar's 'The Reveille,' a quiet piece by David Parkes, 'When twilight dews,' and Boulanger's 'Cyrus in Babylon.'

Several choral societies in the smaller Devon towns are reviving. Crediton is one of the lucky ones with a credit balance, and has put 'The Hymn of Praise' into rehearsal (conductor, Mr. C. G. Church), to be performed in church when the magnificent new organ is completed; Braunton Choral Society has grown to a membership of sixty, and, with a permanent orchestra, hopes to perform 'Hero and Leander' in the late autumn; Ottery St. Mary (Mr. Stanley Chipperfield) has added a weekly music appreciation class to its programme, and has in rehearsal the 'St. John' Passion, 'The May Queen,' and 'Faust.' A new Society has been former at Bideford, with Mr. E. G. Laycock as conductor. Barnstaple Male Choir (conductor, Mr. Alfred Long) has also reached a membership of sixty, and has begun the winter campaign.

The huge choir formed to take part in the 'Mayflower' celebrations at Plymouth has been placed on a permanent basis, with Mr. T. Martin as conductor. The cumbrous size of the choir may prove an obstacle to its success, as no hall at Plymouth has a sufficiently large platform. The organization mainly comprises Nonconformists, and if weeded out might do good work as a Festival Choir to raise the standard of music in religious services.

The annual meeting of Devon Music Competitions will be held next month. The present committee suggests that in 1921 competitions shall be held at Exeter and Barnstaple during the week beginning June 20.

DUBLIN

The Dublin Musical Season of 1920-21 had a most auspicious beginning on September 27 at the Theatre Royal, when Mr. Quinlan presented the first 'all-star' concert. Mesdames Calvé and Menges and Messrs. Hislop and Cortôt were surely magnets of ample drawing power, and it is satisfactory to chronicle that a full and enthusiastic house rewarded the enterprise, especially at such a troublous time in the Irish metropolis. Thibaud had been announced, but the substitution of Miss Isolde Menges amply compensated for the disappointment. Space precludes detailed criticism, but Madame Calvé was superb in all her songs, especially in the 'Habañera,' while Mr. Hislop made a most favourable impression, creating a marked effect by his interpretation of 'M'appari.' Miss Isolde Menges was truly delightful in the Rosamund Ballet music and in the Franck Sonata with Cortôt. As to Cortôt, his playing was irresistible, compelling unstinted applause in the Chopin, Schubert, and Liszt selections. Encores were the order of the day (it was an afternoon concert), and were more than generously responded to.

Prof. Percy C. Buck has resigned the Chair of Music in the University of Dublin, which is a matter for much regret.

The death, on October 6, at Loretto Abbey, Rathfarnham, Dublin, of Mother Attracta Coffey is a real loss to music, not only at Dublin, but in Ireland. This estimable lady had spent fifty years in propagating a high standard of music among her pupils at Rathfarnham, and it is an open secret that she was the prime mover in creating at that well-equipped boarding school a musical tradition that has already borne fruit. All over Ireland her pupils are bearing testimony to the zeal she displayed in furthering the cause of classical music, and particularly in fostering chamber music. Since 1900 she championed the claims of Irish minstrelsy, and published an excellent 'Tutor for the Irish harp,' followed by two books on Irish melodies arranged for the harp. For the past three years she had been in failing health, and her loss will be acutely felt in Dublin musical circles.

From a rather belated report on the 'Unpublished Irish Airs' submitted at the Feis Ceoil of last May, it would appear that the mine of unrecorded folk-tunes has been fairly well worked out. Indeed, after the labours of Neale, O'Connor, Lee, Bunting, Petrie, Levey, Forde, Pigot, Joyce, Mrs. Costello, Roche, and O'Neill, there seems little left for gleaners of the 20th century. The annual report showed a profit of £47 on the last Feis, but the adjudicators' reports, while praising the natural musical attainments of many of the competitors, commented on the weakness of sight-singing, vocal and instrumental. Miss E. Mortier was re-elected hon. secretary, with Mr. W. P. Geoghegan and Capt. H. M. Fitzgibbon as hon. treasurers, and Mr. Gerrard as hon. solicitor.

The Carl Rosa Opera Company opened its Dublin season at the Gaiety Theatre on October 18 with 'Faust.' Other operas to be produced are 'Madame Butterfly,' 'Carmen,' 'Rigoletto,' 'Tannhäuser,' 'Tales of Hoffmann,' and 'Il Trovatore.'

Many musical attractions were announced for the week of the Hospitals Fête at Ballsbridge from October 16 to 23. Seven leading bands assisted, as well as stars from all the theatres, in aid of this deserving charity, funds for which are an imperative necessity.

A Dublin firm announces the arrival of a consignment of 'baby grand' pianofortes from Germany, including a Schiedmayer, priced at £300.

EDINBURGH

On October 9 Dame Clara Butt, assisted by Miss Grace Torrens, and Messrs. Kennerley Rumford, Albert Sammons, Joseph Hollman, and William Murdoch, opened the musical season here.

On October 12 a song and pianoforte recital was given by Mr. Warren Wynne and Mr. Herbert Wiseman. The latter has recently been appointed director of music to the Edinburgh Education Authority. Both artists proved themselves distinct acquisitions to the musical life of the city, and collaborated in a recital of classic and modern works which afforded evidence both of artistic taste and ability.

Miss Ruth Draper gave a recital, of original character-sketches on October 14, and on October 15 a vocal recital of 'Songs of the Hebrides' was sustained by Misses Marjory and Patuffa Kennedy-Fraser, and Miss Margaret Kennedy.

An interesting lecture was given by the London Commissioner for Music of the Boy Scouts Association, Mr. Arthur Poyser, on 'Scout Singers and Players,' on October 9.

GLASGOW

The outstanding event of the month was the Orpheus Choir's week of chamber concerts—October 4-11—by the Catterall Quartet (not the London Quartet, as announced in last month's forecast), with Miss Myra Hess as pianist. The programmes, compiled with praiseworthy discrimination, included compositions by both old and new masters, among the latter being Elgar, Speaight, Ernest Walker, Arnold Bax, Holbrooke, Frank Bridge, and J. B. McEwen. It is cheering to know that the effort of the Orpheus Choir thus to popularise chamber music met with gratifying support, the concerts being attended by no fewer than five thousand people. The Fellowes Orchestra—recently formed and conducted by Mr. Horace Fellowes (late principal first violin in the Scottish Orchestra)—is giving a series of concerts on Sunday evenings in October and November. The orchestral programmes are framed on popular lines, and are varied by songs contributed by well-known local vocalists, among whom have been Miss Nancy Weir, and Messrs. Philip Malcolm and Robert Walker. The proceeds are to be devoted to the funds of the Infirmaries. An event worthy of record is the first performance on any stage of 'The Hawaiian Maid,' a comic opera by Mr. Purcell J. Mansfield, the accomplished organist of Paisley Abbey. Mr. Mansfield's tuneful work was creditably performed by the Glasgow Operatic Society at the Theatre Royal during the week October 11-16. Our distinguished townsman, Mr. Frederic Lamond, gave a pianoforte recital on October 13, his programme including a Chopin and a Liszt group, a Beethoven Sonata, and the Brahms Variations on a theme by Paganini. At his return visit in December, Mr. Lamond will play a Beethoven programme. With the exception of the Flonzaley Quartet concert at the Royal Institute of Fine Arts on October 7, other music-makings of the month have been chiefly ballad concerts, under the auspices of the Glasgow Abstainers' Union, the Young Men's Christian Association, the 'International celebrity' (at which Dame Clara Butt was the chief 'celebrity'), and Mrs. Kennedy-Fraser's recital of Hebridean songs on October 13.

HASTINGS

The month just closed saw the awakening of the fuller musical life for the winter season. A start was made on October 9 with Mr. Gardiner's private venture on St. Leonards Pier, where he announces a series of orchestral concerts under the conductorship of Mr. Norfolk Megone.

The Municipal Orchestra is established in the beautifully-equipped Royal Concert Hall, where Mr. Julian Clifford promises an extensive scheme of orchestral and other concerts. Beginning on October 30, the season was formally inaugurated by the Earl Beauchamp (Lord Warden of the Cinque Ports). British works will cover a wide field, and will include those of Elgar, Mackenzie, Frank Bridge, Robert Chignall, Julian Clifford, Arthur Hervey, Ernest Farrar, Richard Newton, Montague Phillips, Arnold Trowell, and Vaughan Williams (the 'London' Symphony).

A week will be devoted to a British Musical Festival, when the following composers will conduct their own programmes: Sir Frederic Cowen, Thomas F. Dunhill, Edward German, Percy E. Fletcher, Norman O'Neill, and W. H. Speer. The list of performer-celebrities already includes the names of Madame Marchesi, Dame Clara Butt, Miss Fanny Davies, Miss Marie Hall, Miss Isolde Menges, Miss Tessie Thomas, and Messrs. Arthur de Greef, John Dunn, Mark Hambourg, Albert Sammons, Zacharewitsch, Ben Davies, and Frank Mullings. With these and other activities in full swing there is every sign of Hastings and St. Leonards becoming a musical centre of some importance.

LIVERPOOL

The Crane Hall Musical Wednesday afternoons were resumed on October 6, when Mr. Joseph Greene gave finely individual and masterly performances of Bach's Chromatic Fantasia, César Franck's Prelude, Chorale, and Fugue, and Schumann's 'Carnival,' which afforded scope for the great executive powers and intuitive musical feeling which have brought him into the ranks of really first-rate pianists. In her artistic contralto songs Miss Ethel Penhall gave pleasure, as did the violin-playing of Miss Constance le Mesurier. Mr. B. Sandberg Lee was an expert accompanist. On October 13 a clever pianist, Miss Marion K. Snowden, played Brahms's 'Handel Variations,' and the vocalists were Miss Gladys Satterthwaite and Mr. Frederic George.

Some very interesting arrangements have been made by the local committee of the British Music Society. They are to include a recital of his own works by Mr. Eric Fogg, the young Manchester composer-pianist, and on November 19 the Roche Trio will play Frank Bridge's Fantasy Trio. Local composers are allotted an evening on December 17,

and on January 20 there will no doubt be an interested gathering to hear Mr. Ernest Newman, our famous townsman, speak on 'The Present State of Music.' The London P.S.Q. will give a chamber concert on February 9, and on March 22 Mr. C. Thornton Lofthouse will be heard in a pianoforte recital, assisted vocally by Miss Mollie Law. Mr. W. G. Whittaker will speak on 'Exoticism in British Music' on April 15, when illustrations will be sung by a small choir conducted by Dr. Pollitt.

In the syllabus of the Liverpool Organists and Choirmasters' Association the following speakers and subjects are announced: Mr. R. G. McLeod, of Edinburgh, 'Has the organist used his opportunities in the past—Can he use them in the future?'; Dr. Walter Carroll, 'A new outlook for the Organist'; Mr. William C. Penn, 'The Artist and his Work'; Mr. L. Simon, 'The Production of Modern Organ-tone'; the Rev. H. Dams, 'Observations on Organists'; and Mr. Gordon Stuteley, 'The Orchestra.'

The Liverpool and district branch of the Music Teachers' Association, of which Dr. Pollitt is hon. treasurer and Mr. Raymond Tobin hon. secretary, announces a series of lectures by visitors from London, including Miss Elsie E. Murray, 'How to run an Appreciation and Aural Training Class'; Miss Marion M. Scott, 'The Place of History and Literature in Musical Education'; Miss Nancy Gilford, 'Some Weak Points in the Teaching of Music through the Pianoforte'; and Mr. Alec Robertson, 'The Gramophone as an Aid to Music-Teaching.' On April 16 there will be a 'Round Table Talk,' when the chair will be taken and the discussion led by Mr. W. G. Whittaker (Armstrong College, Newcastle-on-Tyne). Membership of this most useful Association is not confined to teachers and students, but is wisely open to music-lovers generally, who may share the facilities afforded in the lending library for the examination and loan of new publications.

The Liverpool Sunday Society resumed operations in St. George's Hall on Sunday evening, October 10, when at eight o'clock the first of a new series of twenty concerts took place, the programme comprising vocal and instrumental music, and including organ solos by the City organist. Only faint echoes are to be heard of the fierce opposition cries which at first greeted the Society's operations. It is certain that no one is a penny the worse for hearing a little good music even on Sunday evening, and this the Society aims at providing, evidently to the satisfaction of many people whose own resources are not equal to the demand. At any rate, our Sundays are still sufficiently far from the Continental plan, and our services not generally modelled after those in America, which stimulate religious emotionalism by 'twilight services' in darkened temples where the organ has bells and there is a cornet soloist, a soprano soloist, a male-voice quartet, and a concealed choir, to say nothing of the histrionic artist in the pulpit. Our way of spending Sunday evening in St. George's Hall after eight o'clock, gives nothing much to weep over at present.

A new Choral Society, the Liverpool Harmonic, is well spoken of, and the intelligent and well-balanced singing of its fifty to sixty voices reflects credit on the organization and on its conductor, Mr. David Roberts. At the opening concert of a monthly series on October 9, Dudley Buck's 'Hymn to Music,' with other items, were well sung. There is plenty of scope for such a choir, whose proceedings will be watched with interest.

Mr. John Tobin, of Liverpool, has recently completed a lengthy and successful lecture-tour in America on behalf of the Chautauqua Society, for whom, as a representative professional English musician, he lectured in seventy towns in the United States and Canada. His theme was 'Modern Phases of British and American Music,' a subject upon which Mr. Tobin, as a ready and fluent extempore speaker, an accomplished pianist and organist, and well-equipped musician generally, was well able to speak. We owe much in Liverpool to the 'Tobin Trio' performances of new works by Goossens, Bridge, Cyril Scott, and Ireland, and in America, Mr. Tobin added Lord Berners to the list of British composers with whose music he is so expertly acquainted. He apparently succeeded in interesting the Chautauquans in his expositions, and everywhere found congenial and well-disposed audiences, who listened with attention, especially it must be admitted to music of the less problematic order. Coleridge-Taylor's 'Negro Spirituals,' for example, pleased them, and naturally also the music of modern American composers, notably John Alden Carpenter, whose pianoforte 'Polonaise Americaine' was an unbounded favourite in all places. Mr. Tobin had also the co-operation of an efficient small orchestra in the String Quartet and other pieces by Arthur Foote. Daniel Gregory Mason and, of course, Edward MacDowell, were also represented. At eight Canadian centres, Mr. Tobin was able to deliver his lecture in French to suit his audiences, to whom, otherwise, apart from a jealous adherence to their nationality, music proved the universal language. The engagement was one of varied incident, and Mr. Tobin appears not only to have worked hard, but also enjoyed his trip exceedingly and returned home holding in the highest estimation the cultured Americans and Canadians with whom it was his good fortune to come into contact.

MANCHESTER AND DISTRICT

The season here never gets into its full stride before mid-October, and the date of writing will permit of reference to few concerts of first magnitude. But before beginning the chronicle of events, allusion must be made to the demise of Manchester's most venerable musical society, the Gentlemen's Concerts. Dating approximately from the days of Bonnie Prince Charlie, through changing generations an essentially social function it failed adequately to adapt itself to changing needs and conditions, and although a wealthy organization in pre-war years, the rapid depreciation in its securities made its latter-day existence somewhat precarious. From a scheme mainly orchestral in its activity it passed to a virtual chamber music society; but interest waned continuously, and despite valiant efforts last summer to rekindle enthusiasm, only seven persons responded to the whip-up, and steps were accordingly taken to wind up its affairs. No longer at Manchester do artistic ventures find their main support in the old-established families. Interest here as elsewhere is more widely spread; the enthusiasm is manifest, if not the social status, and, what is vital from the box-office view-point, the newcomers have the money too. The older standards of æsthetic culture will be acquired gradually. Cosmopolitan support may not entirely cease, but I think the tendencies are all in the direction of the native shouldering the burden of maintenance, whilst gladly welcoming assistance in that endeavour from any quarter.

On the first Saturday in October the Scots Guards Band opened our season with appropriate splendour of tone and costume. Dame Clara Butt also shared the honours—her appearances in this city now being confined to Mr. Brand Lane's series.

When Mr. Thomas Quinlan was making his arrangements, the Free Trade Hall authorities were in the throes of negotiation with the City Council for its acquisition. Then no one knew to whom its possession would ultimately fall, hence Mr. Quinlan's bold transfer of his series to the Hippodrome Variety Theatre at the unheard-of hour of 2.30 on Saturday afternoons. With one exception this series promises to be a blend of chamber-music and song-recital, with the balance of interest held very evenly as between the instrumental and vocal elements. Your tip-top instrumentalist usually gives us music of a higher interest-value than does the vocalist of similar eminence. Madame Kirkby Lunn and Mr. Joseph Hislop have glorious voices, but I do not suppose I am alone in the opinion that the real, abiding interest of the audience on October 9 lay with MM. Cortôt and Thibaud, or in the view that the César Franck Sonata has ever before been played here by anybody with any approach to the intensity of appeal which it then made. The incongruity of such music so played in a variety theatre struck one after but not during its performance. Would that it might have been in some minster or abbey—say of the Severn Lands—where no garish light or tawdry decoration could detract from its austerity. No miscellaneous series this winter at Manchester is at all likely to approach Mr. Quinlan's, and there was every appearance that Manchester had taken kindly to the unusual transition of time and place.

On October 14 the Hallé season opened, a very full audience being present. Mr. Hamilton Harty has taken

control, and we found an orchestra approaching pre-war size. The various ladies who came to the rescue during 1916-18 have now retired in favour of the men who have returned to peaceful pursuits. Mr. Arthur Catterall is still leader until the spring, when he goes to the Boston Symphony Orchestra. We miss Mr. Walter Halton as first 'cello. The wood departments are as last year, and at the opening concert these players quite surpassed themselves. The 'Meistersinger' Overture, Beethoven's No. 7, and Strauss's 'Don Juan' provided work of nobility and splendour, and the geniality of the Strauss reading was most surprising considering that it had not been touched for seven years. Harty's 'Meistersinger' inclines rather to pomposity, and overwhelmed rather than thrilled, lacking as it did that vital magnetic quality easier felt than explained. The Beethoven was worthy to follow a great tradition, and ultra-classicists in our midst will not be able to cavil at Harty's Beethoven. It was all sane and well-balanced, and we got genuine imaginative *pianissimos* that were rather wonderful so early in the season, because there were frequent evidences that the band has not yet 'found itself.' Miss Agnes Nicholls was the incomparably great romantic artist in Weber's 'Ocean' aria, and in the negro 'spirituals' or plantation ditties of the cotton fields (especially 'Swing low, sweet chariot'), revealed a hitherto unexpected strain of emotionalism. I heard this very song done by a quartet of negresses on a hot October afternoon in a well-wooded grove adjoining a cotton plantation last year in Georgia. It then had a haunting, plaintive quality. Unlike some of the more famous plantation ditties, it did not strike me as being so well able to stand the transplanting process to our sophisticated concert-halls. Perhaps these things are best left to flourish in their native soil.

The British Music Society has arranged some six evenings during the winter, and is gradually exending its membership. On October 1 the Catterall Quartet played Tanéïèv in A minor and Dr. Ernest Walker's 'Phantasy' Quartet.

Among recitalists prominence must be given to Miss Muriel Robinson for a discriminating series of Schubert songs, especially the 'Song of the Mill,' with clarinet obbligato; and to Mr. Eric Fogg, who is Manchester's youngest composer. Too often Mr. Fogg is regarded as being in the merely imitative period. It is not permissible for any young serious student to be ignorant to-day of Stravinsky-like orchestral devices, and if one notes the absence of any decided mark of individuality at this stage, yet the composer reveals a firm grip of the mechanics of his job, and not his severest detractor has denied that the Suite recently done in London (soon to follow at Manchester) showed considerable felicity even in its imitative qualities. How it comes about that a singer of Mrs. Bella Baillie's purity of voice and style so rarely appears on our foremost platforms is one of the incalculable mysteries of our concert-life. Mr. Fogg's thumbnail sketch Chinese song-studies were beautifully done; and Miss Kathleen Moorhouse will soon make a niche here for her violoncello-playing if I heard a fair sample of her art in Mr. Fogg's Fantasy for 'cello and pianoforte. The best noontide concert of recent weeks has been that of October 8, when Mr. Edward Isaacs and Miss D. Crewe were associated with Miss Jo Lamb, Mr. Elie Spivak, Mrs. Rawdon Briggs, and Miss Kathleen Moorhouse in a Bach Concerto for two pianofortes and string quartet. This is the sort of thing that can best be done at noontide functions like these—enough to digest and whet the appetite for more of the same sort. It is the most intelligent sort of propaganda for unknown or little-known works that are off the beaten track, or not of sufficiently ample proportions for bigger schemes.

Whilst Lancashire interest is mainly centred in the great competitive Festival at Blackpool on the last week of October, there have been here on October 2 and 9 two choral competitions, one at Belle Vue Gardens, drawing numerous Nonconformist choral organizations, and the other appealing purely to the Co-operative Society choirs. Here is another aspect of musical propaganda steadily pursued by the parent Co-operative Wholesale Society at Manchester. On October 13 the Society gave the first of four fine concerts in the Free Trade Hall, when a choir of seventy men drawn exclusively from its employées sang typical miniatures such as Hegar's 'Phantom Host,' MacDowell's 'Dance of Gnomes,' &c. Like the Quinlan concert, however, its main interest was instrumental, Miss Pierce and Mr. Chas. Kelly, formerly contemporary students here, being associated in two new and highly interesting works for two pianofortes, deserving of wider recognition—Arnold Bax's 'Moy Mell' and Mélan Guéronet's 'Tourbillon.' Miss Mignon Nevada and Mr. Edgar Coyle were the vocalists.

In towns surrounding Manchester, musical life seems this autumn to have awakened rather earlier, quite apart from the visits of touring concert-groups. At New Mills, a little manufacturing village on the Derbyshire border, but still under Mancunian influences in matters artistic, a flourishing orchestral society directed by Mr. J. Walters Baguley, brings to the artizans and residential people music of worth and distinction. 'Scheherazade' in this upland manufacturing little town was certainly something to make one rub his eyes.

At Bolton the Choral Union now has an amateur conductor of distinction in Mr. John Booth, one of the town's iron-masters. Men of this stamp, combining ardour, culture, and means, do not stick at trifles. On October 15 Mr. Hamilton Harty and the Hallé band attended, and gave the 'Mystic Trumpeter' and Strauss's 'Don Juan' as well. Mr. Charles Risegari conducts here another society, and a flourishing amateur orchestral society exists under the guidance of Mr. Andrew Morris.

The municipalization of the Hallé band continues to excite interest, judging by newspaper correspondence. Semi-municipalization has been advocated, and another quite good idea mooted would associate the band with the County Palatine, with proportionate guarantees from the towns visited, not omitting the famous seaside resorts, which provide a summer livelihood for many players.

NEWCASTLE-ON-TYNE AND DISTRICT

The Newcastle Bach Choir promises an interesting series of concerts this season. There will be two recitals of the Church Cantatas in the Cathedral, a performance of the 'Christmas Oratorio' spread over two concerts, and two British concerts, one devoted mainly to the unaccompanied vocal works of Balfour Gardiner, while the chief item at the other will be Holst's 'Hymn of Jesus.' In addition to these, four chamber concerts have been arranged.

The first Quinlan concert took place on October 7, when Madame Pauline Donalda and Mr. Jos. Hislop were the vocalists. It is hoped that the inclusion of such songs as Bantock's 'From the tomb of an unknown woman' and Butterworth's 'Come, my own one,' in Madame Donalda's programme, is an indication that vocal concerts made up almost exclusively of Italian opera selections are becoming a thing of the past. Another welcome feature was the unhackneyed fare provided by the instrumentalists, MM. Alfred Cortôt and Jacques Thibaud (pianoforte and violin), who played César Franck's Sonata in A major and the second movement of Grieg's C minor Sonata. The first-named contributed examples from Saint-Saëns, Debussy, Albeniz, Liszt, and Chopin, while M. Thibaud took his audience into quite another atmosphere with arrangements from Couperin and Desplanes.

NOTTINGHAM AND DISTRICT

The musical season locally promises to be an exceptionally interesting one. The inaugural concert on September 28 is the only event of importance up to date, and Messrs. Boosey's concert party furnished a programme sustained by eight extremely popular artists, viz., Miss Carrie Tubb, Miss Flora Woodman, Miss Phyllis Lett, Mr. Frank Mullings, Mr. Jacques Hopkins, Mr. Harry Dearth, M. Melsa, and Mr. Harold Samuel, with a well-known accompanist in Mr. Berkeley Mason. The arrangement of the programme suggested a superabundance of the art-song, and its manifestations were not always of a too interesting or arresting character. Criticism of such well-known performers is

quite unnecessary, but if it were possible to get a popular declaration of the feature of the evening, many hearers would probably indicate the violin solos of M. Melsa, whose brilliant technique found ample scope in Wieniawski's Polonaise in D major, and Paganini's 'Witch's Dance.'

PORTSMOUTH

Portsmouth is awakening to a growing appreciation of music—in fact, one might almost say that at present the town is in the throes of a musical revival. The most gratifying feature of this manifestation is its evidence of a desire on the part of a large section of the public for the cultivation of musical taste. Not many years ago the idea of arranging a series of Cambridge University Extension Lectures on 'A listener's course in music' would have received scant consideration, or would have been esteemed a dead failure beforehand. But this session the local lectures committee has boldly taken the plunge, and at the opening lecture at the Municipal College on September 24 the attendance created a record. Moreover the interest has been sustained. Mr. Percy A. Scholes is taking the course, and he has adopted as his text-book 'The Listener's Guide to Music,' recently published by the Oxford University Press.

There is another reflection of this musical feeling in the renewed interest that is being taken in the improvement of congregational singing in the churches. Mr. Martin Shaw, who is one of the leaders in this movement, paid a visit to Portsea Parish Church on October 8 in connection with the dedication festival, and not only lectured in a most interesting manner on the history of British Church music, but went on to hold a hymn festival on the following afternoon, representatives of all the Church choirs in the deanery taking part. Congregational practices have also been introduced at Portsea Parish Church after evensong.

Miroslav Shlik, a young Jugoslavian violinist, who is now on his first concert tour in England, gave violin recitals at the Portsmouth Town Hall on September 17 and 24. A pupil of Vaclav Huml, he has acquired a wonderful technique, and on both evenings he evoked a ready appreciation of his genius.

Pachmann made another farewell appearance at Portsmouth Town Hall on October 5 at the opening of Mr. Lionel Powell's 1920-21 series of 'International celebrity concerts.'

The Borough of Portsmouth Philharmonic Society opened its season on October 7 with Mr. Frederic Lamond as solo pianist in Tchaikovsky's first Concerto. In the absence of Mr. Hugh Burry through illness Mr. Arthur Bliss deputised as conductor.

On the anniversary of Armistice Day the Philharmonic Society is arranging a 'British Night,' when the programme will consist entirely of the works of British composers. Berlioz's 'Faust' is already being tackled for December 9.

On October 13 the Portsmouth Temperance Choral Union gave 'Elijah,' with Miss Elsie Suddaby, Miss Doris Manuelle, Mr. Frank Webster, and Mr. Herbert Brown as soloists, with, for orchestra, the string band of the Royal Marine Artillery, and Mr. H. C. Waite at the organ. Mr. R. P. O'Donnell, bandmaster of the Royal Marine Artillery, conducted.

SHEFFIELD

The London Ballad Concert Party provided the opening concert of a season which promises exceptional interest and activity. With Miss Carrie Tubb, Miss Flora Woodman, Miss Phyllis Lett, Mr. Frank Mullings, Mr. Jacques Hopkins, Mr. Harry Dearth, M. Melsa, Mr. Harold Samuel, and Mr. Berkeley Mason constituting the party, a high standard of performance was only to be expected, and the large and enthusiastic audience had a thoroughly enjoyable time.

Pachmann, on September 23, gave what was advertised as his farewell recital at Sheffield, and his admirers assembled in great force to hear him—and, perhaps, to see him! All the usual by-play was supplied—a delayed start, much preparation, comments and conversations between and during the items, and other characteristic touches. Beethoven's Sonata in D minor (played with music on desk) and a Chopin group had pride of place in the programme. The enthusiasm of the audience was as great as ever, and the aged master received an ovation at the close of his performance.

Prof. Walford Davies lectured at the University on October 4, his subject being 'British National Song.' Much interest was shown in the lecture, and Prof. Davies's efforts—fairly successful on the whole—to get the audience to sing the refrains of 'Here's a health unto His Majesty' and 'Upidee' caused considerable amusement. The lecture was arranged by the local centre of the British Music Society.

The first of the Quinlan concerts took place on October 12, in Victoria Hall. With MM. Alfred Cortôt and Jacques Thibaud available it was a happy idea to include the great César Franck Sonata in the programme, though the advisability of opening the concert with such a work may be doubted. Late-comers, of whom there were many, were excluded from the first two movements, and although punctuality at concerts is no doubt desirable enough, this seems rather a heavy punishment for those who missed the opening by but a few seconds. A fine performance was given, and both artists were later heard to much advantage in groups of solos. Mr. Joseph Hislop made a great impression on his first visit to Sheffield.

The programmes of the four Sheffield Promenade Concerts are now available. Sir Henry Wood is to conduct, and M. Arthur de Greef, Miss Winifred Small, Miss Fanny Davies, and Miss Isabel Gray are to appear in that order as concerto players at the respective concerts. The programme could hardly be more attractive. The César Franck Symphony, the Schubert C major, and the Brahms C minor are included, while the Pianoforte Concertos of Grieg and Rachmaninov, Mozart's No. 17, César Franck's 'Les Djinns,' and Mackenzie's 'Pibroch' suite for violin and orchestra have their places in a prospectively delightful scheme. It is to be hoped that crowded audiences will encourage Mr. T. Walter Hall and his committee in their efforts to promote first-class orchestral music at Sheffield.

A series of Five o'clock Concerts has again been arranged by the Misses Foxon, and these, along with the Eva Rich Tuesday Concerts, promise an enjoyable addition to the city's growing musical activities.

SOUTH WALES

The various musical bodies throughout the district are busily engaged on works to be performed during the season at concerts or eisteddfodau. In the smallest towns and villages such, for the most part, are held in chapels, &c. But it is becoming more difficult to secure accommodation suitable for the holding of concerts on anything like a grand scale even in the large centres of population—towns contiguous with the great mining valleys. The 'film-fiend' is gradually annexing our halls. The fine Park Hall, Cardiff, has long been in the hands of a cinema company, and it is only by its long association that Cardiff Musical Society is favoured to hold its periodical concerts there. Recently the Albert Hall, Swansea, has been acquired for 'super'-cinema purposes, and possibly the present is the last season that it will be available for concerts. This is a serious menace to music-culture, the fine educative influence of a grand concert, with famous artists and a first-class orchestra, being to a great degree lost. Further, the question of a Welsh National Orchestra in its fullest sense must remain comparatively abortive.

Apparently the suggestion that our existing halls be acquired by public subscription in their different localities as memorial halls has not found favour.

Cardiff concert-goers are proverbially critical, but seldom has any artist received such an ovation as was accorded the young Welsh baritone, Mr. Mostyn Thomas, of Blaina, at the first Quinlan concert held at the Empire on the afternoon of October 9. He possesses a magnificent voice—rich and flexible and of fine range and power. He is temperamentally dramatic, and it would appear incredible that he was working as a miner up to the spring of 1919. Madame Calvé and Mr. Ben Davies sang with finished artistry, and Miss Irene Scharrer played excerpts from Chopin, Mendelssohn, and Liszt with delightful individuality.

The first of the four Swansea subscription concerts arranged by Mr. Gwynne H. Brader, took place on October 7, at the Albert Hall, and was a decided success. The artists were Miss Rosina Buckman and Mr. John Coates (vocalists), Mr. Felix Salmond (violoncello), and the great Russian pianist, Siloti. The two latter artists played Rachmaninoff's Sonata for pianoforte and violoncello with exquisite finish.

Sunday evening orchestral concerts are now quite a feature of Cardiff life, no less than five being held regularly in different parts of the city. The Comrades' Orchestra, consisting of ex-Service men, under the conductorship of Mr. Tom Jones, hold their concerts at Cory Hall, while at Park Hall the Angle Orchestra is in evidence. Cardiff Symphony Orchestra has commenced its series at the Playhouse, and Mr. Fred Roberts's string octet performed excerpts from Gounod, Brahms, &c., at the Paget Rooms, Penarth. Porth Royal Welsh Concert Party appeared at the Gaiety on October 3, and at Olympia the series of concerts in aid of the National Institute for the Blind, opened on September 26 with vocal (miscellaneous) items; at the second concert, on October 3, the London Operatic Quartet party appeared; and at the third, on October 10, Porth Madrigal Glee Party gave its services under the leadership of Mr. Joseph Bowen.

The Cardiff Chamber Music Society opened its seventeenth season on October 13 at the Girls' High School, when the Flonzaley String Quartet delighted a keen and appreciative audience with exquisite interpretations of the quartets of Haydn (Op. 76, No. 5), Schumann (Op. 41, No. 3), and Beethoven (Op. 18, No. 6). The Society deserves the greatest praise for fostering this class of music in the city.

Other concerts held were: A miscellaneous concert, on October 7, at Bethania, Dowlais, with Madame Elsa Stralia and Messrs. Walter Hyde and Herbert Brown as vocalists; while to a crowded audience at Noddfa, Treorchy, on October 11, the celebrated Williamstown Male-Voice Party, under the conductorship of Mr. Ted Lewis, and assisted by artists of local repute, performed a varied programme successfully.

At the annual meeting of the Troedyrhiw (Merthyr) Musical Society, on October 5, it was decided to rehearse 'Samson' (Handel) for this season. The works selected by the Tredegar Choral Society for its next performance are the 'Creation,' and 'Young Lochinvar,' a modern work by Mr. Cyril Jenkins. A United Choir has been formed in the Rhymney Valley, and has succeeded in enlisting the services of the veteran Mr. John Price as conductor. 'Judas Maccabæus' is to be rehearsed forthwith.

Mr. E. T. Davies, Merthyr, has been appointed director of music to the North Wales University College, Bangor.

The Monmouthshire County Council has restricted the holding of Sunday concerts in its area except for purely benevolent purposes, and all applications for such are to be supported by two local members of the Council. At least ninety per cent. of the total takings must be handed to the particular charity intended, and a signed balance-sheet is to be lodged with the clerk of the Council within twenty-eight days of the concert. It will be seen that ten per cent. only is allowed for working expenses, and this means that all Sunday concerts are practically banned.

YORKSHIRE

Again we are promised a busy season, but there are those who pessimistically wonder whether this activity can last. The touring parties seem to be cutting each others' throats, and, if one may judge from the size of the audiences, do not appear to be sufficiently patronised to make any great profit for their promoters. The choral societies find their difficulties enormously increased by the advancing expenses, and though no one can grudge orchestral players receiving decent fees, the aggregate cost of an orchestra has become prohibitive, and I notice a good many societies are giving at least one concert of unaccompanied works. One good result is that this state of things will compel towns to be more self-reliant, and develop their own resources more assiduously. This has been done at Leeds with the Saturday Orchestral Concerts, at which the Leeds Symphony Orchestra is employed, and rumour says that this was the only series that paid its way last season. This year the eight concerts are to be under the alternate conductorship of Mr. Hamilton Harty and Mr. Goossens, and a safe but generally interesting programme has been arranged, consisting largely of well-known works, but including a rather larger proportion of more or less unfamiliar things. The Leeds Philharmonic Society is playing for safety, and giving 'Elijah' and 'Messiah,' reserving some interesting things for its third and fourth concerts—Parry's 'St. Cecilia's Day,' Holst's 'Hymn of Jesus,' and Purcell's 'Dido and Æneas.'

The Leeds Choral Union promises nothing new, but Bantock's 'Omar Khayyàm' and Verdi's 'Requiem,' with 'Messiah' and Gounod's 'Faust,' should prove generally attractive. The most important event of the Leeds season will, for many, be the visit of the London String Quartet to repeat its 'Beethoven Festival' next January, and give all the master's string quartets at a series of six concerts.

The Bradford Subscription Concerts promise to retain their pre-eminence in the West Riding, and in addition to the usual eight concerts, at four of which the Hallé Orchestra will appear, have arranged for a supplementary series of chamber concerts, in which the Flonzaley, London, and Catterall Quartets will take part. The Bradford Permanent Orchestra, under the conductorship of Mr. Julius Harrison and Mr. Julian Clifford, will give five concerts, and, as usual, will pay some attention to native composers, in addition to including many familiar and welcome classics.

The Huddersfield Music Club has been as successful as it deserves to be, and consequently is able to issue an even more interesting prospectus than before for the coming season. Miss Adela Verne opened the series with a pianoforte recital on October 13, and the Bohemian and Philharmonic String Quartets, and vocal recitals by Miss Agnes Nicholls and Miss Olga Haley, form a very promising outlook. The famous Huddersfield Choral Society is giving 'Omar Khayyàm' under Mr. Bantock's own direction and with the Hallé Orchestra, at its first concert, 'Messiah' and 'miscellaneous' being the description of the other two programmes. The still more venerable Halifax Society is giving Brahms's 'German Requiem,' Parry's 'Judith' (a welcome revival), Vaughan Williams's 'Mystical Songs,' with, of course, the Christmas 'Messiah.'

The Hull Vocal Society is giving 'Elijah,' 'Messiah,' and Elgar's 'King Olaf'; the Hull Harmonic Society an equally familiar series of works in Gounod's 'Faust,' 'Messiah,' and 'The Golden Legend'—from which one concludes that Hull people will not greatly enlarge their experience during the coming season. More generally interesting is the prospectus of the Hull Philharmonic Society, which is giving three orchestral concerts, for though there is nothing at all out of the way in the programmes, they cover considerable ground in music of the 19th century, to which, as it appears, they are confined. The Middlesbrough Musical Union is preparing 'Hiawatha's Wedding-Feast,' Goring Thomas's 'Sun Worshippers,' Elgar's 'King Olaf,' and a setting of the 23rd Psalm by its veteran conductor, Dr. Kilburn, who has done such good work for music in the North of England.

Musical Notes from Abroad

AMSTERDAM

Our concert season did not commence with the 'flourish of trumpets,' so to speak, of former years, this lack of *éclat* being mainly due to our famous conductor, Mengelberg, having been prevented by illness from resuming his activities. He is, in fact, at the present moment still in Switzerland. Needless to say this untoward circumstance has reacted unfavourably upon preliminary arrangements, at least so far as concerns the big symphony concerts, which cannot otherwise be regarded than as the mainstay of our musical life at Amsterdam. The untimely absence of Mengelberg is the more to be regretted, since we were bound to have missed him for more than three months this season, during his tour in America. In some measure we shall be afforded recompense, inasmuch as Dr. Karl Muck, the

former conductor of the Boston Symphony Concerts, is announced to take his place. For the time being the management of the Concertgebouw is trying its utmost to overcome the difficulty, but it must be said that the first concert did certainly not make the impression of a season-opener. A decided feeling of disappointment seemed to pervade the audience, nor did the conductor (Herr Hermann Abendroth, of Cologne) succeed in mitigating this feeling, notwithstanding the by no means unfavourable impression which he gave of his talents. Maybe it was that insufficient rehearsal supplied the cause for the failure of Bruckner's eighth Symphony to grip the audience. It would, in fact, have provoked mere boredom if Abendroth's brisk tempi, and some radical cuts in the last movement, had not combined to save the situation. Yet, taking everything into consideration, this work is undoubtedly the best of Bruckner's nine Symphonies. The shortcomings in his symphonic style become, however, apparent even in this work. It is matter for regret that this highly-gifted composer did not possess the faculty properly to develop his very often magnificent musical material. The working-out sections of his first and last movements often descend to little more than aimless musical meanderings. It is evident that such a work can be made palatable only when a spirited interpretation covers these defects. If the purely orchestral portion of the programme did not rouse the interest of the public, yet Madame Olga Samaroff at least managed to secure attention through her splendid interpretation of the pianoforte part in Brahms's second Concerto. A few days later she was heard in a pianoforte recital, when her readings confirmed the favourable impression of her capability. Her programme, ranging from Bach to Debussy, certainly afforded a gauge of her physical and intellectual powers. For the two subsequent symphony concerts the management had been fortunate in securing Sir Edward Elgar as conductor. The first of these events comprised a programme exclusively of his own compositions, including the magnificent Symphony in A flat —which already he had conducted at Amsterdam a few months previously—and the famous 'Enigma' Variations, which, with his 'Cockaigne' Overture, have established the composer's fame as an orchestral writer throughout the entire musical world. The latter work appeared also in the programme of the second concert, but, regrettably, Sir Edward substituted in its place his Overture 'In the South,' which, in spite of its many excellences, falls short of the splendour of the first-named work. The high reputation which Elgar has enjoyed here has been augmented now that he has revealed himself as interpreter of a work other than his own. True, he cannot be ranked in the fore-front among conductors, but this in no way impeded his giving a beautiful reading of Brahms's third Symphony. The latent moods in the symphonies of Brahms need to be diligently explored, lest they should fail to be revealed in their proper light. This probably supplies a reason why there are musicians who refuse to acknowledge Brahms's decidedly individual art of orchestration, and it is to this, his alleged shortcoming, that in the majority of cases they assign the blame if their interpretation lacks interest. Bruch's first Violin Concerto completed the programme, the solo part being sustained in masterly manner by M. Zimmermann, the leader of the orchestra. We sincerely express the hope soon to renew acquaintance with Sir Edward Elgar.

The concert season bids fair to become an exceedingly interesting one, if we may judge from the prospectuses which continue to be issued. At all events there is a decided chance of everything second-rate being pushed aside for the rather prosaic reason that, on account of the rate of exchange, artists obviously prefer earning their fees here rather than elsewhere on the Continent. Besides this, we expect to hear a great many new musical works of importance.

To celebrate the hundred and fiftieth anniversary of Beethoven's birthday it is proposed to inaugurate an almost unique Beethoven festival comprising no less than twenty-four concerts. Fourteen programmes alone are to be devoted to the master's chamber music, in which will be heard the whole of his string quartets, the pianoforte trios, the violin sonatas, and the violoncello sonatas. The orchestral compositions, on the other hand, will be flanked by the 'Missa solemnis,' the Choral Fantasia, and the song-cycle, 'An die ferne Geliebte.' An additional feature of interest at the chamber concerts will lie in the fact that some of the most notable quartet and trio societies have been engaged to alternate with our own. The list contains among others the Quatuor Poulet (Paris), the Rosé Quartet (Vienna), the famous 'Bohemians,' and the Budapest Quartet. This novel arrangement may cause a lack of homogeneity which, however, will be amply compensated by the opportunity for comparing differences in the readings of Beethoven's works.

Not much can yet be said of the National Opera, the headquarters of which are now at The Hague. Information has reached us from thence that a new opera by Eugen d'Albert has been produced. It will probably be given at Amsterdam in the course of a few weeks. It may be said here that the term 'new,' as applied to an operatic work of d'Albert's, holds good only for a very short time, having in view the tremendous rate at which this lightning composer pours forth his ideas.

W. HARMANS.

BRUSSELS.

The season at the Monnaie promises to be an interesting one. Most of the artists last heard here have remained, but the big loss is Ansseau. It is, however, not unlikely that one or more stars will appear *en représentation.* 'William Tell' has been revived successfully. It is to be hoped that this season we may have some virtuoso concerts. They were much missed last year.

The King and Queen of the Belgians took part in the Centenary festivities held at Verviers at the beginning of the autumn in honour of Vieuxtemps. Ysäye organized three orchestral concerts, all of which were very successful. Thibaud and Elman had been engaged to play Vieuxtemps's Concertos, an arrangement that provoked adverse comment in musical circles here, as neither of these artists was a pupil of the famous master, nor are they of his school. At the last minute Thibaud was unable to attend, his place being ably filled by Crickboom, one of Vieuxtemps's ablest pupils. Ysäye made a great speech before the first concert, outling his experiences with the renowned master and also revealing many interesting points in connection with the master's works, particularly his Concertos. The whole event passed off amid much anthusiasm.

J. H. WOOD.

ITALY

'Dro the Aviator' may be aptly described as an essentially modern opera, considered from the point of view of its libretto. The hero, tired of his companion and ruined at the card-table, no longer seeks oblivion in suicide. A new factor has entered into life, and the aeroplane puts the soul of man into living, revivifying contact with all the hidden forces of Nature and with the purifying secrets of the sea and of the air. When finally the great machine which the aviator has constructed fails to respond to his hand, and in the awful catastrophe he meets his end, the rejected companion of his licentious days hurries to his side and finds him absorbed in the contemplation of spiritual truths that he learned in his new life.

The music, in the light of technical analysis, presents no new features, its harmonic and instrumental devices being the same that have been used—and abused—to excess. The Debussy element that is manifest does not suffice to disguise the staleness of the technical plan. Nevertheless the work makes its own effect, and, be it said in all sincerity, if 'L'Aviator Dro' is not remarkable for originality, it is praiseworthy in the outcome and a proof of the capacity of its composer-librettist—F. Balilla Pratella. The opera was presented with great success at the Rossini Theatre of Lugo, on September 4.

PALESTRINA

The greatest glory of musical Italy, Pier Luigi da Palestrina, is slowly coming into his own. So far—as I have before remarked in this column—his grave is without any record. A project was mooted to erect a monument to

him in his native city, and it seems that the scheme is about to be realised. So far there is no national edition of his works, the only complete collection being that published in thirty-four volumes by Breitkopf & Härtel. But this edition is imperfect and not of practical utility. At last the Italian government has interested itself in the matter, the under-secretary for Fine Arts having appointed a commission to prepare an authentic collection of the master's compositions. It will be published in two forms, one being in modern notation. Preparatory to their work the commission will have access to the MSS. in the Casatanese Library, and the researches of Joseph Baini, in 1830, along with the later revision of these records by Monsignor Alfieri, will be placed at their disposal.

August 29 was the centenary of the famous 16th century musician, Ercole Bernabei, the occasion being observed in his native town of Caprarola by the unveiling of a monumental inscription in the market-place, and an address by the well-known Roman critic, Dr. de Rensis. In the afternoon of the same day, Dr. Cametti, maestro di cappella of the Church of St. Luigi dei Francesi at Rome, directed a concert of Bernabei's music.

LEONARD PEYTON.

PARIS

The Paris Opéra is making a bid for popularity, the (inspired) papers informing us that it is a veritable temple of Art, where the finest singing in the world may be heard! As a matter of cold, unadorned fact, the Théâtre National de l'Opéra is nothing of the kind. Many moons have waxed and waned since the representations at this overrated establishment have been able to sustain comparison with pre-war Covent Garden performances. Certainly the orchestra is excellent, the conductors know their business, the scenery is most intelligently designed, and the costumes are above criticism. Unfortunately artists of the first rank are required to complete the ensemble, and few such singers find their way to the theatre upon which Garnier has lavished so much art and skill. The average representation at the Opéra, in short, is not remarkable for singing or for voices to which critical people care to listen. Nor do the fleeting decades improve the acoustics, which are as bad as ever. One may, with luck, find a seat from which it is possible to hear the voices at their best. From most parts of the house the sounds struggle, as it were, through a dense fog.

Up till recently, the management had been content to ring the changes on those standing dishes which have adorned programmes for many a long year. Lately, however, novelties have been introduced, amongst these being Vincent d'Indy's 'La Légende de Saint-Christophe,' a work which shows the erudite composer at his best without creating in the mind of the critic any particular wish to hear it a second time. No one could fail to recognise the composer's knowledge of orchestral possibilities, while his vein of originality is always tempered by discretion. But d'Indy's music does not appeal to those who demand something more than mere musicianship.

During the past few weeks there have been two revivals, 'Guillaume Tell' and 'Les Huguenots,' the name-part in the former being taken by M. Noté, a baritone whose stentorian voice pierces the gloom of the auditorium without suggesting that its owner is an accomplished artist.

Odious though comparisons must ever be, yet it is beyond dispute that the average performance at the Opéra-Comique is more satisfying than are those which take place at the Opéra. Lafont, for example, is a *basse-chantante* whose fine resonant voice and admirable singing give real pleasure to the captious listener, while he is the happy possessor of a *mezza-voce* which affords a most useful object-lesson to the observant student. The company also includes two or three good basses; and if one or two elderly and voiceless tenors figure over-frequently in the cast, their impeccable diction partly compensates for time's dilapidations. M. Veueille, the baritone, is also entitled to very honourable mention, since he is an artist who uses his voice with a degree of skill recalling the most noted amongst his predecessors. The same may be said of Mlle. Vallandri, whose Susanne in 'Les Noces de Figaro' has been attracting all Paris for over a year and a-half. Indeed, Mlle. Vallandri's singing of the exquisite air in the last Act (known to Covent Garden *habitués* as 'Deh vieni, non tardar') is as completely satisfying as anything that the modern lyric stage can show. The pose of the voice and its beauty of tone, the artist's faithful adherence to the music as Mozart wrote it, her conception of the song—each is as near perfection as mortal singer can expect to get. To hear Vallandri in 'Les Noces de Figaro' is the fête-day treat of every musical Parisian.

Opéra-Comique performances of 'Lakmé' and 'La Bohème' have recently been rendered interesting by the appearance of Miss Mignon Nevada. This artist, who is so well-known to London and provincial audiences, made a most favourable impression, the freshness and purity of her voice, and the ease with which she overcomes the difficulties of intricate *coloratura* passages, gratifying the most hardened critics. *Qu'elle revienne* was the wish of Miss Nevada's hearers.

Solo instrumentalists are appearing in various provincial towns, and before audiences of gratifying dimensions. Many of these performers have made advantageous arrangements to give recitals during the winter in Riviera towns, while they have also booked their customary Paris engagements. These last-named include appearances in the vast and unlovely hall of the Trocadéro, and at the smaller—but infinitely pleasanter—Salle Gaveau. A few (principally those who are lucky) have been engaged for at-homes; and many eke out a none too remunerative calling by giving lessons, for which, however, a fair price often is paid. But Opera is the mainstay of the performer, whether singer or instrumentalist. The large towns have their opera-house, and the smaller ones are ever ready to support a travelling company. Indeed, the provincial amateurs sometimes pride themselves upon being hard to please. Rouen, for example, enjoys a reputation before which the stoutest hearts are said to quail. At its Théâtre des Arts may be heard intrepid artists who, having conquered *tout Paris*, see no reason why Rouen should withhold its approbation. Sometimes they are disillusioned, for the audience, while politely silent if the singer fails to please, takes uncommonly good care that the performer is not re-engaged. The local newspaper, too, has a word to say on the performance.

Meanwhile, Rouen, Marseilles, Nice, Nantes, Toulon, Lille, and other musical centres are busily preparing for their winter season of opera, the more enterprising amongst the managers having promised their patrons novelties. Lille, too, having much war-time leeway to make up, has various operatic undertakings in store. Here also a *public difficile* is to be found, a public which prides itself on its critical acumen. About its severity there is no shadow of doubt. Its reputed acumen, however, is a matter upon which there are two opinions.

GEORGE CECIL.

VIENNA

The 1920-21 musical season opened here as usual on September 1. The State Opera commenced its season with a Ballet evening consisting of 'Wiener Waltzer,' 'Die Puppenfee,' and 'Sonne und Erde.' For the first three weeks of the season the répertoire has been as follows: 'Aïda,' 'Madame Butterfly' (twice), 'Freischütz,' 'La Bohème,' 'Tales of Hoffmann,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Seraglio,' 'Lohengrin,' 'Rosenkavalier,' 'Trovatore,' 'Flying Dutchman,' 'La Tosca,' 'Faust,' 'Ariadne in Naxos,' 'Tiefland,' 'Merry Wives of Windsor,' 'Carmen,' and 'Rigoletto.'

As nearly all these are familiar to opera audiences at home there is no need for further comment.

I noticed Mr. Adrian Boult was a very interested listener at the performance of 'Tiefland.' This strong musical drama of d'Albert's should certainly be heard in England.

Owing to the cost of living, &c., here it is expected that at the close of the present season most of the leading singers at the Opera will go to South America.

The concert season commenced on September 15 with a series of performances of Mahler works. These will include the whole of his Symphonies, as well as several other important pieces.

S. WINNEY.

THE LATE SIR GEORGE MARTIN

A tablet has been recently placed in the Parish Church of St. Michael, Lambourn, Berks, inscribed as follows:

'To the honoured memory of George Clement Martin, M.V.O., Mus. Doc., sometime organist of this Church. This memorial is erected by his widow. He was born at Lambourn on September 11, 1844, and died in London on February 23, 1916. His body lies buried in peace in the Crypt of St. Paul's Cathedral. His name lives in Music, whose secret he discovered at Lambourn, and whose beauty he dedicated to the worship of Almighty God during forty years when as Sub-Organist and Master of Song and Organist of St. Paul's he laboured for the power and honour of the Sanctuary. "Lord, I have loved the habitation of Thy house, and the place where Thine honour dwelleth."'

We extract the following from the *Newbury News* of September 30:

'A memorial brass recently affixed to the wall of the north aisle of St. Michael's Church will not fail to attract the attention of visitors. It refers to Sir George Martin, a Lambourn man, whose distinguished musical career conferred honour on his native town. How, starting life as organist of St. Michael's, he progressed upwards from post to post until he finally realised his greatest ambition by attaining to the highest musical position in the English Church, is a matter of history and the subject of peculiar gratification to Lambourn folk. The simple, unpretentious dedicatory service was in keeping with the character of the great musician. It took place close to the organ he ever held in affectionate remembrance. After a brief prelude by the organist, the Rev. R. Bagnall read a few prayers, and appropriate verses from the 84th Psalm. Then followed the 23rd Psalm and a dedicatory prayer composed by the Vicar. The Service concluded with the usual Grace, after which Mr. Maberly played a short piece he had written for the occasion, introducing Sir George Martin's favourite tune to "Lord enthroned in heavenly splendour." The proceedings were semi-private, some of the oldest friends of the deceased musician being present, including Lady Craven.'

Miscellaneous

NEW ZEALAND.—A batch of programmes from Dunedin tells of faithful work carried on for many years by the Dunedin Choral Society under Mr. Sidney Wolf. It is an organization which seems to live a useful life and to deserve well of the community. Since the war the Society has given 'A Tale of Old Japan' (on two occasions), 'The Spirit of England,' 'The Banner of St. George,' Stanford's 'The Last Post,' and 'The Hymn of Praise.' 'The Last Post' was sung in the Prince of Wales's presence on May 3. Smaller choral numbers given during the same period include Gaul's 'Daybreak,' the March-Chorus from 'Tannhäuser,' and a good class of orchestral music has not been neglected.

GRAHAMSTOWN, S.A.—On September 11, the Grahamstown Training College gave a highly appreciated concert at which the works played and sung represented the following composers—Mozart (the G minor Symphony), Grainger, Sinding (a movement from the E minor Pianoforte Quintet), John Ireland (part-songs), Quilter, Godard, Beethoven, Ronald, Purcell, Coleridge-Taylor, Liszt, Cowen, Rubinstein, and Lederer. The high standard of programme and performance was creditable to the College.

DURBAN.—At a concert of the Natal Musicians' Association on August 14, the choir, under Mr. J. F. Proudman, sang Dudley Buck's 'Hymn to Music' and an arrangement of 'The lass of Richmond Hill.' An orchestra and a military band played a good selection, including the 'Peer Gynt' Suite, Luigini's 'Ballet Egyptienne,' and the 'William Tell' Ballet music.

ADELAIDE.—Mr. Paul Howard's series of fifteen Pianoforte recitals, with entirely different programmes, have introduced some interesting music to Australia, including the Sonata and twenty-four Walzermasken of Godowsky.

The Council of University College of North Wales has appointed Mr. E. T. Davies, F.R.C.O., Merthyr Tydfil, to the post of director and organiser of the department of music at the College. This is the first occasion on which a full-time appointment has been made in this department. Mr. Davies will enter upon his duties on January 1 next.

At Trinity College, on September 29, Mr. S. Midgley gave a lecture advocating free chamber concerts in important centres throughout the country as an educative measure. Musical illustrations to his lecture took the form of Violin Sonatas by Elgar and Ireland (No. 2), played by Miss Bessie Rawlins and Mr. Charlton Keith.

The Festival of the London Sunday School Choir brought a large number of people to the Crystal Palace on October 16. Competitions were held for junior and senior choirs. Three thousand juveniles sang under Mr. J. Wellard Matthews in the afternoon, and in the evening the adult choir gave a concert under Mr. W. H. Scott.

A University of London Musical Society is now in being under the conductorship of Mr. R. H. Walthew. Rehearsals, choral and orchestral, are held weekly at the University of London Club, 21, Gower Street. Inquiries should be addressed to the hon. secretary of the Society, at King's College, Strand.

The Committee of the League of Peace and Freedom announces a series of chamber concerts at Essex Hall (Essex Street, Strand) to take place on Mondays from November 15 to December 20, and to be continued next year. Admission is free.

The Carl Rosa Opera Company opens a season at Covent Garden on November 22, with a bigger organziation than the Company has ever yet commanded. There is promise of two new works—'David Garrick,' by Reginald Somerville, and 'She stoops to conquer,' by Percy Colson.

A course of five lectures on 'Some obsolete musical instruments' will be given by Sir Frederick Bridge at the University of London, South Kensington, on dates from November 3 to May 6.

A lecture concert for young people is to be given by Miss Clarisse Speed at Kingsway Hall on November 27. It is hoped that a large audience of school children will be present.

The season's programme of the City Temple Choral Society, conducted by Mr. Allan Brown, consists of 'Elijah' (given on October 9), 'Messiah,' 'St. Paul,' 'The Crucifixion,' and 'Judas Maccabæus.'

Croydon Philharmonic Society performs 'Elijah' and 'Merrie England' on November 13 and February 5 respectively. The conductor is Mr. Alan J. Kirby.

The Central London Choral Society, conducted by Mr. David J. Thomas, gives 'Merrie England' on January 15, and Fletcher's 'The Deacon's Masterpiece' in the spring.

The London Trio announces a season of six afternoon concerts at Æolian Hall from November 23 to June 14.

Dr. Caradog Roberts has been appointed conductor of the Llandudno Autumn Choral Society.

Answers to Correspondents

MACKENZIE (FOREST GATE).—We strongly urge you to go to a good teacher from the start. The 'ordinary 15*s*. for ten lessons type will *not* do to begin with'—or, rather, he will 'do' *you* first, last, and all the time. We fancy you anticipate more drudgery than you will get. Much of the old dreaded five-finger work is now superseded by intelligent hand exercise away from the keyboard, or by the use of the 'Techniquer.'

A large number of readers kindly send word, in reply to 'Shakespeare,' that Elson's 'Shakespeare in Music' is published by L. C. Page & Co., Boston, U.S.A., and David Nutt, London.

CONTENTS

	Page
Extremists *versus* The Rest. By Ernest Newman ...	729
Some New Scales and Chords. By H. Walford Davies	736
Jenny Lind and the R.C.M.	738
The Organ Works of Bach. 'The Little Organ Book' (*continued*). By Harvey Grace	739
Interludes. By 'Feste'	744
Occasional Notes	748
London Concerts. By Alfred Kalisch	750
Opera in London. By Francis E. Barrett	752
Chamber Music for Amateurs	761
Some New Part-Songs	762
Church and Organ Music	762
Memorials to Charles Harford Lloyd	762
New Church Music	763
Letters to the Editor	765
Obituary	767
Sixty Years Ago	767
Royal Academy of Music	768
Music in the Provinces	768
Musical Notes from Abroad	776
The late Sir George Martin	779
Miscellaneous	779
Answers to Correspondents	780
MUSIC:	
'And thou, Bethlehem.' Full Anthem for Christmas. By F. W. Wadely	753

TWO EXTRA SUPPLEMENTS are given with this Number:

1. *'O world in sorrow sleeping.' Anthem for Christmas. By Alfred Hollins.*
2. *Competition Festival Record.*

MR. CHARLES HURLEY
(TENOR).
(London and Provincial Concerts, St. Andrew's Hall, Glasgow, &c., &c.).
For Oratorio, Recitals, Concerts, &c.
Vacant dates and Terms—
Eliza House, Pathhead, Kirkcaldy, Fife.

SOLO TENOR WANTED for St. John the Baptist, Holland Road, West Kensington. £20 to £24. Choral Eucharist. Apply at the Church, or to Herbert H. Dawton, 14, Mayfield Avenue, Bedford Park, W. 4.

PIPE ORGAN (Three Manuals and Pedals) FOR SALE. Suit small Mission Church or private house. Also Piano Pedal Attachment by Norman & Beard. Fine condition. For particulars and appointment to view, write: "Diapason," 27, Baker Street, London, W. 1.

THE PROPERTY OF THE LATE C. J. MARCHANT, MUS. DOC., ORGANIST OF ST. PATRICK'S CATHEDRAL, DUBLIN.
FOR SALE.—Norman & Beard Pedal Attachment, with upright iron-framed full trichord check action Piano (Pigott.) Price £75. Can be seen at Pigott's, Grafton Street, Dublin.

ORGANIST and CHOIRMASTER WANTED, at Enfield Wesleyan Church. Morning Liturgical Service. Salary £60. Apply, J. H. Barley, 43, Ridgeway, Enfield, Middlesex.

DURING THE LAST MONTH.
Published by NOVELLO & CO., LIMITED.

BURGESS, FRANCIS.—"The Plainchant Evening Psalter and Canticles." Limp cloth, 1s. 6d. net. Cloth Boards, 2s. net.

EADY, H. R.—"Cantilèna." For Pianoforte. 2s.

FETHERSTON, G. R.—"Light's abode, Celestial Salem." Hymn and Tune. 2d.
—— "Lord, when Thy Kingdom comes." Hymn and Tune. 2d.

GARDINER, H. BALFOUR.—"An old song re-sung." Four-part Song for Mixed Voices. (No. 1387, Novello's Part-Song Book.) 6d.

GOODHART, A. M.—"Ye banks and braes." Scottish Air. Arranged for S.A.T.B. 4d.

HOLBROOKE, J.—Overture "Bronwen" (Op. 75). Full Score, 15s.
—— Selection from "Dylan." Arranged for Military Band by J. WESTON NICHOLL. 45s. 6d.

HOLLINS, A.—"O world in sorrow sleeping." Anthem for Christmas. (No. 1083, Novello's Octavo Anthems.) 4d.

JENNINGS, W. E.—Office for the Holy Communion. In G minor. 1s.

MACPHERSON, C.—"Thou, O God, art praised in Sion." Short Anthem. For A.T.B. (No. 101, Novello's Services, Anthems, &c., for Men's Voices.) 3d.

MAY, T. H.—"Vesper and a Hymn for Airmen." 4d.

MOFFAT, A.—"Four Old French Harpischord Pieces." Arranged for Pianoforte Solo. 3s.

NOVELLO'S CHRISTMAS CAROLS:
No. 388. "Ring, Christmas Bells." J. F. BRIDGE 1½d.
No. 389. "Would I had been a shepherd." J. F. BRIDGE 1½d.
No. 390. "By Nazareth's green hills.' J. F. BRIDGE 2d.
No. 391. "Sweet hours of night." H. C. DIXON 2d.

NOVELLO'S SONGS, Vol. 4.—Thirty Classical Songs by Various Composers. Both Notations. 3s.

PARRY, C. H. H.—"English Lyrics." Sets 11 and 12. 5s. each. (For contents see page 781.)

PONSONBY, N.—"Arise and gird thee." Motet. 3d.

SCHOOL MUSIC REVIEW (No. 341) contains the following music in both notations: "To Sylvia." Arr. as a Duet for Female or Boy's Voices. SCHUBERT. 2d.

TONIC SOL-FA SERIES:
No. 2326. "Cargoes." Four-part Song. Arranged for T. (or A.) T.B.B. H. BALFOUR GARDINER 3d.
No. 2327. "Sir Eglamore." Arranged as a Part-Song for T.T.B.B. H. BALFOUR GARDINER 3d.
No. 2329. "All Thy works praise Thee, O Lord." Full Anthem. ... ADAMS 3d.
No. 2330. "I would I were the glow-worm." Part-Song for T.T.B.B. HAROLD RHODES 3d.
No. 2331. "A dirge of kisses." Part-Song for T.T.B.B. PERCY E. FLETCHER 3d.

WADELY, F. W.—"And thou, Bethlehem." Full Anthem for Christmas. (No. 933, *The Musical Times.*) 2d.
—— "Beacons." Two-part Song for S.A. (No. 191, Novello's Two-part Songs for Female Voices.) 3d.

WALKER, L. J.—"There's a pathway thro' the heather." Song. In D flat, E flat, or F. For Low, Medium, or High Voice. 2s. each.

WEISS, W. H.—"The Village Blacksmith." Arranged for S.A.T.B. by ERNEST NEWTON. (No. 1385, Novello's Part-Song Book.) 4d.
—— "The Village Blacksmith." Arranged for T.T.B.B. by ERNEST NEWTON. (No. 570, The Orpheus.) 4d.

JUST PUBLISHED.

FOUR OLD FRENCH

HARPSICHORD PIECES

1. Vaudeville à danser, 1712 *(Auteur inconnu)*
2. Petit air tendre ... *L. J. Saint-Amans*
3. La Bourrée de Vincent ... *J. P. Rameau*
4. Tambourin Chinois ... ... *E. G. Chedeville*

ARRANGED FOR

PIANOFORTE SOLO

BY

ALFRED MOFFAT.

PRICE THREE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

FOUR LITTLE PIECES

MAZURKA | SCHERZO
MARCH | VALSE

FOR THE PIANOFORTE

COMPOSED BY

J. D. DAVIS.

PRICE TWO SHILLINGS AND THREEPENCE.

London: NOVELLO AND COMPANY, Limited.

THE SEASON'S SUCCESS.

"CREATION'S PRAISE."

Well-balanced in Chorus, Solo, and Quartet.
Cantata by F. W. PEACE.
O.N., 2*s.* 6*d.* Sol-fa, 1*s.* Less 25% Discount for six copies.

ALSO

"CHRIST THE CONQUEROR."

O.N., 2*s.* Sol-fa, 1*s.*
By JOHN S. WITTY.

BLACKBURNS, LTD.,
Broadway Avenue, Cardigan Road, Leeds.

SHANGHAI MUNICIPAL COUNCIL
PUBLIC BAND.

Seven additional Musicians are required for this Band. Candidates should be unmarried, and under thirty-five years of age, viz.:—

1. First Oboe and English Horn.
2. First Cornet.
3. First Horn.
4. First Trombone.
5. One leader, Second Violins, playing Clarinet or Saxophone.
6. One Baryton Soloist } Playing Violin and 'Cello between
7. One Euphonium Soloist } them.

Pay—Taels 180 per month for appointments 1 and 2.
" 165 " " " 3 to 7.

The present value of the Tael is about 5*s.* 4*d.* Exchange is however subject to fluctuation. The pre-war valve of the Tael was about 2*s.* 6*d.*

Agreement for three years to date from arrival in Shanghai.

Second-class passages to Shanghai are provided, and half-pay allowed during voyage.

The selected candidates will be required to leave England in December.

Further particulars may be obtained from the Council's Agents, to whom all applications should be sent at once,

JOHN POOK & Co.,
Agents for the Municipal Council of Shanghai,
October, 1920 68, Fenchurch Street, E.C.3.

JUST PUBLISHED.

EDWARD MACDOWELL.

FROM THE XVIIIth CENTURY

(TRANSCRIPTIONS FOR PIANO OF HARPSICHORD AND CLAVICHORD PIECES).

1. COURANTE ... ... Jean Philippe Rameau
2. SARABANDE ... ... Jean Philippe Rameau
3. TEMPO DI MINUETTO ... G. B. Grazioli
4. LE BAVOLET FLOTTANT François Couperin
5. GIGUE ... ... J. Mattheson
6. SARABANDE ... ... Jean Baptiste Loeilly

Nos. 1 to 5, 2s. net, each. No. 6, 1s. 6d. net.

These are of medium difficulty, and well varied. MACDOWELL was careful to preserve their original flavour in adapting them to the technique of the Pianoforte; and they will be found admirably suited either for recital or for teaching purposes.

ELKIN & CO., LTD.,
8 & 10, BEAK STREET, REGENT STREET,
LONDON, W. 1.

JUST PUBLISHED.

ENGLISH LYRICS

BY

C. HUBERT H. PARRY.

PRICE FIVE SHILLINGS EACH SET.

(SET 11).

CONTENTS.

1. One golden thread.
2. The spirit of the Spring.
3. What part of dread eternity.
4. The blackbird.
5. The faithful lover.
6. If I might ride on puissant wing.
7. Why art thou slow.
8. She is my love beyond all thought.

(SET 12).

CONTENTS.

1. When the dew is falling.
2. To Blossoms.
3. Rosaline.
4. When the sun's great orb.
5. Dream pedlary.
6. O World, O Life, O Time.
7. The sound of hidden music.

The Series is now completed by the publication of the above Sets.

LONDON: NOVELLO AND COMPANY, LIMITED.

ANTHEMS FOR CHRISTMAS.

*A song of joy .. .. John E. West 4d.
And the Angel said unto them .. .. .. J. P. Sweelinck 6d.
*And thou, Bethlehem .. .. F. W. Wadely 2d.
*Angels from the realms of glory, F. H. Cowen 4d.; E. Vine Hall 4d.
*Arise, shine, for thy light is come .. .. Geo. Elvey 2d.
*Arise, shine, for thy light is come .. .. G. F. Cobb 6d.
*Arise, shine, O Jerusalem .. .. .. Thomas Adams 4d.
*Awake, put on thy strength .. .. .. F. R. Greenish 6d.
Before the heavens were spread abroad ..Horatio W. Parker 4d.
Behold, all the earth lieth still .. .. .. G. F. Huntley 6d.
Behold, a star appeareth .. .. .. Niels W. Gade 6d.
*Behold, a star appeareth .. .. .. B. Luard-Selby 2d.
*Behold, I bring .. .. .. J. Barnby and E. V. Hall, ea. 4d.
Behold, I bring you glad tidings *J. Goss and Giovanni Croce, ea. 2d.
Behold, I bring you glad tidings *C. W. Smith and Vittoria, ea. 2d.
Behold, I bring you good tidings ... ... J. M. Crament 6d.
*Behold my servant .. .. .. J. Frederick Bridge 4d.
Behold, the name of the Lord .. .. .. Percy Pitt 6d.
*Behold the Tabernacle (Two-part Anthem) .. G. A. Macfarren 4d.
Be peace on earth .. .. W. Crotch 3d.
Beside Thy Cradle .. .. J. S. Bach 2d.
*Bethlehem .. .. Ch. Gounod 2d.
Blessed be the Lord God of Israel S. S. Wesley & The Earl of Mar, ea. 2d.
Blessed be the Lord God of Israel .. .. C. L. Williams 6d.
*Blessed be the Lord God of Israel .. .. E. Vine Hall 4d.
Born to-day (Motet. S.S.A.T.B.) .. .. J. P. Sweelinck 4d.
Break forth into joy * H. A. Matthews and W. G. Alcock, ea. 4d.
*Break forth into joy .. .. T. Ridley Prentice 8d.
*Break forth into joy S. Coleridge-Taylor and Bruce Steane, ea. 4d.
*Break forth .. .. J. S. Bach 2d.
*Brightest and best .. .. E. Vine Hall 6d.
*Calm on the list'ning ear of night .. ..Horatio W. Parker 4d.
*Christ's Incarnation .. .. Myles B. Foster 2d.
*Christians, awake.. .. .. J. Barnby, 4d.; *H. M. Higgs 6d.
Christians, be joyful .. .. Bach 4d.
*Christmas Day (Choral Fantasy on Old Carols) .. G. Holst 6d.
Come and thank Him .. .. Bach 4d.
*Come and worship the Lord .. .. .. Thomas Adams 2d.
*Come hither, ye faithful .. .. H. Hofmann 6d.
*Come, ye Gentles, hear the story .. Edward C. Bairstow 2d.
*Come, ye lofty .. .. H. Elliot Button 2d.
*Crown Him, the Virgin's Son .. .. .. B. Luard-Selby 3d.
Dawns the day, the natal day .. .. .. Robin H. Legge 4d.
Drop down, ye heavens .. .. J. Barnby, 2d.; J. Stainer 6d.
*For unto us a Child is born .. .. .. Handel 3d.
*Give the king Thy judgments, O Lord .. A. H. Brown 2d.
Glory be to God .. .. Bach 4d.
*Glory to God .. .. Bach, 3d.; Handel 1½d.
Glory to God in the highest *Clowes Bayley and Pergolesi, ea. 2d.
*Glory to God in the highest .. .. .. E. Markham Lee 4d.
*God so loved the world .. .. J. Goss and M. Kingston, ea. 2d.
God so loved the world .. .. J. Varley Roberts 4d.
*God so loved the world .. .. J. Stainer 2d.
*God, Who at sundry times .. .. Edward C. Bairstow 2d.
God, Who at sundry times .. .. .. J. H. Mee 6d.
*Good King Wenceslas .. .. .. Arr. by W. G. Ross 3d.
Hail! thou that art highly favoured .. .. Arthur Carnall 6d.
*Hail to the Christ (Carol-Anthem) .. .. J. Barnby 4d.
*Hallelujah! for unto us a Child is born .. W. H. Monk 2d.
Hallelujah! the light hath shined .. .. Oliver King 4d.
*Hark! the glad sound .. Myles B. Foster and E. V. Hall, ea. 4d.
*Hark! the herald angels sing .. .. .. E. V. Hall 4d.
Hark! what news the angels bring .. .. Oliver King 4d.
Hear, King of Angels .. .. Bach 2d.
He cometh forth .. .. G. A. Macfarren 3d.
How beautiful are the feet (Appendix to the "Messiah") Handel 4d.
I desired wisdom .. .. J. Stainer 8d.
I will set His dominion in the sea .. ..Horatio W. Parker 6d.
*In a stable lowly (Carol-Anthem) .. .. .. Oliver King 2d.
*In that day .. .. J. F. Bridge 4d.
*In the beginning .. .. G. B. Allen and B. Luard-Selby, ea. 2d.
*In the beginning .. .. Charles Macpherson 6d.
*In the beginning was the Word .. .. E. H. Thorne 2d.
In the beginning was the Word .. .. Ferris Tozer 6d.
In this was manifested .. .. F. E. Gladstone 3d.
*It came upon the midnight clear .. .. J. Stainer 2d.
*Jesu, Who from Thy Father's throne .. F. C. Woods 4d.
*Let us now go even unto Bethlehem J. T. Field & E. J. Hopkins, ea. 2d.
*Let us now go even unto Bethlehem .. .. Bruce Steane 2d.
*Like silver lamps .. .. J. Barnby 2d.
*Lo, God, our God has come .. .. .. Battison Haynes 4d.
Lo, star-led chiefs .. .. W. Crotch 3d.
*Love Divine, all love excelling .. .. E. V. Hall 4d.
*Mercy and truth are met together (Words, 3s. per 100) J. Stainer 4d.
*Nazareth .. .. Ch. Gounod 3d.
*Now is come Salvation .. .. Cuthbert Harris 4d.
*Now when Jesus .. .. Joseph Holbrooke 4d.
O come, all ye faithful (Adeste Fideles) Arr. by G. J. Tredaway 3d.
O come hither .. .. W. Jackson 4d.
*O come, Redeemer of mankind.. .. Arthur W. Marchant 4d.
*O come, Redeemer of mankind.. .. .. John E. West 2d.
*O Holy Babe .. .. A. C. Mackenzie 2d.
*O Holy Night .. .. Adolphe Adam 3d.
O Jerusalem! look about thee .. .. .. E. W. Naylor 6d.
*O Jerusalem! look about thee .. .. .. John E. West 2d.
*O sing to God (Noël). (Female Voices) .. Ch. Gounod 8d.
*O sing to God (Noël). (Arranged for S.A.T.B.) Ch. Gounod 2d.
*O Thou that tellest .. .. Handel 2d.
*O world in sorrow sleeping .. .. .. Alfred Hollins 4d.
*O Zion, that bringest good tidings .. .. J. Stainer 2d.
Of the Father's love begotten .. .. .. E. C. Bairstow 4d.
*Rejoice in the Lord .. .. J. B. Calkin 4d.
*Rejoice in the Lord, O ye righteous .. .. Alfred Hollins 4d.
*Rejoice greatly, O Daughter of Zion .. .. Charles H. Lloyd 4d.
Rejoice, O ye people .. .. Mendelssohn 2d.
*Rest, weary earth.. .. .. A. M. Goodhart 4d.
*Ring out, wild bells .. .. P. E. Fletcher 4d.
Say, where is He born (Trio) .. .. .. Mendelssohn 3d.
*See, amid the winter's snow .. .. .. John E. West 2d.
Ditto (Three-part) John E. West 4d.
*Silent Night (Melody by F. Grüber) .. Arr. by John E. West 2d.
*Sing and rejoice .. .. J. Barnby and John E. West, each 2d.
*Sing and rejoice .. .. Basil Harwood 6d.
Sing a song of praise .. .. Oliver King 4d.
*Sing, O Daughter of Zion H. W. Wareing and W. G. Alcock, ea. 4d.
Sing, O Daughter of Zion .. .. .. H. Gadsby 2d.
Sing, O heavens *H. Davan Wetton, Kent, & T. T. Trimnell, ea. 6d.
Sing, O heavens .. .. A. C. Mackenzie 8d.
*Sing, O heavens .. .. J. H. Maunder and B. Tours, each 2d.
*Sing, O heavens .. Bruce Steane and Arthur S. Sullivan, ea. 4d.
*Sing, O heavens, and be joyful, O earth .. A. Gaul 2d.
*Sing unto the Lord .. .. Vincent Novello 2d.
*That God doth love the world .. .. .. Bach 4d.
*The Angel Gabriel was sent from God .. H. Smart 2d.
*The Angel said unto them (Two-part. Sop. and Bass) Brown 3d.
*The first Christmas (Words only, 3s. per 100) J. Barnby 4d.
*The Grace of God which bringeth salvation.. J. Barnby 2d.
*The hallowed day hath shined .. .. .. B. Luard-Selby 4d.
*The hallowed day hath shined upon us .. J. Stainer 2d.
*The Hymn of the Angels .. .. .. John E. West 6d.
The light hath shined .. E. Silas and C. G. Verrinder, ea. 2d.
*The Lord our Righteousness .. .. .. Hugh Blair 4d.
*The morning stars sang together .. .. J. Stainer 8d.
The morning stars sang together .. .. G. A. A. West 6d.
*The New-Born King .. .. Percy E. Fletcher 4d.
*The star that now is shining .. .. .. Oliver King 2d.
The whole earth is at rest .. .. .. J. Varley Roberts 6d.
*The Word is flesh become .. .. .. Ch. Gounod 8d.
*The Word is made Incarnate .. .. .. Thomas Adams 2d.
*There shall a star .. .. Mendelssohn 8d.
*There shall come a star .. .. Cuthbert Harris 4d.
There shall come forth a Rod *Ferris Tozer & F. W. Wadely, ea. 4d.
*There shall come forth a star .. .. .. O. A. Mansfield 4d.
*There was silence in Bethlehem's fields .. J. Stainer 2d.
*Ditto (Unison) J. Stainer 2d.
*There were shepherds .. Myles B. Foster and B. Tours, ea. 2d.
Ditto (Two-part Anthem) .. Myles B. Foster 4d.
There were shepherds Edgar Pettman and H. W. Wareing, ea. 4d.
*There were shepherds .. .. Charles Vincent 6d.
*There were shepherds E. A. Sydenham and Healey Willan, ea. 4d.
This day Christ is born (Men's Voices) .. Basil Harwood 4d.
This is the day which the Lord hath made .. J. Turle 4d.
*This is the month .. .. E. W. Naylor 2d.
*Thou art My Son .. .. Thomas Adams 4d.
*Thou must leave Thy lowly dwelling .. Berlioz 2d.
*Thus speaketh the Lord of Hosts .. .. J. Stainer 2d.
Unto us a Child is born .. .. F. Adlam 6d.
Unto us was born (Two-part Anthem) .. G. A. Macfarren 4d.
What sweeter music can we bring .. ..H. Walford Davies 8d.
When Christ was born to earth .. ..H. Walford Davies 6d.
*When Jesus was born in Bethlehem .. W. A. C. Cruickshank 4d.
*While all things were in quiet silence.. .. Henry J. King 4d.
*While all things were in quiet silence .. .. Oliver King 2d.
While all things were in quiet silence .. G. A. Macfarren 2d.
While all things were in quiet silence .. Healey Willan 4d.
*While shepherds watched their flocks Geo. Elvey & E. V. Hall, ea. 4d.
*While shepherds watched their flocks J. Barnby, 6d.; W. T. Best 2d.
With all Thy Hosts *John E. West and A. W. Wilson, ea. 2d.

THE "LUTE" SERIES OF CHRISTMAS ANTHEMS.

*72 Arise, shine .. .. T. W. Stephenson 4d.
*95 Arise, shine .. .. F. C. Maker 4d.
179 Behold! He cometh .. .. Albert W. Ketèlbey 4d.
16 Behold, I bring .. .. F. Aubrey Owen 4d.
94 Behold, I bring you good tidings .. Fredk. Peel 4d.
225 Behold, my Servant .. .. .. C. Harris 4d.
108 Behold, my Servant .. .. .. Ebenezer Prout 4d.
166 Behold, upon the mountains .. .. A. W. Ketèlbey 4d.
*59 Blessed be the Lord .. .. .. J. Barnby 4d.
204 Break forth into joy .. .. .. F. Aubrey Owen 4d.
155 Break forth into joy .. .. .. J. C. Bridge 4d.
*119 Break forth into joy .. .. .. Seymour Smith 4d.
*23 Come near, ye nations .. .. .. Michael Watson 4d.
*35 Daughter of Zion .. .. F. C. Maker 4d.
*71 Fear not; for behold .. .. .. F. J. Sawyer 4d.
*12 Hark! what mean (Carol Anthem) .. Arthur Sullivan 4d.
143 How beautiful are the feet .. W. A. C. Cruickshank 4d.
144 Let us now go .. .. A. Kempton 4d.
131 Rejoice ye with Jerusalem .. .. Arthur Page 4d.
170 Sing, O Daughter of Zion .. .. H. Elliot Button 4d.
180 Sing, O Daughter of Zion .. .. Arthur Page 4d.
154 Sing, O Heavens .. .. Coldham Hall 4d.
*48 Sing, O sing.. .. .. Henry Leslie 4d.
*83 There were shepherds .. .. .. A. R. Gaul 4d.
132 Unto us a Child is born .. .. .. H. E. Nichol 4d.
191 While all things .. .. Cuthbert Harris 4d.
*118 While shepherds watched .. .. G. C. Martin 4d.

*Anthems marked thus * may be had in Tonic Sol-fa, 1½d., 2d., and 3d. each.*

LONDON: NOVELLO AND COMPANY, LIMITED.

CANTATAS FOR CHRISTMAS.

BETHLEHEM

FOR FOUR SOLO VOICES AND CHORUS
Interspersed with Hymns to be sung by the Congregation
THE WORDS WRITTEN AND ARRANGED BY
E. CUTHBERT NUNN
THE MUSIC BY
J. H. MAUNDER.

Price Four Shillings; Tonic Sol-fa, Two Shillings.
Words only, 9s. 6d. per 100.

THE STORY OF BETHLEHEM

FOR CHRISTMAS SERVICES, ETC.
THE WORDS WRITTEN BY
SHAPCOTT WENSLEY
THE MUSIC FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS AND ORGAN
COMPOSED BY
JOHN E. WEST.

Price Three Shillings; Tonic Sol-fa, One Shilling.
Words only, 9s. 6d. per 100.
String Parts, 8s. 9d.; Wind Parts and Full Score, MS.

CHRISTMAS EVE

FOR CONTRALTO SOLO, CHORUS, AND ORCHESTRA
COMPOSED BY
NIELS W. GADE.
(Op. 40.)

Price Two Shillings; Tonic Sol-fa, Sixpence.

CHRISTMAS SCENES

FOR FEMALE VOICES
COMPOSED BY
FREDERIC H. COWEN.

Price Four Shillings; Tonic Sol-fa, One Shilling.
Words only, 9s. 6d. per 100.

CHRISTMAS ORATORIO

BY
J. S. BACH.
Divided into six sections, intended originally for separate performance on the three days of Christmas, New Year's Day, New Year's Sunday, and the Festival of the Epiphany.

Vocal Score, Four Shillings; Vocal Parts, Two Shillings each.
Parts 1 and 2, 2s.; Parts 3 and 4, 2s.; Parts 5 and 6, 2s.
Tonic Sol-fa (Parts 1 and 2), 8d.
Books of Words (per 100), 12s. 6d.
Parts 1 and 2 (per 100), 6s. 6d.

THE NATIVITY

FOR SOPRANO, TENOR, AND BASS SOLI, AND CHORUS
With Hymns to be sung by the Congregation
THE WORDS AND HYMNS SELECTED AND THE MUSIC
COMPOSED BY
THOMAS ADAMS.

Price Two Shillings; Tonic Sol-fa, Tenpence.
Words only, 9s. 6d. per 100.

CHRISTMAS CANTATA

FOR SOLI AND CHORUS
THE WORDS BY
ROSE DAFFORNE BETJEMANN
THE MUSIC BY
JULIUS HARRISON.

Price Two Shillings.
Words only, 6s. 6d. per 100.

THE HOLY CHILD

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS, AND ORGAN
COMPOSED BY
THOMAS ADAMS.

Price Two Shillings; Tonic Sol-fa, Eightpence.
Words only, 9s. 6d. per 100.

YULE-TIDE

COMPOSED BY
THOMAS ANDERTON.

Price Three Shillings.
Paper boards, 5s.; cloth, gilt, 6s.

BEFORE THE PALING OF THE STARS

A CHRISTMAS HYMN
BY
CHRISTINA ROSSETTI.
SET TO MUSIC FOR VOICES AND ORCHESTRA
BY
B. J. DALE.

Price Two Shillings.

LONDON: NOVELLO AND COMPANY, LIMITED.

"Such settings as these cannot do otherwise that tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
"Admirably adapted to meet the requirments of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.
Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC
BY
J. H. MAUNDER.

	Staff Notation.	Tonic Sol-fa.
CHRISTMAS ANTHEMS.		
Anthem—Christians, Awake	4d.	3d.
Carol—Once in Bethlehem	3d.	2d.
Two Christmas Carols	4d.	3d.
SERVICES.		
SERVICE IN G	2s.	1/4
Or, separately:—		
Te Deum	4d.	3d.
Benedicite, omnia Opera	3d.	3d.
Benedictus	3d.	3d.
Jubilate	4d.	3d.
Office for the Holy Communion	10d.	8d.
Pater Noster from the above	3d.	3d.
Amen ditto	1½d.	1½d.
Magnificat and Nunc dimittis...	4d.	3d.
SERVICE IN CHANT FORM (No. 1)	1/4	10d.
Or, separately:—		
Te Deum, &c., with Kyrie	4d.	3d.
Office for the Holy Communion	8d.	6d.
Magnificat and Nunc dimittis	4d.	3d
Te Deum in B flat	4d.	3d.
Magnificat and Nunc dimittis in C (partly Unison)...	4d.	2d.
Magnificat and Nunc dimittis in D	4d.	3d.
ORGAN.		
Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use) ...	2s.	1/4

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR ADVENT AND CHRISTMAS
BY
EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

CHANT TE DEUM, IN F ... ... 3d.
BENEDICITE, IN F ... ... 2d.
BENEDICTUS AND JUBILATE, IN F... ... ... 4d.
MAGNIFICAT AND NUNC DIMITTIS, IN F ... ... 4d.
CANTATE AND DEUS, IN F ... ... 4d.
COMMUNION SERVICE, IN E, WITH BENEDICTUS AND AGNUS DEI—FOR FOUR VOICES ... ... 1s.

ANTHEMS.

O LORD, THOU ART MY GOD—ADVENT ... ... 3d.
IN THE BEGINNING—CHRISTMAS ... ... 4d.
" " TONIC SOL-FA ... ... 2d.
ARISE, SHINE, FOR THY LIGHT IS COME—CHRISTMAS 4d.
BEHOLD, I BRING YOU GOOD TIDINGS—CHRISTMAS... 3d.
FIVE SETS OF CHRISTMAS CAROLS, in Books, 6d. each.
All numbers printed separately, 1d. each.

The Composer will be pleased to send Specimens.
Address: 36, CHRIST CHURCH ROAD, NORWICH.

London: NOVELLO AND COMPANY, Limited.

T. MEE PATTISON'S POPULAR CANTATA
THE ANCIENT MARINER
30th 1,000.
Vocal Score, 2*s.* 6*d.* Choruses only, 1*s.* 3*d.*
Band Parts may be hired.

London: NOVELLO AND COMPANY, Limited.

A BOOK OF DESCANTS.
BY ALAN GRAY.

Organ Edition, Fcap. 4to, 8*s.* 6*d.* net.
Treble Parts and Supplementary Tunes, Oblong Fcap. 4to, 3*s.* 6*d.* net.

An interesting adaptation of the medieval arts of Descant and Faux-Bourdon has been introduced into this country in the last few years, and this volume has been compiled in the belief that, of the two systems, the Descant will be found the most useful and effective under modern conditions. The tunes, which have been pitched as low as possible to suit the average voice, are arranged, with a few exceptions, for organ accompaniment with the Descant forming the highest part.

Prospectus, giving specimen pages, on application.

CAMBRIDGE UNIVERSITY PRESS,
FETTER LANE, LONDON, E.C. 4.
C. F. CLAY, MANAGER.

THE
B. F. WOOD MUSIC CO.
WE MAKE A SPECIALITY OF GOOD MUSIC FOR TEACHERS' USE.

Through years of painstaking work we have thoroughly established the reputation of publishing the best collection of EASY AND MEDIUM GRADE TEACHING MUSIC FOR PIANO to be had in the world.

This is a strong statement, but a careful study of the contents of our catalogues will easily establish this fact; besides, the very large quantities of our publications purchased by the leading music-sellers throughout the British Isles and Colonies is another strong confirmation of the value of our publications.

This reputation has been gained through the great care which has been taken in every detail; first, in judicious selection of the manuscript to be published; second, by the conscientious but conservative editing and fingering given each work, and finally by having the best engraving, paper, printing, and binding that money can procure.

Are You a Music Teacher?
Do You Use Good Music?
Do You Believe in Pleasing Music?
Have You Seen Our Complete Catalogue?

Send in your name at once, and we will forward (post free) our Complete Catalogue, also Thematic Catalogues of Easy Teaching Music for the Piano, list of "EDITION WOOD," a Series of Standard Classics and Recreations for Teaching Purposes, nearly one thousand volumes.

THE B. F. WOOD MUSIC CO.
84, NEWMAN STREET, OXFORD STREET, LONDON, W.1.

JUST PUBLISHED.

No. 91.—NOVELLO'S MUSIC PRIMERS.

SYSTEM

IN

MUSICAL NOTATION

BY

H. ELLIOT BUTTON

WITH PREFACE BY

SIR EDWARD ELGAR.

EXTRACT FROM INTRODUCTION.

As musical compositions get more complicated, elaborate, and difficult of execution, it is increasingly incumbent upon the composer to present his meaning in a manner that will help the performer to grasp that meaning with as little trouble as possible.

The object of this book is to point out to composers, arrangers, and editors, the difficulties they often unwittingly place in the path of executants, and to suggest various means of obviating those difficulties.

Price - - Three Shillings.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S SONGS.

A. HERBERT BREWER—

When all the world is young.
In D (Compass, D to E) and F.

On Wings of Delight.
In C (Compass, A to C), E flat, and F.
Price 2s. each.

S. COLERIDGE-TAYLOR—

Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—

The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—

Life's Highway.
In E flat (Compass, B flat to F).
Price 2s.

ERNEST FARRAR—

Brittany.
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

EDWARD GERMAN—

Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.

It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. McNAUGHT—

The Piper.
In D (Compass, D to D) E flat, and F.
Price 2s.

W. G. ROSS—

A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J. WALKER—

My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.

There 's a pathway thro' the heather.
In D flat (Compass, D flat to F), E flat, and F.
Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

WILL BE PUBLISHED DURING THIS MONTH.

ENGLISH FOLK-SONGS

COLLECTED AND ARRANGED WITH PIANOFORTE ACCOMPANIMENT

BY

CECIL J. SHARP.

SELECTED EDITION.

SONGS AND BALLADS.

(VOLUMES I. AND II.)

Price ... ... Eighteen Shillings each.

PREFACE.

THIS Selected Edition will contain in one complete series of volumes those songs, ballads, carols, chanteys, &c., from the Author's Collection of traditional music which, in his opinion, are the most characteristic and most suitable for purposes of publication.

The Collection is the product of twenty years' work in the towns and country districts of England and among the English inhabitants of the Southern Appalachian Mountains of North America, and comprises—counting variants, and dance, as well as vocal, airs—some five thousand tunes. A certain number of these have been published from time to time during the period of collection, but, as the Somerset Series, in which the bulk of these appeared, is now out of print, and as, moreover, further additions are unlikely to be made to it, the Collection can now be reviewed as a whole unfettered by past commitments.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S CHORAL MUSIC

A SELECTED LIST.

FREDERIC AUSTIN
SONGS IN A FARMHOUSE
A cycle of traditional songs, S.A.T.B. Soli and Chorus, with accompaniment for pianoforte or orchestra. 18 mins.
Price Two Shillings.

GRANVILLE BANTOCK
A PAGEANT OF HUMAN LIFE
Chorus only, unaccompanied. 15 mins.
Price Three Shillings.

J. BRAHMS
SONGS OF LOVE (LIEBESLIEDER)
S.A.T.B. Soli or Chorus with accompaniment for pianoforte duet. 20 mins.
Complete vocal score, Eight Shillings.
Vocal parts only, Two Shillings.

EDWARD ELGAR
THE MUSIC MAKERS
Contralto Solo, Chorus and Orchestra. 35 mins.
Price Five Shillings.
Tonic Sol-fa, Three Shillings.

EDWARD ELGAR
THE SPIRIT OF ENGLAND
S. or T. Solo, Chorus and Orchestra. 30 mins.
Price Five Shillings.
Tonic Sol-fa, Three Shillings.

EDWARD ELGAR
*THE BLACK KNIGHT
Chorus and Orchestra. 40 mins.
Price Four Shillings.
Tonic Sol-fa, Two Shillings.

BALFOUR GARDINER
*NEWS FROM WHYDAH
Chorus and Orchestra. 5 mins.
Price Tenpence.
Tonic Sol-fa, Fourpence.

HAMILTON HARTY
THE MYSTIC TRUMPETER
Bar. Solo, Chorus and Orchestra. 35 mins.
Price Four Shillings.
Tonic Sol-fa, Two Shillings.

GUSTAV HOLST
*KING ESTMERE
Chorus and Orchestra. 25 mins.
Price Four Shillings.

E. C. MACMILLAN
ENGLAND
S. and Bar. Soli, Chorus and Orchestra. 40 mins.
Price Five Shillings.

C. HUBERT H. PARRY
THE PIED PIPER
T. and B. Soli, Chorus and Orchestra. 30 mins.
Price Four Shillings.
Tonic Sol-fa, Two Shillings.

C. HUBERT H. PARRY
THE CHIVALRY OF THE SEA
Chorus and Orchestra. 16 mins.
Price Two Shillings.
Tonic Sol-fa, One Shilling.

RICHARD WAGNER
PARSIFAL
Prelude and Selection from Act I.
T. Bar. B. (B.) Soli *ad lib.*, Chorus and Orchestra. 1 hr.
Price Three Shillings.

RICHARD WAGNER
*SCENES FROM TANNHÄUSER
Soli, Chorus and Orchestra. 1 hr. 45 mins.
Price Three Shillings.

R. T. WOODMAN
FALMOUTH
Chorus only. Accompaniment *ad lib.* 5 mins.
Price Two Shillings.

* Orchestral material for reduced orchestra may be hired from the publishers.
See also page 788 for list of Operas adapted for concert performance with reduced orchestra.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S EDITIONS
OF THE
FAVOURITE OPERAS
ADAPTED FOR
CONCERT USE.

1. FAUST.
Price 2s. Tonic Sol-fa, 1s.

*2. IL TROVATORE.
Price 3s. Tonic Sol-fa, 2s.

*3. TANNHÄUSER.
Price 3s.

*4. MARITANA.
Price 3s.

*5. THE BOHEMIAN GIRL.
Price 3s.

*6. THE DAUGHTER OF THE REGIMENT.
Price 3s.

*7. MARTHA.
Price 3s.

* Orchestral Parts for *Reduced Orchestra* may be obtained from the Publishers.

London: NOVELLO AND COMPANY, Limited.

TWO PASTORALS
"COME YOU, MARY."
"WHO WOULD SHEPHERD PIPES FORSAKE?"
THE WORDS BY
NORMAN GALE.
THE MUSIC BY
ERNEST BRISTOW FARRAR
(Op. 21, Nos. 2 and 3)
TWO KEYS.

PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, Limited.

FOUR
SHAKESPEARE SONGS

1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY.
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY
REGINALD STEGGALL.
Op. 28.

PRICE, FIVE SHILLINGS.

London: NOVELLO AND COMPANY, LIMITED.

SONGS
BY
JOHN GERRARD WILLIAMS.

"LOVE OUTWITTED"
Phantasy Duet for Voice and Pianoforte.
Price Two Shillings.

"MARCH MORNING"
For High and Low Voice.
Price Two Shillings each.

TWO SONGS.
"ABSENCE" AND "SERENADE"
For High, Medium, or Low Voice.
Price Two Shillings each.

London: NOVELLO AND COMPANY, Limited.

Sacred Songs by Joseph Adams.

"DIVINE LOVE."
"THE GENTLE SHEPHERD."
"LEAD, KINDLY LIGHT."
"THE LORD IS MY SHEPHERD."
"THE NAZARENE."
"THE PROMISE OF PEACE."
"SUN OF MY SOUL."
"JESU, LOVER OF MY SOUL" (A. C. BROOKES)
PRICE, TWO SHILLINGS NET.
From all Music-Sellers, or direct from the Publisher—
JOSEPH ADAMS, 15, CANNON PASSAGE, BIRMINGHAM.

CHRYSILLA
SONG
ENGLISH AND FRENCH WORDS.
FOR MEZZO-SOPRANO, OR BARITONE,
WITH INSTRUMENTAL ACCOMPANIMENT
BY
ETHEL M. SMYTH.

	s.	d.
Full Score	6	0
Instrumental Parts	3	10
Voice and Pianoforte	2	0
Voice, Violin, and Pianoforte	2	0

"A song of great loveliness."—*Daily Mail.*
"The fine 'Chrysilla' of Ethel Smyth."—*Daily Telegraph.*

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.
HIAWATHA'S WEDDING-FEAST
A SELECTION
FOR THE
ORGAN
COMPOSED BY
S. COLERIDGE-TAYLOR.
Op. 30, No. 1.
ARRANGED AND ADAPTED BY
HUGH BLAIR.
Price Five Shillings net

London: NOVELLO AND COMPANY, Limited.

ONE STRING FREE

THIS will enable you to test the accuracy of Prof. Fiorentini Astorre's fine tribute to "Summit" Guitar Strings.

The following letter needs no further comment. It is from the celebrated Prof. Fiorentini Astorre, of the School for Guitar, Bologna :—

I never succeeded in obtaining a really precise intonation until I tested "Summit" Strings (Silk and Copper), made by BRITISH MUSIC STRINGS, LTD., of LONDON.

"Summit" Strings can be tuned up to normal pitch. They give an octave and a fifth that is perfectly in tune. They sound a note that is mellow, but at the same time is robust—because their gauge is true. They yield harmonics (flute notes) of an extraordinary clearness.

"Summit" Strings possess a remarkable flexibility, which admits of a free vibration the instant they are struck—not only of the silken cord, but also of its metal wrapping. This feature is extremely difficult to find in other strings where the vibration of metal and silk is almost invariably constrained and imperfect. I recommend "Summit" Strings to all Guitar players, be they Teachers, Concert Performers, or Amateurs. (PROF.) FIORENTINI ASTORRE.

We make steel and covered strings for ALL instruments, of the same high quality as is so aptly described above by Prof. Astorre. Send us your name and address for FREE sample string. State your instrument and the exact string required. Our offer applies to Guitar, Mandoline, Banjo, or Violin. Write to-day.

CATHEDRAL STRINGS
. . SUMMIT STRINGS . .

OF ALL MUSIC DEALERS

Retail Prices: "CATHEDRAL" from 6d., "SUMMIT" from 3d.

CHEAPER AND BETTER THAN FOREIGN BRANDS.

SOLE MANUFACTURERS:

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N.4.

Telegrams: "Cello, Finspark, London." *Telephone: North 2594.*

WILL BE PUBLISHED DURING THE MONTH.

RHYTHMIC MOVEMENT

VOL. I.

Development of the Rhythmic and Metric Sense of the Instinct for Harmonious and Balanced Movements, and of good Motor Habits.

BY

EMILE JAQUES-DALCROZE.

Price Six Shillings.

LONDON: NOVELLO AND COMPANY, LIMITED.

SOLEMN MELODY

COMPOSED BY

H. WALFORD DAVIES.

FULL ORCHESTRA.

	s.	d.
FULL SCORE	6	0
STRING PARTS	1	8
WIND PARTS	5	0

STRINGS AND ORGAN.

SCORE	4	0
STRING PARTS	1	8
ORGAN	0	8
PIANOFORTE SOLO	2	3
ORGAN SOLO	2	3
VIOLIN AND PIANOFORTE	2	3
VIOLONCELLO AND PIANOFORTE	2	3

London: NOVELLO AND COMPANY, Limited.

PLAINSONG and its ACCOMPANIMENT.

COURSE ENSURING THOROUGH UNDERSTANDING AND PRACTICAL EFFICIENCY.

Tuition personally, or by correspondence, by

DR. GEORGE OLDROYD, D.Mus. (Lond.),

45, Boundary Road, St. John's Wood, N.W.8.

CH. KENNEDY SCOTT (Conductor of Oriana Madrigal Choir and Philharmonic Choir), says in *Musical Times*, October, 1920:

"One feature of our study at Brussels I have found of utmost value ever since—*Plainsong*. . . . . It was always important, but it was never more so than to-day, when composers are seeing the beauty of free rhythm and the old modes"

NOVELLO'S
MUSIC FOR VIOLIN AND PIANOFORTE.
A SELECTED LIST.

SONATAS AND SUITES.

EDWARD ELGAR
SONATA
Price Twelve Shillings net.

ARTHUR HINTON
SUITE
Price Ten Shillings net.

ERNEST FARRAR
CELTIC SUITE
Price Six Shillings net.

A. C. MACKENZIE
PIBROCH SUITE
Price Twelve Shillings net.

C. HUBERT H. PARRY
TWO SUITES
No. 1, in D. No. 2, in F.
Price Seven Shillings each net.

A. DUTEUIL D'OZANNE
SUITE PITTORESQUE
Price Twelve Shillings net.

SHORT PIECES.

JOHN IRELAND
BAGATELLE
Price Three Shillings net.

JOHN E. WEST
IN THE SPRING
Price Three Shillings net.

JOSEF HOLBROOKE
SOUVENIR DE PRINTEMPS
Price Three Shillings net.

ALBERTO RANDEGGER, JÚN.
SOUVENIR
Price Three Shillings net.

H. WALFORD DAVIES
SOLEMN MELODY
Price Two Shillings and Threepence net.

A. DUTEUIL D'OZANNE
AIR À DANSER
Price Three Shillings net.

A. C. MACKENZIE
BENEDICTUS
From Six Pieces, Op. 37.
Price Three Shillings net.

EDWARD ELGAR
SERENADE
From the Wand of Youth Suite, No. 1.
Price Three Shillings net.

J. B. McEWEN
SIX HIGHLAND DANCES
Price Three Shillings each net.

EDWARD ELGAR
CHANSON DE MATIN
Price Three Shillings net.

W. McNAUGHT
BARCAROLLE
Price Three Shillings net.

EDWARD ELGAR
CHANSON DE NUIT
Price Two Shillings and Threepence net.

H. WALDO WARNER
SCHERZO
Price Three Shillings net.

EDWARD ELGAR
PASTOURELLE
Price Three Shillings net.

LONDON: NOVELLO AND COMPANY, LIMITED.

The . .
Success
of the

'Apollo'

Pedal-Reed

Organ . .

Illustrated Booklet with Specifications and Testimonials from Eminent Authorities will be sent free by Post upon application.

A Few of the Reasons.

1. The "**APOLLO**" being a modern 2-manual Pipe Organ Console adapted to play Reeds is the ideal instrument for Organists' and Students' home practice.
2. The "**APOLLO**" is the practical substitute for a Pipe Organ. Being identical in Scale, Positions and Measurements it is especially suitable for Small Churches, Chapels, Missions, etc.
3. The "**APOLLO**" is built by Pipe Organ Craftsmen, from standard Pipe Organ materials and fittings.
4. The "**APOLLO**" is endorsed by eminent Organ Recitalists and Authorities including E. H. Lemare, Esq., Caradog Roberts, Esq., Mus. Doc., F.R.C.O., William Faulkes, Esq. etc.
5. The "**APOLLO**" possesses a true pipe-like quality of tone and embodies every artistic and mechanical feature deemed essential by cultured musicians.

Designed and BUILT by **Rushworth & Dreaper Ltd** Church, Chamber, and Concert ORGAN BUILDERS

Showrooms : **11-17 Islington, LIVERPOOL** *Telegrams: 'APOLLO, Liverpool.*

LONDON :—The CHAPPELL Piano Co., Ltd., 50 New Bond Street, W. 1.

JOHN SEBASTIAN BACH

48 PRELUDES AND FUGUES

(THE WELL-TEMPERED CLAVICHORD)

EDITED BY

HAROLD BROOKE.

IN TWO PARTS.

Price 5s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

RÉPERTOIRE COLLIGNON.

A COLLECTION OF OLD FOLK-SONGS

ARRANGED BY BRITISH COMPOSERS.

Set for Medium Voice to the Original Words,
With the Addition of English Translations to the French Songs.

No. 1. VARIATIONS ON "CADET ROUSELLE" (Arnold Bax, Frank Bridge, Eugène Goossens, John Ireland).
No. 2. BEHAVE YOURSEL' BEFORE FOLK (Eugène Goossens).
No. 3. TROIS ENFANTINES: "Jean, p'tit Jean," "Berceuse," "Une petite fille" (Arnold Bax).
No. 4. SAINTE CATHARINE (Herbert Howells).
No. 5. C'EST LE GRAND DUC DE MAINE (Herbert Howells).
No. 6. I'M OWRE YOUNG TO MARRY YET (Eugène Goossens).
No. 7. LE PETIT COUTURIER (Herbert Howells).
No. 8. ANGELE AU COUVENT (Herbert Howells).
No. 9. JACK AND JONE (Arnold Bax).
No. 10. THE MAID AND THE MILLER (Arnold Bax).
No. 11. O DEAR! WHAT CAN THE MATTER BE? (Arnold Bax).
No. 12. I HAVE HOUSE AND LAND IN KENT (Arnold Bax).

Price of each Song, 2*s.* net cash. (No. 3, 3*s.* net cash.)

J. & W. CHESTER, LTD., 11, Great Marlborough Street, W. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. 1. Monday, November 1, 1920.

This Supplement is part also of the November issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price 3d.*

The Competition Festival Record

No. 148.

BLACKPOOL MUSICAL FESTIVAL.

October, 19-23.

(BY A CORRESPONDENT.)

THE OPENING DAYS.

This important meeting, after being in dry-dock for seven years, has been re-conditioned and got away under full head of steam; attendances, volume of subscriptions, and size of guarantee fund all pointing to a record voyage. The venue is, as before-time, the Winter Gardens, with its numerous halls of pleasure, and on the first solo-singing day there were two overflow meetings in an adjoining Sunday school.

Tuesday, October 19, was a day of miscellaneous work, which could not be fitted into the scheme of things on any other day: girls' and boys' solos (both Schubert), some of the string classes, and the whole of the juvenile pianoforte work, with a choral element furnished by small male-voice and secondary church and chapel choirs.

Madame Edith Hands discovered a beautiful singer of eleven years during the Schubert 'Pax Vobiscum' song. As she is a Blackpool girl—Edith Dodd—it may be hoped that she will fall into good hands and not be exploited as a prodigy. Robert Southern in Schubert's 'Harper's Song' (Gœthe) had a very un-boylike piece to prepare; for a youngster its complete appropriateness as a medium for natural expression is open to criticism, but he shaped uncommonly well. At Ilkley earlier in the year Jessie Hinchcliffe from Huddersfield rather astonished judges, critics, and audience by the beauty and innate finish of her fiddling. Dr. Brewer then delivered himself in unqualified language; here Mr. F. Bonavia practically said 'ditto' in a John Humphries Sonata and the *presto* movement from Bach's first Sonata. Here is eminently a case for authoritative intervention or assistance to the best professional teaching available. I understand that an influential Huddersfield family is interested in her development, and hopes that maturity may prove all that has been said and written to be justified. Oddly enough the string quartets and pianoforte, violin, and 'cello trios all came from the West Riding; so did the only small-scale orchestra. In professional orchestral music the North looks to Lancashire and Manchester in particular for assistance; Yorkshire would seem to be repaying the compliment by showing Lancashire amateurs how much greater is their devotion to amateur orchestral and ensemble work.

The evening concert gave us early Beethoven quartets and trios, and choral works by Cyril Jenkins and Tallis, whilst a Sunday choir (a new class) sang miniatures by Myles B. Foster and Charles Macpherson (a chorister anthem). The Jenkins 'Lament for Prince Llewellyn' is a well-conceived work with fine contrasts of mood. Some choirs tried to make us think it was either very dark or very light; not even the winner convinced us that the conductor had seen the end from the beginning. It was a stiff test, too stiff for the third and fourth choirs, and I am sure Nos. 1 and 2 will not have completely explored its emotional content in another twelve-month Selection committees might consider it for more important occasions.

Tallis's 'If ye love Me, keep My commandments,' in quiet village Nonconformist chapels! Food for thought here. They all felt it was serious work, but it was so remote from their habitual experience of Church music (more's the pity!) that their solemnity almost ran to tedium; everybody was on the slow side. One choir from Blackpool got the serenity and peaceful atmosphere of the closing page; others imparted something of the too-prevalent artificiality of treatment, and one was glad to note the audience's perception of this point by its comparative coolness of reception. No choir mustered more than nine men, whilst the women's contingent varied from eleven to sixteen. Dr. Thomas Keighley, of Manchester, judged these choral works, Madame Edith Hands was characteristically helpful in her handling of the children's efforts, and Mr. F. Bonavia spoke with authority on the string-playing. People asked, if the first-night audience was this size, what would the final night be like?

The second day was entirely given up to about half of the solo-singing competitions, the remainder occupying Thursday. Over six hundred candidates presented themselves for criticism at the hands of Madame Edith Hands, Madame Lillie Wormald, Messrs. F. Austin, F. Bonavia, Plunket Greene, Ernest Newman, P. le Vallon, and Dan Price.

Those of us who are able to compare with 1913 standards agree substantially that the voices *quâ* voices are better than seven years ago. The average standard of training has advanced; breath control and resonance are markedly superior; intelligent phrasing has not advanced proportionately, nor has the mental conception of the test-piece as one and indivisible. Indeed, I am inclined to say that in this latter aspect we shall have to begin again from the bottom, and insist that these big songs are not composed of so many water-tight compartments quite unrelated to each other. Elgar's 'Swimmer' and Bantock's 'Angel of Sheraz' particularly exposed this weakness. But it was a shock to find that Schumann's 'Night in Spring' (Frühlingsnacht) was not handled as a thing of swift, unbroken flight; some of the candidates thought it a fitting medium for the display of silly ballad tricks of distorted rhythm and artificial pauses. Rightly the criticism was most severe on this point. Elgar's 'Swimmer' called for the combination of voice of ample resource and long-breathed phrases; the combination was not forthcoming, and quite justly Mr. Plunket Greene preferred those whose phrasing was well expressed rather than the bigger voices—somewhat to the consternation of the audience! but they, too, will learn in time.

The dramatic or operatic soprano solo voices were really fine, and the five who emerged in the 'Caro Nome' test were stunners. Blasé folk like Messrs. Austin and Newman do not enthuse, but they had some reason to speak handsomely of the beautiful purity

and animation of all this singing. Mr. Herbert Gamble, of Nelson, was almost too vehement in the 'Rigoletto' aria, 'Cortigiana,' and towards the close his voice was not so perfectly the obedient servant of the temperament as it was at the commencement.

Like the Schumann and Elgar items on Wednesday, the numerous Bach aria and Salce ('Otello') candidates had to be subdivided, the best five from each group being re-heard by the two adjudicators in conference.

The pick of each class (lyrical and dramatic) in each voice were heard in succession on Thursday evening with a view to determining who was regarded by the judges as the finest singer in these two forms. Of course there can be no rigid line of demarcation between the lyric and the dramatic song—the authorities can only roughly classify them, and leave the purists to pick holes in each other's classification —a game which the critics greatly enjoy; but your average listener is not greatly concerned with such niceties.

The tenor singing in Bach's 'Lift up your heads on high' displayed more virile qualities than did the 'Mastersinger' Trial Song. The cessation of such gatherings as these has revealed a greater decline in the tenor work than in any other section; candidates will have to realise that toying with composers' rhythm is the greatest of artistic crimes. Mr. Plunket Greene's homily on this and kindred points was well worth any candidate's journey to Blackpool. Mr. F. Austin had a heavy task with Senta's ballad. (This message is sent before his comments were made, and the exigencies of time prevented any lengthy personal expression on this class.)

This message must be despatched before the 'Rose Bowl' competition just mentioned, this and the remaining features of the week being considered in the December issue, when a summary of the results will be given.

THE NORTH LONDON FESTIVAL.

Great interest is being taken in the new competition Festival to be held at the Northern Polytechnic on November 23, 24, 25, 26, and 30 and December 1. The most remarkable thing about the syllabus is its completeness, which is probably unique in the case of a newly-formed Festival. It is perhaps too much to expect that North London musicians of all kinds should come at the first invitation and fill every one of the seventy-nine competitions with a good entry list. But it is a matter of experience that in a large populous region a good supply can create a demand, and the existence of competitions can foster the competing habit. North London certainly impresses one as a district ripe for a competition Festival.

The following selection from the list of test-pieces is an index of the artistic standard which the promoters have in view:

OPEN CHORAL CLASSES.

Mixed-voice:
'Fire, fire, my heart' (Morley).
'The challenge of Thor' (Elgar).

Male-voice:
'Invictus' (Protheroe).

Female-voice:
'Sound sleep' (Vaughan Williams).
'Follow me down to Carlow' (Fletcher).

VOCAL SOLOS.

'Orpheus with his lute' (Sullivan), 'Thy hand in mine' (Frank Bridge), 'A blood-red ring' (Coleridge-Taylor), 'Blow, blow, thou winter wind' (Quilter), 'The lute player' (Allitsen), 'Sylvan' (Landon Ronald), 'Harp of the woodland' (Easthope Martin), 'Prelude' (Cyril Scott), 'My life's delight' (Quilter), 'Hatfield Bells' (Easthope Martin), 'Song of Hybrias the Cretan' (J. W. Elliott).

MORECAMBE.—April 28, 29, 30.

Last May the organizers of this famous meeting made a gallant attempt against prevailing adversity to live up to old standards. Next year's Festival, the syllabus of which is now issued, can be expected fully to restore the old prestige. The greater part of the music is wisely chosen from the well-tried stock that has helped to build up the artistic traditions of these northern Festivals. We subjoin a list chosen from the open classes.

CHURCH AND CHAPEL CHOIRS.

Anthem, 'Almighty and everlasting' (Gibbons).
A Chant and a Hymn.

FEMALE-VOICE CHOIRS.

'How dear to me this hour' (Brearley).
'Ophelia' (Berlioz).

MALE-VOICE CHOIRS.

Class A.

'O! who will worship the great god Pan' (Coleridge-Taylor).
'Lament for Prince Llewellyn' (Cyril Jenkins).
'The riders' song' (Cornelius).

Class B.

'After many a dusty mile' (Elgar).
'The righteous live for evermore' (C. E. Miller).

MIXED-VOICE CHOIRS.

Class A.

Madrigal, 'Sing, shepherds all' (Nicholson).
'I thought that love had been a boy' (Byrd).
'The surrender of the soul' (Cornelius).

Class B.

Madrigal, 'Trust not too much, fair youth' (Gibbons).
'Deep in my soul' (Elgar).
'Ring out your bells' (Vaughan Williams).

Class C.

'Rest, sweet nymphs' (Pilkington).
'How sleep the brave' (Rathbone).

ORCHESTRAS.

'Elegie' from Serenade, Op. 48 (Tchaikovsky).

The adjudicators are Mr. S. H. Nicholson, Mr. Ivor Atkins, Mr. Geoffrey Shaw, and Mr. Adrian C. Boult.

BELLE VUE, MANCHESTER.—October 2.

If there was a slight falling-off in the number of entrants for the nineteenth annual Belle Vue choral contests, there was none in the size of the audience which crowded the huge and draughty King's Hall. The eight choirs in the Mixed-Voice Class appeared in the following order:

High Peak Choral Society (Mr. N. Waterhouse).
Ryecroft Vocal Society, Ashton-under-Lyne (Mr. Jack Ramsden).
3rd. Ramsbottom Choral Society (Mr. Thomas Wolstenholme).
2nd. Leigh Choral Union (Mr. James Hudson).
Atherton Baptist Choral Society (Mr. George Meadows).
Radcliffe Bridge Wesleyan Choir (Mr. F. W. Clay).
1st. Stocksbridge Choral Union, near Sheffield (Dr. W. M. Robertshaw).
Golcar Baptist Choir, near Huddersfield (Dr. T. E. Pearson).

The tests were Richard Knight's mellifluous 'Love Symphony' and the final chorus from Bach's 'St. Matthew' Passion. As stated in the programme, much latitude was allowed in the interpretation of the latter work in such matters as accent, dynamic force, enunciation, tone-colour, and, to a reasonable extent, *tempo* also—a license of which conductors readily availed themselves, and as a result there were as many diverse readings as there were choirs.

Of the fourteen choirs which appeared in the Church and Chapel Choir Class, the following five were selected to sing in the final:

Bedford Wesleyan, Leigh (Mr. R. O. Williams).
3rd. Matlock Primitive Methodist (Mr. L. G. Wildgoose)
Woodnook Baptist, Accrington (Mr. George Rigby).
2nd. Plymouth Grove Wesleyan, Manchester (Mr. C. A. Wycherley).
1st. Hesketh Lane Church, Southport (Mr. P. Whiteside)

'O give thanks' (Goss) is an anthem which readily tempts singers to make a 'joyful noise,' and it was the choirs that resisted this temptation, and exercised a laudable restraint, that proved the most successful.

The four solo-singing classes brought in upwards of two hundred competitors.

A strong quintet of judges was found in Mr. R. H. Wilson, Mr. Walter S. Nesbitt, Dr. Thomas Keighley, Mr. John Holgate, and Mr. Samuel Broughton.

LEICESTER.—October 8, 9.

This Festival—the second at Leicester since the end of the war—was well supported, and it is calculated that two thousand people took part as competitors. The vocal solo classes were a remarkable feature, with their hundred and sixty-eight entries and exacting test-pieces.

The male-voice choral contest produced a list of no fewer than nineteen choirs, and at the end an improvised massed performance by a choir of eight hundred singers was given under the adjudicator, Dr. F. H. Wood, who was also the composer of the test-piece, 'Sacramentum Supremum.' Leamington Male-Voice Choir and Nottingham Harmonic Glee Society tied with 97 marks, and Pye Hill and district was close behind with 96 marks.

In the mixed-voice class Coventry Choral Society was slightly superior to the William Woolley Choral Society from Nottingham. The tests were Bainton's 'A ballad of Semmerwater' and Bantock's 'The death of Morar.'

Other choral contests were those for mixed-voice Industrial Choirs, won by Mansfield Boot Works, Northampton; for Church and Chapel Choirs, with eleven entries, Rockingham Road Wesleyan, Kettering, being the winners; for Ladies' Choirs, with the William Turner Choir from Nottingham as the best of four entries; and for Children's choirs, among whom Charles Street Baptist was successful.

An enjoyable evening concert by winners and massed choirs concluded the proceedings. The adjudicators were Prof. Granville Bantock, Dr. Wood, Mr. Malcolm Sargent, and Mr. Walter Jones.

MANCHESTER CO-OPERATIVE FESTIVAL, ALBERT HALL.—October 9.

Prior to the war choral singing at Co-operative Festivals aroused such great interest that it was nothing unusual to find the number of entrants at the annual choir contests running into 'teens. But at the twelfth Annual Choir Competition organized by the North-Western Section of the Co-operative Union, only seven appeared in the Mixed-Voice Class, a falling off due in great measure to the prohibitive railway fares. These choirs sang Elgar's 'O happy eyes' and Davies's jovial 'When summer's merry days come in,' in the following order:

Accrington and Church (Mr. E. Whittaker).
St. Helen's (Mr. A. Jones).
1st. Sheffield and Eccleshall (Mr. J. Burgess).
Leeds (Mr. S. Hust).
3rd. Halifax (Mr. W. A. Horsman).
Bolton (Mr. A. Knight).
2nd. Failsworth, Manchester (Mr. J. E. Smith).

Four male-voice choirs also sang 'Oh, my love's like a red, red rose' (Brewer) and 'Full fathom five' (Dunhill), a piece which, as Dr. Coward observed, was extremely difficult. One cadence, he said, almost defied analysis, but it had been sung better than he had ever heard it before—indeed it was the first time he had ever heard three choirs in rotation render it successfully. The winners were C. U. S., Manchester (Mr. A. Higson). Dr. H. Coward was the adjudicator.

CO-OPERATIVE CHORAL ASSOCIATION, NORTHAMPTON.—October 16.

There was a good entry for this event, and a large and keen attendance of hearers. The solo-singing classes were weak on the interpretative side, few beyond the four successful competitors doing much more than singing the notes. The standard reached by the choirs was high, though here, too, the strength lay rather in technique than in ability to realise the mood of the music. The tone was almost uniformly good, and there was magnificent power, but this latter asset was frequently discounted by a tendency to display it too lavishly. Choirs must resist the temptation to turn *f* (and especially *mf*) into *ff*. The organization, as usual at these meetings, was admirable. Mr. H. W. Tupper and Mr. Harvey Grace adjudicated.

The test-pieces and results in the choral classes were as follows:

MIXED-VOICE CHOIRS.

Tests: 'My bonnie lass she smileth' (German).
Madrigal, 'Hark! hear you not' (Bateson).

1st. Mansfield (Mr. H. Ward).
2nd. Peterborough (Mr. W. J. Roberts).
3rd. Ilkeston (Mr. G. Hancock).

FEMALE-VOICE CHOIRS.

Test: 'Sound sleep' (Vaughan Williams).

1st. Long Eaton (Mr. Woolley).
2nd. Stirchley (Mr. W. E. Leech).
3rd. Northampton (Mr. F. A. Facer).

MALE-VOICE CHOIRS.

Test: 'The Assyrian came down' (Cyril Jenkins).

1st. Mansfield (Mr. H. Ward).
2nd. Northampton (Mr. F. A. Facer).
3rd. Derby (Mr. T. A. Bennett).

COMPETITIONS IN 1921.

WITH NAMES OF SECRETARIES, &C.

BERKS, BUCKS, AND OXON.—April 15 and 16.

COLERAINE.—May 10, 11, 12. Mr. Huston, Ulster Bank, Coleraine. Adjudicator, Dr. R. R. Terry.

CORNWALL (TRURO).—May 25, 26, 27. Lady Mary Trefusis, Falmouth. Adjudicators, Mr. Harvey Grace and Mr. Geoffrey Shaw.

LEITH HILL.—April. Mrs. Edward Tatham, Towerhill Manor House, Gomshall.

MANX (DOUGLAS).—April. Mr. W. A. Craine, North Cliff, Douglas. Adjudicators, Dr. Bairstow, Mr. Field Hyde, and Mr. Frederic Dawson.

MORECAMBE.—(See above.)

PEOPLE'S PALACE.—February 22, 26 (children's choirs) and May 11, 12, 17, 18, 19, 20, 21. The Rev. C. J. Beresford, 392, Commercial Road, E. 14. Adjudicators, Mr. Martin Akerman, Mr. T. F. Dunhill, Mr. Harvey Grace, and Mr. Geoffrey Shaw.

PONTEFRACT.—May 10, 11, 12. Adjudicator, Dr. A. H. Brewer.

SOUTH-EAST LONDON.—April. Acting hon. secretary, Miss A. M. Durnford, Hogarth Hotel, 19, Queensberry Place, S.W. 7.

STRATFORD.—April 16, 18, 20, 21, 22, 23. Mr. John Graham, 74, Park Hall Road, N. 2. Nine adjudicators.

WEST LOTHIAN.—April 7, 8. Adjudicator, Dr. Vaughan Williams.

WIRRALL AND EDDISBURY.—April 28, 29, 30. Mrs. H. Mitchell, Salings Bank, Grosvenor Road, Chester.

[Secretaries of competitions are requested to send their syllabuses, or advance particulars, to the Editor of the Competition Festival Record, 160, Wardour Street, London, W. 1., at the earliest opportunity.]

NOVELLO'S
OCTAVO EDITION OF PART-SONGS

SELECTED LISTS OF RECENT PUBLICATIONS

MIXED VOICES

(S A.T.B. unaccompanied or accompaniment *ad lib.* where not otherwise indicated.)

*Alexander (Humorous)	A. H. Brewer	2d.
Autumn	G. Tootell	2d.
*Beacon, The	Adam Carse	4d.
*Beyond	C. Lee Williams	2d.
Boy, The	A. H. Brewer	4d.
Cryes of London, The	R. Deering	8d.
" "	Orlando Gibbons	8d.
" "	T. Weelkes	6d.
*Deil's awa' wi' the exciseman, The ...	...E. T. Sweeting	4d.
*Echo Song	Oliver King	2d.
*Frog, The (arranged)	...Ernest Newton	6d.
From the lone Shieling	Malcolm Maclean	4d.
Gather ye rosebuds	John Pointer	4d.
Here a pretty baby lies	J. A. Sowerbutts	2d.
*How happy the lover	John E. West	2d.
Hunting Song	John Gerrard Williams	4d.
*I love my love in the morning	Bernard Johnson	2d.
Islet, The	Percy E. Fletcher	2d.
*John Peel	(arr. by John E. West)	4d.
*Lass with the delicate air (arranged)	Michael Arne	2d.
Longing	... Haydn Keeton	3d.
*Love is a sickness	A. W. Marchant	2d.
Love the Harlequin	H. W. Wareing	4d.
Love wakes and weeps	...B. Luard-Selby	2d.
*Lullaby, A	C. Lee Williams	2d
*March of the Cameron men, The ...	Granville Bantock	4d.
My dear mistress has a heart	... John E. West	3d.
*O can ye sew cushions ...	(arranged by Granville Bantock)	4d.
*Oh! the noble Duke of York	(arranged by N. F. Byng-Johnson)	2d.
*Rolling down to Rio	Edward German	6d.
*Soldier, rest...	... David Stephen	4d.
§*Song of the grey seas (accompanied) ...	Percy E. Fletcher	8d.
*Song of the thrush, The (accompanied) ...	R. Walthew	6d.
Sweet Day, so cool...	... David Stephen	3d.
Sweet Western Wind	... John E. West	2d.
Tell me where is fancy bred	... John Pointer	2d.
Tewkesbury Road	E. T. Sweeting	4d.
*There is a lady sweet and kind	Harold E. Darke	2d.
Three Sleeps	John Gerrard Williams	2d.
Tide rises, The	... Adam Carse	2d.
Water Party, A	... C. H. Lloyd	4d.
*Weep you no more	Arthur Somervell	4d.
§*What shall we dance	... F. H. Cowen	6d.
Where shall the lover rest	... E. C. Bairstow	6d
*Wi' a hundred pipers	(arr. by John E. West)	4d.
*World is too much with us, The ...	Granville Bantock	4d.
Youthful, charming Chloe	... W. McNaught	4d.

MALE VOICES

(T.T.B.B. unaccompanied or accompaniment *ad lib.* where not otherwise indicated.)

*Alexander (Humorous) (T. (or A.) T.B.B.) ...	A. H. Brewer	3d.
§Bacchanalian Chorus	J. W. Elliott	6d.
*Ballade	Granville Bantock	6d.
*Boy, The (Humorous) (T. (or A.) T.T.B.) ...	A. H. Brewer	4d.
*Cargoes	H. Balfour Gardiner	4d.
Crossing the Bar	T. F. Dunhill	3d.
Dirge of Kisses, A	Percy E. Fletcher	4d.
*Duncan Gray (T.T.B.)	A. M. Richardson	4d.
Early one morning (arr. by T. F. Dunhill) (A T.B.B.)	Folk-Song	3d.
Echoes	T. F. Dunhill	3d.
*Festival Song	Granville Bantock	6d.
*Full fathom five	T. F. Dunhill	4d.
*Glories of our Blood and State, The ...	Granville Bantock	4d.
He that hath a pleasant face (arranged)	Hatton	3d.
Hymn to Harmony	Laurent de Rillé	6d.
I fear thy kisses (A. (or T.) T.B.B.)	A. H. Brewer	3d.
*I would I were the glow-worm	Harold Rhodes	4d.
*Laird o' Cockpen	Granville Bantock	6d.
Lament, A	(arr. by H. Elliot Button)	3d.
*Land of the leal, The (arr. by H. Elliot Button)	Scotch Air	3d.
Lass of Richmond Hill, The (A. (or T.) T.B.B.)	A. H. Brewer	4d.
Let the hills resound (arranged) ...	Brinley Richards	6d.
*Little Sandman, The	(arr. by John E. West)	4d.
*Lotus Flower, The (Op. 53, No. 3)	Schumann	3d.
*Lucifer in starlight (6 parts)	Granville Bantock	8d.
*Lullaby (Op. 49, No. 4)	Brahms	2d.
*Mad Dog, The (Humorous) (A.T.B.B.)...	...C. H. H. Parry	6d.
*Marching (Op. 41, No. 4) (Humorous) ...	... Brahms	3d.
*Night March, The (Op. 62, No. 1)	Schumann	4d.
*Oh! the noble Duke of York (arranged by N. F. Byng-Johnson)		4d.
Orpheus (Humorous) (A.T.B.B.) ...	...C. H. H. Parry	4d.
*Pibroch of Donuil Dhu	Granville Bantock	6d.
Queen of my heart, The	... A. H. Brewer	4d.
*Riders of the night, The	Laurent de Rillé	6d.
*Sailor's Return, The	Percy E. Fletcher	6d.
Sally in our Alley (A. (or T.) T.B.B.) ...	H. Elliot Button	4d.
Sir Eglamore (arranged)	H. Balfour Gardiner	4d.
*Sleeping	Edward German	4d.
Softly fall the shades of evening (arranged)	Hatton	4d.
*Soldier, rest...	A. Somervell	4d.
*Song of Freedom (Op. 62, No. 2)	Schumann	4d.
That very wise man (Humorous) (A.T.B.B.) ...	C. H. H. Parry	4d.
There was an old man (Humorous)	A. H. Brewer	4d.
*United are we (Op. 41, No. 2)	Brahms	3d.
§Viking Song...	Julius Harrison	6d.
*Walpurga (Op. 30)...	...F. Hegar	8d.
Ware, Wire!	C. Lee Williams	4d.
Who rides for the King	Reginald Somerville	4d.
Winter is gone, The (arr. by R. Vaughan Williams)	Folk-Song	3d.

§ Orchestral Accompaniment.

* Also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

If you have room for an upright piano you have room for : : :

The Weber Small Grand Piano

This instrument is the latest product of the famous Weber factory at Hayes, Middlesex. It is a triumph alike for its producers and for British craftsmanship, for never have any foreign makers succeeded in obtaining so rare a tone in an instrument of such limited proportions. Less than five feet in length, it occupies almost the same space as an ordinary upright piano, but has all the advantages of tone and appearance that characterise the Grand type of piano

The tone of the Weber Concert Grand Piano has made that instrument the choice of the world's chief pianists, and in this miniature model all the beauties of the Weber tone are preserved. This wonderful new piano may be seen and played in our showrooms; it is obtainable upon easy payment terms that make it as accessible as an upright piano.

BY APPOINTMENT TO H.M. THE KING

THE AEOLIAN COMPANY, LTD.,
(Formerly the Orchestrelle Co.).
Aeolian Hall, 131-7, New Bond St.,
LONDON, W. 1.

BY APPOINTMENT TO H.M. THE KING

THE PURCELL SOCIETY.

Committee.

SIR C. VILLIERS STANFORD, D.C.L., M.A., MUS. DOC., MUS. PROF., CANTAB.
SIR J. FREDERICK BRIDGE, M.A., MUS. DOC., C.V.O., GRESHAM PROFESSOR OF MUSIC.
G. E. P. ARKWRIGHT, ESQ.
ROBERT BRIDGES, ESQ., M.A., M.B., D. Litt., LL.D., *Poet-Laureate.*
E. J. DENT, ESQ., M.A., MUS. BAC.
J. A. FULLER-MAITLAND, ESQ., M.A., F.S.A.
ALAN GRAY, ESQ., LL.M., MUS. DOC.
AUGUSTUS J. LITTLETON, ESQ.
CYRIL B. ROOTHAM, ESQ., MUS. DOC.
W. BARCLAY SQUIRE, ESQ., M.A., F.S.A., F.R.G.S., *Hon. Sec.*

THE FOLLOWING VOLUMES HAVE NOW BEEN PUBLISHED:—

I. "The Yorkshire Feast Song."
II. "Dido and Æneas."
III. "The Masque" in "Timon of Athens."
IV. "Ode on the Duke of Gloucester's Birthday."
V. "Twelve Sonatas of Three Parts."
VI. "Harpsichord and Organ Music."
VII. "Ten Sonatas of Four Parts."
VIII. "Ode for St. Cecilia's Day, 1692."
IX. "Dioclesian."
X. "Three Odes for St. Cecilia's Day."
XI. "Birthday Odes for Queen Mary"—Part I.
XII. "The Fairy Queen."
XIV. "Sacred Music"—Part II.
XV. "Welcome Songs for Charles II. and James II."—Part I.
XVI. "Dramatic Music"—Part I.
XVII. "Sacred Music"—Part III.
XVIII. "Welcome Songs"—Part II.
XIX. "The Indian Queen," and "The Tempest."
XX. "Dramatic Music"—Part II.
XXI. "Dramatic Music"—Part III.

Subscription Price ... One Guinea per Volume net.

Most of the back numbers are offered to new subscribers at special rates.

Owing to the advisability of keeping, so far as possible, the chronological order of the Anthems, and of printing the contents of the important autograph volume from Buckingham Palace Library while it was deposited at the British Museum for the use of the Society, it has been decided to defer for the present the issue of Vol. XIII., which will contain earlier Anthems than those in the Buckingham Palace Manuscript.

The names of new subscribers should be sent to the HON. SEC. (W. BARCLAY SQUIRE, British Museum), who will also be glad to hear from any members willing to assist in the Society's work, either by collating and copying, or by subscribing to a small fund which has been raised for defraying the editorial expenses.

Marshall & Rose

SUPERB GRAND & UPRIGHT PIANOFORTES

THE PIANOS WHICH INSPIRE

THOSE who purchase the Superb Marshall and Rose Pianoforte can always be confident that their instrument will win the highest measure of praise on account of its superlatively sympathetic qualities. The Marshall and Rose Pianoforte in the making has been treated with the same care and tenderness as a rare violin; it is the supreme outcome of years of experience and steady striving after an ideal; every part of it has literally been *trained* towards perfection, and the result is an instrument which is almost human in its responsiveness.

The artist who avails himself of this wonderful instrument as a means of self-expression will find that his message never fails in its appeal when given to an audience in such an exceptional manner. Real connoisseurs of Music are convinced that the magic and beauty of the immortal works of the great Composers can only be adequately realised when interpreted on the Piano of Perfection—the instrument which bears the name of MARSHALL AND ROSE.

The Marshall and Rose Grand and Upright Pianofortes can also be obtained containing THE WORLD-FAMED ANGELUS PIANO-PLAYER, which gives you a Piano possessing every musical quality and the ability to play it.

Kindly call or write for Illustrated Catalogue No. 112 to the Manufacturers

SIR HERBERT MARSHALL & SONS, LTD.,
Angelus Hall, Regent House, 233, Regent St., London, W.

Chappell Pianos

GRAND & UPRIGHT

Not to be excelled for

TONE, TOUCH,
AND DURABILITY.

Acknowledged by a discriminating Public throughout the world as the FINEST ENGLISH MAKE.

Chappell Player-Pianos
GRAND AND UPRIGHT.

Agents in all the Principal Towns.

CHAPPELL PIANO CO.,
LIMITED.,
SHOW-ROOMS—
50, NEW BOND STREET,
LONDON, W.-1.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1 Monday, November 1, 1920.

MADE IN ENGLAND.

THE I[illegible] OF THIS NUMBER IS TWOPENCE

No. 934

MUSIC[illegible]IES

FOUNDED 1844

DECEMBER 1, 1920

The WIGMORE HALL & PIANO GALLERIES Ltd.

DIRECTORS — E. R. DEBENHAM — F. S. OLIVER — F. H. RICHMOND — G. M. WRIGHT

HAVING acquired the West End Premises of Messrs. J. & J. Hopkinson, Ltd., are opening

NEW SHOW ROOMS AT

52, WIGMORE STREET

for the

Sale of Pianos

by the best

English Makers

Tunings & Repairs effected by a skilled staff of Piano Makers.

Pianos Stored in a special storage warehouse which is kept at an even temperature throughout the year. Insurance included in the storage rates.

Piano Removals by experienced men in our own motor vans.

TELEPHONE: MAYFAIR 1761.

WIGMORE HALL

32-40, WIGMORE STREET,

LONDON · W · 1

The Name of

J. & J. HOPKINSON

Stands for the HIGHEST ATTAINMENTS in THE WORLD OF MUSIC

REMARKABLE FOR THE EXQUISITE QUALITY OF

J. & J. HOPKINSON, LTD.

44, FITZROY ROAD, PRIMROSE HILL, LONDON, N.W.-1

SONGS and MUSIC of DISTINCTION.

"The Harvesters' Night Song"

First introduced to the public by **Mr. NORMAN ALLIN**, the well-known Lancashire Bass. A great Blackpool favourite.

"The Minster Bell"

A song with a refrain that has positively jumped into fame. Ask your music dealer to play it over.

"Rest at Eventide"

An unusual combination of real musical merit and popular appeal. Suitable for all voices.

"My Lady Charming"

Charming by name and charming in character. Just a delightful little entr'acte for piano.

"Dream Sprite"

An intermezzo for pianoforte. Dainty in construction, melodious, and effective.

Of all Music Sellers, price 2/- net; or direct from the Publishers, post free, 2/1½.

THE NEWMAN PUBLISHING CO., Ltd.

7, Newman Street, London, W. 1.

THE MOST NOTED HOUSE FOR REALLY MUSICAL NUMBERS.

SAMES

HIGHEST QUALITY
GRAND & UPRIGHT
PIANOS

WILLIAM SAMES, LIMITED,
Ombersley Road :: BIRMINGHAM.
LONDON SHOWROOMS: 126 NEW BOND ST.

— THE —

HOOL MUSIC REVIEW

A Monthly Periodical devoted to the interests of Music in Schools.

ISHED ON THE FIRST OF EVERY MONTH.

PRICE THREEPENCE

ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, FOUR SHILLINGS.

NDON: NOVELLO AND COMPANY, LIMITED.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

No. 934.—*Vol.* 61
Registered at the General Post Office for Canadian Postage

DECEMBER 1 1920

Price 6d.; Postage 2d.
Annual Subscription, post-free, 7s. 6d.

ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

Patron: HIS MAJESTY THE KING.
Conductor: SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.

FIFTIETH SEASON, 1920-1921.

SATURDAY, DECEMBER 18, AT 2.30.

CAROLS

MISS FLORA WOODMAN.
MISS ROSA RUBERY.
MISS CARMEN HILL.
MR. JOHN BOOTH.
MR. TOPLISS GREEN.

SATURDAY, JANUARY 1, 1921, AT 2.30.

MESSIAH - - - - - - - - HANDEL

MISS RUTH VINCENT.
MISS PHYLLIS LETT.
MR. BEN DAVIES.
MR. ROBERT RADFORD.

At the Organ ... ... MR. H. L. BALFOUR.
Full Chorus and Orchestra.

Stalls, 10s. 6d.; Arena, 7s. 6d.; Balcony (Reserved), 5s.; Unreserved, 3s. 6d.; Gallery (Promenade), 2s.

ROYAL ACADEMY OF MUSIC.

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.
Instituted 1822. Incorporated by Royal Charter, 1830.
Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT, K.G.
Principal: Sir A. C. MACKENZIE, Mus. Doc., LL.D., F.R.A.M.

A SPECIAL TEACHERS' TRAINING COURSE, to meet the requirements of the Teachers' Registration Council, has been instituted.

FORTNIGHTLY CONCERT, Saturday, December 4, at 3.

ORCHESTRAL CONCERT, Queen's Hall, December 6, at 3.

A JUNIOR DEPARTMENT is now open.

J. A. CREIGHTON, Secretary.

THE ROYAL COLLEGE OF MUSIC.

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W. 7.
(Incorporated by Royal Charter, 1883.)

Telegrams: "Initiative, Southkens, London." Telephone: "1160, Western."

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: SIR HUGH ALLEN, M.A., D.Mus.
Honorary Secretary: GEORGE A. MACMILLAN, Esq., D. Litt.

The EASTER TERM will commence on MONDAY, JANUARY 10, 1921.

The ENTRANCE EXAMINATION will take place on THURSDAY, JANUARY 6.

A Junior Department is established for Pupils under 16 years of age.

Syllabus and Official Entry Forms may be obtained from the Registrar.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.). For the encouragement of British Composers and Executive Artists.

Particulars may be obtained from the Registrar of the College.

CLAUDE AVELING, Registrar.

KING GEORGE'S HALL

(LONDON CENTRAL Y.M.C.A.).
TOTTENHAM COURT ROAD, W. 1.

ON DECEMBER 22ND, AT 7.30 P.M.

THE NOVELLO CHOIR

(Conductor: MR. HAROLD BROOKE).

WILL GIVE A

CHRISTMAS CONCERT

The entire proceeds of which will be handed to

ST. DUNSTAN'S.

ARTISTS:
MISS ETHEL FENTON (CONTRALTO).
MR. EDWARD HALLAND (BASS), and
MR. CHARLES FRY (RECITER).

Tickets, 2s. 4d. reserved, and 1s. 3d. unreserved (including tax), may be had at Messrs. NOVELLO'S, 160, Wardour Street, or from the *Hon. Sec.*, Novello Choir, Novello Works, Soho, W. 1

GUILDHALL SCHOOL OF MUSIC

(CORPORATION OF LONDON).

VICTORIA EMBANKMENT, E.C. 4.

PRINCIPAL ... ... LANDON RONALD.

PRIVATE LESSONS in all musical subjects. STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing.

HALF-TERM began MONDAY, 1st NOVEMBER.

Complete Musical Education at inclusive fees, £9 9s. and £12 12s. per term, comprising principal and secondary Subjects, Harmony, Sight-Singing, and/or Orchestra.

Performances of "Veronique," School Theatre December 2nd, 3rd, and 4th.

Prospectus and Syllabus of Local Centres and Local School Examinations (open to general public), free on application.

Telephone: Cent. 4459.

H. SAXE WYNDHAM, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W. 7.

THE ASSOCIATED BOARD

OF THE R.A.M. AND THE R.C.M.

FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A)

Examinations in Theory held in March and November at a
In Practical Subjects in March-April at all Centres, and in t
district and certain Provincial Centres in November-Dece
Entries for the March-April Examinations close
February 9th, 1921.

SCHOOL EXAMINATIONS (SYLLABUS

Held throughout the British Isles three times a yea
April, June-July, and October-November. Entries
April, Examinations close Wednesday, February 2nd
Theory papers set in Examinations of past years
School) can be obtained on application. Price 6d.
post-free.

The Board offers annually SIX EXHIBITION
R.A.M. or The R.C.M. for Two or Three Years.

Syllabuses A and B, Entry Forms, and any f
may be obtained post-free from—

JAMES MUIR
14 & 15, Bedford Squa

Telegrams: "Associa, London."

BIRMINGHAM & MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor ... ... Sir EDWARD ELGAR, O.M., Mus. Doc., LL.D.
Director ... ... GRANVILLE BANTOCK, M.A.

SESSION 1919-1920.

The Session consists of AUTUMN TERM (September 23 to December 21); WINTER TERM (January 20 to April 5); SUMMER TERM (April 7 to June 28).

Instruction in all branches of Music, Students' Choir and Orchestra, Chamber Music, Students' Rehearsals, and Concerts.

Prospectus and further information may be obtained from—

H. M. FRANCIS, *Secretary*.

Paradise Street, Birmingham.

ROYAL MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.
President: Sir THOMAS BEECHAM, Bart.
Principal: Dr. ADOLPH BRODSKY.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £36. Special fee for Organ Course, £30, and for Wind Instrument Course, £18.

Systematic Course for the Training of Teachers included in the curriculum.

Opera Class—Miss MARIE BREMA.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

STANLEY WITHERS, Registrar.

MANCHESTER SCHOOL OF MUSIC.

FOUNDED 1892.

Principal: ALBERT J. CROSS, A.R A.M.

The oldest Institution in Manchester devoted solely to the interests of Music.

All Branches of Music taught. Day and Evening Private Lessons.

Full Orchestral Class. Intermediate and Elementary String Orchestras. Classes for Ensemble Playing, Elocution, Choral Singing, Harmony, &c., and Opera.

Students' Orchestral Concert, Tuesday, December 21, at 7.0 in the Houldsworth Hall.

Single Subjects taught. Prospectus from 16, Albert Square.

UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows: Matriculation, January, July, and October; First Mus. B., March and September; Mus. B. and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Offices, Durham. Copies of former Examination Papers, 1s. 6d. per set.

THE INCORPORATED LONDON ACADEMY OF MUSIC,

22, Princes St., Cavendish Square, W. 1.

Branches: Hampstead Conservatoire, N.W. 3, and 117, Seven Sisters Road, N. 7.

Principal: T. H. YORKE-TROTTER, M.A., Mus. Doc. (Oxon.).

Rhythmic Method of Music Teaching. Special Classes for Teachers. Special Training in Music and Elocution. Private and Class Lessons in every subject by the best Teachers.

ESTRAL AND CHAMBER MUSIC CLASSES WEEKLY.

ent Students' Concerts. Examination in Music and Elocution, December. Spong Rhythmic Dancing. For Prospectus and ion Syllabus apply to the

ACADEMY, 22, PRINCES STREET, CAVENDISH SQUARE, W. 1.

DON COLLEGE FOR CHORISTERS.

, BLOMFIELD CRESCENT, PADDINGTON, W. 2.

Founder: Mr. JAMES BATES.

Chorus Boys supplied at short notice for Church
ephone: Paddington 5990. Sec., ARTHUR G. BATES

GE OF VIOLINISTS.

LTD.

ARTIN'S LANE, LONDON, W.C. 2.

EXAMINATIONS

VIOLONCELLO, AND THEORY OF MUSIC
d in JUNE and DECEMBER
tion to E. E. JACKSON, Hon. Secretary.

LONDON COLLEGE OF MUSIC.

GREAT MARLBOROUGH STREET, LONDON, W. 1.

Patron: HIS GRACE THE DUKE OF LEEDS.

BOARD OF EXAMINATION:
DR. HORTON ALLISON Mus. D. Dublin; Mus. B. Cantab.; F.R.A.M.
DR. F. J. KARN, Mus. Bac. Cantab., Principal.
G. AUGUSTUS HOLMES, Esq., Director of Examinations.
(Staff of Fifty-five Examiners. For full list *see* Syllabus.)

EXAMINATIONS—LOCAL AND HIGHER.

The NEXT EXAMINATION for Certificates in Pianoforte, Violin, Singing, Elocution, Organ, Theory of Music, &c., will be held in London and at over 400 Local Centres in the United Kingdom in APRIL. Last day of entry, March 8th.

SYLLABUS, and Forms of Entry, on application to the Secretary.

Silver and Bronze Medals and Book Prizes are awarded at the Examinations in accordance with the printed regulations.

The HIGHER EXAMINATIONS for the Diplomas of Associate (A.L.C.M.) and Licentiate (L.L.C.M.) take place in April, June, July, and December, and for the Diplomas of Associate in Music (A. Mus. L.C.M.), Licentiate in Music (L. Mus. L.C.M.), and Fellowship (F.L.C.M.), in June, July, and December.

LOCAL CENTRES may be formed in districts unrepresented, either in the United Kingdom or abroad; particulars on application. SCHOOL CENTRES may also be arranged.

In the Educational Department students are received and thoroughly trained in all musical subjects under the best Professors at moderate fees. Lessons may commence from any date.

For full information apply,

A. GAMBIER HOLMES, Secretary.

Telegrams: "Supertonic, Reg. London." Telephone: Central 3870.

VICTORIA COLLEGE OF MUSIC.

LONDON.

Governors: Directors of the Victoria College Corporation, Ltd.
INCORPORATED 1891.
158, HOLLAND PARK AVENUE, KENSINGTON, W. 11.
President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Board of Examination:
Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.
Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.
Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.
Registrar: J. G. COOPER, Mus. Doc. Dunelm., F.R.C.O., A.R.C.M.
ROBERT FOX FREW, Mus. Doc. Dunelm.
Rev. NOEL BONAVIA-HUNT, M.A. Oxon.
Secretary: H. PORTMAN LEWIS.

Metropolitan and Provincial Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, April, July, and December.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

Lessons given in Pianoforte, Singing, Elocution, Harmony, Counterpoint, and all other subjects connected with the culture of Music.

All communications to be addressed to The Secretary.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. cxxxi. § 23.

President: THE RT. REV. BISHOP J. E. C. WELLDON, D.D.
DEAN OF DURHAM.

Vice-Presidents:
THE VENERABLE ARCHDEACON OF MIDDLESEX.
THE REV. CANON W. DOUGLAS SPRINGETT, D.D. Oxon.
THE REV. SIR GEORGE RALPH FETHERSTON, BART., J.P.

Warden:
DR. J. H. LEWIS, D.C.L., F.E.I.S., Mus Doc.
Chairman (Board of Examination):
DR. J. M. BENTLEY, Mus. Doc. Cantab., F.R.A.M.

ANNUAL GENERAL MEETING and RITE OF INDUCTION Monday, January 24th, 1921.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in April, July, and December.

COMPETITIONS, 1920.

SILVER MEDALS are awarded for the best INTRODUCTORY VOLUNTARY for the ORGAN, and EVENING SERVICE.

BRONZE MEDALS for the best HYMN-TUNE, TE DEUM (Chantwise), Harmonized Setting of the GUILD OFFICE.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of DR. LEWIS, Warden, 158, Holland Park Avenue, Kensington, W. 11.

ROYAL ALBERT HALL.

MANAGER: HILTON CARTER.

A GRAND

EVENING CONCERT

WILL BE GIVEN BY

MONSIEUR

MARCEL DUPRÉ

(*Organist of the Cathedral of Notre-Dame-de-Paris*),

ON

Thursday, December 9, 1920, at 8 p.m.

IN AID OF THE FUNDS OF

THE OFFICERS' ASSOCIATION.

THE FESTIVAL CHOIR

OF THE

GREGORIAN ASSOCIATION

WILL SING, CONDUCTED BY

CAPTAIN FRANCIS BURGESS.

BOXES: Grand Tier, £3 15s.; Loggia, £3; Second Tier, £1 17s. 6d. Stalls, 10s. 6d.; Arena, 7s. 6d.; Balcony (Reserved), 5s.; Balcony (Unreserved), 3s. 6d.; Gallery (Promenade), 2s.

TICKETS at the ROYAL ALBERT HALL, and the USUAL AGENTS, or from THE OFFICERS' ASSOCIATION, 1, Regent Street, S.W.1.

MORECAMBE MUSICAL

COMPETITION FESTIVAL.

APRIL 28th, 29th, 30th, 1921.

THE SYLLABUS OF COMPETITIONS IS NOW READY.

Price 7d. post free.

Apply to—

W. C. FAWCETT, Secretary,
25, VICTORIA STREET, MORECAMBE.

ST. JOHN

AMBULANCE ASSOCIATION,

BACUP CENTRE,

TOWN HALL, BACUP,

SATURDAY, JANUARY 29th, 1921.

MUSICAL FESTIVAL—£50 IN PRIZES.

Competitions for Male-Voice, Mixed, and Childrens' Choirs. Soprano, Contralto, Tenor, and Bass Solos, also Pianoforte Solos. All Competitions OPEN except Childrens' Choir; this competition confined to Rossendale Valley. Entries close January 3, 1921. Entry Forms and Syllabus (price 2d. each, post free 3d.), containing all necessary information, may be obtained from the—

Hon. Asst.-Secretary, MISS SHEPHERD,
THE HOLMES, BACUP.

MENDELSSOHN SCHOLARSHIP.

A Scholarship of £100 per annum, subject to yearly renewal, is now vacant.

Candidates of either sex, between the ages of 16 and 25, being single and natives of, or domiciled in Great Britain or Ireland, are eligible for election.

The qualification is "a decided talent for music, exhibited in composition."

Candidates should apply in writing, enclosing certificates of birth and testimonials, to the Hon. Sec., Mr. J. F. R. Stainer, The Old Rectory, Ashtead, Epsom.

The list of entries will be closed on February 1st, 1921.

THE PHILHARMONIC CHOIR.

Hon. Conductor: CHARLES KENNEDY SCOTT.

Rehearsals on Wednesdays, 6.15 to 7.45 p.m., at the Ethical Church, 46, Queen's Road, Bayswater, W.

Vacancies for Singers in all "parts."

Applications to—

GRANVILLE HUMPHREYS, 145, Elms Road, Clapham, S.W.4.
'Phone: Brixton, 3076.

MR. CHARLES TREE.

Berlioz's "Faust." Sheffield, November 4, 1920. "Mr. Tree, as Mephisto, achieved a triumph. At times sneering with effective subtlety, then singing like an angel and culminating in a hideous yell of triumph. A ringing voice, in every respect equal to the exacting rôle.—*Independent.*

"He was almost *too* Mephistophelian, but his interpretation was abundantly clear in intention and unfaltering in presentation.—*Telegraph.*

"*Gerontius.*" Cardiff, November 5, 1920. "He sang with fervent and solemn dignity."—*S. W. News.*

"He gave impressive renderings, his powerful voice being used with admirable effect."—*W. Mail.*

RECITAL-LECTURES ON VOICE-PRODUCTION.

It is not sufficiently realised that a ringing, keen, quality of voice largely depends on *nasal resonance.* The one danger is nasal *quality*—a most insidious fault. On nasal resonance, too, largely depends the *life* of the voice.

We have *perhaps* twenty singers who, with thirty years of heavy work behind them, have kept their voices pure and fresh. But during those thirty years, twenty, thirty *thousand* have been "trained."

Mr. Tree in his Lectures shows definitely the cause of this loss.

"How to acquire ease of voice-production," by Charles Tree (5s.).
(If difficult to obtain, write direct to author.)

Concerts, &c.: Address, 14, Courtfield Gardens, Kensington, S.W. 5.

BRITISH MUSIC SOCIETY.

(NATIONAL AND INTERNATIONAL.)

19, BERNERS STREET, LONDON, W.1.

Patron: THE RT. HON. A. J. BALFOUR.
President: THE LORD HOWARD DE WALDEN.
Hon. Director: DR. A. EAGLEFIELD HULL

£15,000 WANTED.

FOR THE FOSTERING AND ENCOURAGEMENT OF BRITISH MUSIC AT HOME AND ABROAD.

YOU CAN HELP

By sending a Donation to the Foundation Fund.

By becoming a Member.
(Membership is open to Professionals *and* Amateurs.)

By forming New Branches.

By assisting Centres and Branches already formed.

Full particulars from
THE GENERAL SECRETARY,
19, BERNERS STREET, LONDON, W.1.

Y.M.C.A. MUSIC SECTION.

Chairman: SIR JOHN D. MCCLURE, LL.D., D.Mus.
Committee: Prof. Percy C. Buck, M.A., D. Mus.; Prof. H. Walford Davies, LL.D., D.Mus.; A. A. Fitzsimmons; Harvey Grace, F.R.C.O.; J. T. Lightwood; Sydney H. Nicholson, M.A., B.Mus.; Percy A. Scholes, B.Mus., A.R.C.M.; Miss Phœbe M Walters, A.R.C.M.; Mrs. Z. F. Willis. *Secretary:* Major J. T. Bavin.

All information regarding its aims and plans for the introduction and maintenance of good music in the Y.M.C.A. as an educational and recreational feature, may be obtained from The Secretary, Y.M.C.A. Music Section, Shakespeare Hut, Malet Street, W.C.1.

ADVISORY BOARD FOR COMPOSERS.

FEDERATED BOARD OFFICES: 101, MORTIMER STREET, LONDON, W.1.

Director: DR. A. EAGLEFIELD HULL.

Advisory Board:
MESSRS. ARNOLD BAX, YORK BOWEN, FRANK BRIDGE, ALBERT COATES, EDWARD J. DENT, EUGENE GOOSSENS, DR. EAGLEFIELD HULL, HAMILTON HARTY, JOHN IRELAND, DR. R. R. TERRY, DR. VAUGHAN WILLIAMS.

Advice, criticism, and appraisement of Composer's MSS., with suggestions for publication and performance if worthy.

Particulars from Mr. L. C. MORRIS, M.C., Secretary, Advisory Board for Composers, Federated Board Offices, 101, Mortimer Street, W.1.

THE IDEAL METHOD OF MEMORY-TRAINING FOR MUSICIANS.

A SYSTEM OF STUDY WHICH QUICKENS AND STRENGTHENS THE MUSICAL MEMORY, THE IMAGINATIVE AND PERCEPTIVE POWERS.

A CORRESPONDENT WRITES:—

"I could not play one piece from Memory. Now I can play from Memory every piece I learn."

Write for particulars:—

C. G. WOOD, MUS. BAC.,

SCHOOL OF MUSIC, 25, LOXHAM STREET, BOLTON.

THE TECHNIQUER

For ALL Instrumentalists.

Invented and Patented by MR. R. J. PITCHER, Mus. Bac.

Copy of Testimonial from the renowned teacher HERBERT WALENN, Esq., F.R.A.M.

London School of Violoncello,
10, Nottingham Place, W.

"I have given the 'Techniquer' a full trial, and feel that if used as fully set out in the scheme of exercises it is of value and benefit to students of the violoncello. I cordially wish it every success."

October 25, 1920. HERBERT WALENN.

Send for full particulars and list of testimonials.

No earnest student should be without a Techniquer.

"Hand Development," post free, 7d. Set of 15 photos, 4s.
The Secretary, 33, Orchard Street, W.1.

ABERDEEN EDUCATION AUTHORITY.

The EDUCATION AUTHORITY invite Applications from duly qualified persons for the post of SUPERINTENDENT OF MUSIC. The successful applicant will be regarded as Adviser to the Authority on all matters pertaining to instruction in Vocal and Instrumental Music in the Primary Schools, and held available for such duties in connection with the Secondary and Higher Grade Schools as the Authority may determine. He must be prepared to take an active part in teaching, if required, as well as in the work of organization and superintendence. The salary offered will depend on the qualifications and experience of the successful applicant, but it will not be less than £600 nor more than £650 per annum.

Twenty-two copies of the prescribed Form of Application (which may be had on request), accompanied by twenty-two copies of testimonials, should be lodged with the Director of Education on or before December 15. Appointments to the service of the Authority are subject to the passing of a Health Examination. Canvassing, directly or indirectly, will disqualify a candidate.

R. BOYD FINLAYSON, Clerk.
Education Offices, Aberdeen, November 22, 1920.

MODERN CORR. COLLEGE

Principal:
MR. A. MCALISTER, B.A. (Cantab.).

MATRIC. Successes - 52

For one fee Tuition is given for Matric., 1st M.B., Ex. and Final. The average student requires from 4 to 6 months for Matric., but many students make considerable progress with 1st M.B. whilst studying for Matric.

MUS. BAC.

MUS. BAC. AND B.A.

This Course has been specially prepared for students who wish to qualify for a Cathedral appointment. An average student can cover both Degrees in from 4 to 5 years.

This Course has been arranged so that Students can cover both Diplomas in 12 months. Carefully graduated papers are given in Orchestration from the outset.

A.R.C.O. AND F.R.C.O.

A. Mus. T.C.L. AND L. Mus. T.C.L.

A.R.C.O.'s can take this Diploma by passing in the Art of Teaching.
Special combined Course for both Diplomas.

By working through the combined Course a student can gain both Diplomas in 12 months.

A.R.C.M.
L.R.A.M.

201, ILKESTON ROAD, NOTTINGHAM.

How to play difficult music with ease. . . .

Pianists who wish to play the music which affords the greatest enjoyment and relaxation—the compositions of the world's greatest musicians—and who are averse to the drudgery of wearisome keyboard practising in order to obtain the necessary technical proficiency, will find the "Brain to Keyboard" method of the greatest possible help.

Practice on this system, much of it away from the keyboard is never wearisome, and after some weeks of it, spending quite a short time every day, a degree of technical proficiency is obtained which would be otherwise impossible, even after years of keyboard practising for several hours daily.

Sir FREDERICK BRIDGE, C.V.O., has strongly recommended my System, the advantages of which, he stated, he could cordially endorse from his own personal experience. More than 12,000 successful students add their testimony.

"From Brain to Keyboard"

Macdonald Smith's System of Pianoforte Playing.

My illustrated book, "Light on Pianoforte Playing," will be gladly sent to any pianist. It fully explains the principles and advantages of the methods used in the System. When applying, please state whether comparative beginner, average, or advanced pianist. The book will be sent free of charge, and post free.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C. 1.

A. E. MILGROM'S

CONCERT AGENCY.

Recitals, Concerts, &c., arranged. Over 400 artists for Opera, Oratorio, Concerts, &c.
Orchestral Conductors, Instrumentalists, Accompanists, Entertainers, Concert Parties in Costume.

For terms, please write—
A. E. MILGROM'S CONCERT AGENCY,
'Phone: Mayfair 4123. 324, Regent Street, W.1 (near Queen's Hall).

D.M.S.

STANDS for DIAL (compass) MUSIC SHORTHAND.

Composers, arrangers, and students save time and materials by drafting music on common paper. Easily learnt and transcribed.

Outlines, 1s. 2d.; Illustrated Supplement, 2s. 2d. Also —3/1— Shorthand for Harmony, 1s. 2d., post free.

A. SOUTHEY & Co., 146, FENCHURCH STREET, LONDON, E.C.3.

MUSICAL COMPOSITIONS REVISED.

LYRICS SET TO MUSIC, MELODIES HARMONIZED, MUSIC TRANSPOSED AND COPIED, BAND PARTS WRITTEN, MSS. PREPARED FOR PUBLICATION BY A MASTER HAND, ACCOMPANIMENTS OF DISTINCTION WRITTEN TO SONGS.

For terms, write, A. CARRINGTON BRIGGS, Glennholme, The Common, Hessle, E. Yorks.

EXPERT MUSICAL REVISION.

Reviser of long experience to publishing Company undertakes to revise MSS. and prepare them for publication.

Accompaniments written, orchestration and all branches of arranging. Lyrics set. No hackneyed melodies. Write, Walter Steuart, 46, Aldridge Road Villas, London, W.11.

BACH'S CHRISTMAS ORATORIO. Parts I., II., III., at St. Anne's, Soho, with full Orchestra and Organ. Saturday afternoons, December 11, 18, and January 8, at 3.30. Tickets for Nave and West Galleries can be obtained by sending stamped addressed envelope to The Rector, 28, Soho Square, W.1. (North and South Galleries free).

MEMORY.—MISS LILIAS MACKINNON, L.R.A.M., undertakes, by her method to develop perfect musical memory. Course of Six Lessons, £3 3s. Lessons by correspondence if desired. 21, Upper Cheyne Row, S.W.3.

CORRESPONDENCE TUITION.

DR. NORMAN SPRANKLING

Mus. Doc. (Lond.)

DIPLOMA PAPER WORK.

Mus.Doc., Mus.Bac., A. and F.R.C.O.
L.R.A.M., A.R.C.M., A. and L.T.C.L.

COURSES ALSO IN

MUSICAL APPRECIATION,
GENERAL MUSICAL KNOWLEDGE,
SINGLE SUBJECTS
(HARMONY, FORM, TEACHING, ETC.).

For Terms, List of Successes, &c.—

48, LINDEN ROAD, REDLAND, BRISTOL.

TELEPHONE: BRISTOL 3033

MR. W. H. BREARE

VOCAL ADVISER AND TEACHER OF SINGING TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies." Now Published: "Vocal Technique: How it feels to Sing." 3s. 6d. each, post 3s. 10d.

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.
"One of the sanest of sane expositions."—*Musical Courier, N.Y.*
"Is a reliable expert in all branches."—*Gentlewoman.*
"A magnificent guide to both teachers and students."—*Eastern Morning News.*
"Do not hesitate to commend."—*Glasgow Herald.*
"His technical knowledge is minute, wide, and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—*Aberdeen Free Press.*
"Common-sense in all he utters."—*Leeds Mercury.*
"Is an acknowledged authority. . . ."—*Western Morning News.*
"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal.*

Address: "HERALD" BUILDINGS, HARROGATE.

SCHOOL SINGING.—MR. JAMES BATES, Lecturer on Children's Voice-Culture and Singing at the Royal Academy of Music, will give a Holiday Course of Lecture-Lessons to Teachers and Choir-Trainers on Up-to-Date methods of conducting the School Singing Class, at 22, Princes Street, Oxford Circus, on January 3, 4, 5, 6, 7, from 10.30 to 12.30. For full particulars, address, 6, Blomfield Crescent, London, W.2.

THE SINGER'S ART (just Published). By Agnes J. Larkcom. Price 2s.
London: Novello & Company, Limited.

PROFESSIONAL NOTICES.

MISS CELIA DAVIES (SOPRANO).
Concerts, Oratorios, &c.
51, Devonshire Street, Portland Place, W. 1.

MISS GERTRUDE MACAULAY (CONTRALTO).
Concerts, Oratorios, &c.
23, Hawley Place, London, W. 2.

MOUNTFORD SCOTT (TENOR).
Assistant Vicar-Choral, St. Paul's Cathedral.
44, Cranbrook Park, Wood Green, N. 22.

MR. ERNEST A. FLAMBE (BASS).
Concerts, Oratorios, Receptions, &c.
"Judas Maccabæus," "Messiah," "Elijah," &c.
67, Ashbourne Avenue, Mitcham, Surrey.

THE TRAINING OF TEACHERS.

MR. R. J. PITCHER, Mus. Bac., F.R.C.O., A.R.C.M. (Double Dip.), L.R.A.M. (Double Dip.), Class A.
COMPLETE TRAINING BY CORRESPONDENCE:—
Courses of "Singing Papers," "Form and Teaching," "Touch," and "Accompaniment"; also "The Art of Teaching."
Over 500 Successes at Exams.
"Recitative and its Rendering," 1/6. "The Singer's Vade Mecum," 6d.
Prospectus and particulars, 21, Boundary Rd., St. John's Wood, N.W.8.

MISS FRANCES BUMFORD
THE BRILLIANT SOPRANO).
Pupil Madame Albani and Jean de Reszke, of Paris.
Open for Engagements, Concerts, Oratorios, &c.
Vacant dates, apply—
Mr. W. T. Llewellyn, 275, Gladstone Road, Barry.

MISS LYDIA JOHN
A.R.A.M. CONTRALTO.
15, Albion Road, London, N.W. 6. Tel.: Hampstead 5797.

MR. SAMUEL MASTERS
(TENOR).
Address: 164, Bank Buildings, Ewell Road, Surbiton.

WILLIAM BARRAND
BASS (ETON COLLEGE).
Oratorio, Ballads, Lessons.
35, Ragstone Road, Slough: or usual Agents.

OSWALD PEPPERCORN
(Bass-Baritone). Specialist in Singing (Italian Method) and Breathing.
Audition and Advice free.
For appointment, write to, c/o "Studios," 60, Berners Street, W 1.

HERBERT TRACEY
(BASS).
8, Cavendish Mansions, Clapton Square, E.5. 'Phone: Gerrard 7253.

MRS. J. R. MAITLAND,
PIANIST, A.R.M.C.M.
ASSOCIATE MADRID CONSERVATOIRE OF MUSIC.
Pupil of Backhaus, Egon Petri, Dr. Walter Carroll, &c.
Busoni Method.
Lesson in advanced Pianoforte Technique and Interpretation at Wigmore Studios, 110, High Street, Marylebone, and "Lusitania," Curzon Avenue, Beaconsfield, Bucks.

MR. AMBROSE COVIELLO
Associate and Professor of the Royal Academy of Music, is now demobilised, and arranging times for Private Tuition in Pianoforte Playing and Teaching, at his studio, Wigmore Hall Studios, Wigmore Street, W.1.

MUSICAL REVISER TO MESSRS. NOVELLO FOR THIRTY-FIVE YEARS.
COMPOSERS' MSS.
REVISED AND PREPARED FOR PRINTING.
H. ELLIOT BUTTON, "Harewood," Ardwick Road, N.W.2.
*** The late Sir HUBERT PARRY kindly permitted his name to appear, along with those of the following composers to whom reference is kindly permitted:—Sir FREDERICK BRIDGE, C.V.O.; Sir EDWARD ELGAR, O.M.; Prof. H. WALFORD DAVIES, Mus. Doc.

PLAINSONG and its ACCOMPANIMENT.
COURSE ENSURING THOROUGH UNDERSTANDING AND PRACTICAL EFFICIENCY.
Tuition personally, or by correspondence, by
DR. GEORGE OLDROYD, D.Mus. (Lond.),
45, Boundary Road, St. John's Wood, N.W.8.
CH. KENNEDY SCOTT (Conductor of Oriana Madrigal Choir and Philharmonic Choir), says in *Musical Times*, October, 1920:
"One feature of our study at Brussels I have found of utmost value ever since—*Plainsong*. . . . It was always important, but it was never more so than to-day, when composers are seeing the beauty of free rhythm and the old modes."

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O. (1910), and L.R.A.M., Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and eighty-five*. Dr. Allison is willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. 24, Park Range, Victoria Park, Manchester.

REVISION OF MUSICAL COMPOSITIONS.
Dr. Horton Allison, 24, Park Range, Victoria Park, Manchester.

SINGING, PIANO-PLAYING, AND AURAL TRAINING. Dr. A. P. Alderson visits 60, Berners Street, W., every week for Private Lessons. Coaching also by Correspondence. 34, Knight's Park, Kingston-on-Thames.

SPECIAL CORRESPONDENCE COURSES:—
(1.) L.R.A.M. Paper Work.
(2.) A.R.C.M. Paper Work.
(3.) Interesting Courses of Study in Rudiments, Harmony, Form, &c.
L.R.A.M. Exams. 1910-20 ... 160 Correspondence Pupils successful.
A.R.C.M. Exams. 1914-20 ... 39 " " "

MR. E. H. BIBBY, Mus. Bac., L.R.A.M., A.R.C.M.,
c/o FORSYTH BROS., Deansgate, Manchester.

In response to many requests, MR. BIBBY begs to announce that he has prepared the following *additional* CORRESPONDENCE COURSES:
(1.) The "Mus. Bac." Degree.
(2.) A.R.C.O. and F.R.C.O. Paper Work
(3.) A.T.C.L. and L.T.C.L. Paper Work.
(4.) The Associated Board Examinations in Rudiments, Harmony, and Counterpoint.
(Address as above.)

DR. CROSSLEY.—Singing, Piano, Composition. Special Coach for Degrees, &c. Lessons by Corresp. And at FORSYTH BROS., Manchester. Terms, &c., Radcliffe, Manchester.

L.R.A.M., A.R.C.M. SPECIAL COACHING by ARTHUR ELLARSHAW, L.R.A.M., A.R.C.M. Pianist. Paper-work Postal. Address, 497, Coventry Road, Birmingham.

MR. ALBERT GARCIA gives LESSONS IN VOICE PRODUCTION AND SINGING. Special Coaching in Opera and for Recitals. Address 59, Queen's Road, St. John's Wood, N.W.8 Telephone: Hampstead 4597.

DR. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O. SPECIALIST IN CORRESPONDENCE TUITION. 380 Successes. 3, De Burgh Park, Banstead, Surrey.

MISS H. HEALE COACHES for all EXAMINATIONS IN MUSIC (at private residence or at West-End Studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For Terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W. 11.

DR. F. J. KARN (Mus. Bac. Cantab.; Mus. Doc. Toronto) continues to give lessons in Harmony and other Theoretical subjects, and prepares for all Musical Examinations. Compositions revised and Analyses written. Candidates prepared by Dr. Karn have gained the Mus. Bac. and Mus. Doc. degrees at the Universities and diplomas from the Musical Colleges.
Address: 106, Haverstock Hill, London, N.W. 3.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 158, Holland Park Avenue, Kensington, W. 11.
DR. LEWIS' TEXT-BOOKS:
HARMONY. (2 vols.) 5s. each, net.
COUNTERPOINT. 5s. net.
DOUBLE COUNTERPOINT AND CANON. 5s. net.
FUGUE. 1s. 6d. net.
ELEMENTS OF MUSIC. 2s. 6d. net.
DEVELOPMENT OF ANGLICAN CHURCH MUSIC. 2s. net.
PRONOUNCING VOCABULARY OF MUSICAL TERMS. 6d. net.
DICTIONARY OF MUSICAL TERMS. 6d. net
MATERIAL OF MELODY. 3d. net.
IMPROVISATION. 1s. 6d. net.
The above, complete, will be forwarded (carriage paid) for £1 5s.

MISS F. HELENA MARKS PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes. L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

DR. H. H. L. MIDDLETON, Mus. Doc., F.R.C.O., L.R.A.M., A.R.C.M. Twenty-five years' experience in Private Tuition and Coaching for Degrees. More than 500 of Dr. Middleton's Pupils have obtained Degrees at the Universities, R.A.M., R.C.M., and R.C.O. Address, 60, Berners Street, W. 1.

DR. TAYLOR gives LESSONS by correspondence in all Musical Subjects, Elementary or Advanced. Diploma and Degree work. Manuscripts revised. Accompaniments written, &c., &c. Terms moderate. Portland Place, Lancaster.

L. R.A.M. and A.R.C.M.—TEACHING SINGING Exams. Special Correspondence Course and personal tuition. Complete preparation. Pupil writes: "Your Course is excellent, and my singing work has greatly improved, thanks to your tuition.—A.F." Mr. W. Lee Webster, L.R.A.M., A.R.C.M. (Teaching Singing), 22, Lucknow Avenue, Nottingham.

DR. PERCY WOOD, Mus. Doc. Oxon., F.R.C.O., SPECIALIST IN CORRESPONDENCE TUITION for F.R.C.O. and A.R.C.O.

RECENT SUCCESSES:

2 F.R.C.O., Jan., 1918.	2 A.R.C.O., Jan., 1918.
4 F.R.C.O., July, 1918.	2 A.R.C.O., July, 1918
1 F.R.C.O., Jan., 1919	3 A.R.C.O., Jan., 1919.
3 F.R.C.O., July, 1919.	3 A.R.C.O., July, 1919.
4 F.R.C.O., Jan., 1920.	10 A.R.C.O., Jan., 1920.
3 F.R.C.O., July, 1920.	6 A.R.C.O., July, 1920

"Tralee," Warwick Road, Cliftonville, Margate.

WANTED, in January, two SOLO boys for a Choir School in the country. Education, board, and lodging free. Age about eleven or twelve. Evelyn Countess of Craven, Ashdown Park, Shrivenham.

ST. GEORGE'S CHAPEL, Windsor Castle. TENOR Lay-Clerkship VACANT. For particulars, apply to H. Deane, Esq., Cloisters, Windsor Castle, Windsor.

HEREFORD CATHEDRAL.—TENOR singer WANTED. Good sight-reader essential. Cathedral experience desirable. Church of England. Salary £110. Applications, stating age, and whether married, and enclosing not more than three testimonials, to be sent to the Chapter Clerks, 30, Castle Street, Hereford, before December 9.

SOLO TENOR WANTED for St. John the Baptist, Holland Road, West Kensington. £20 to £24. Choral Eucharist. Apply at the Church, or to Herbert H. Dawton, 14, Mayfield Avenue, Bedford Park, W. 4.

CATHEDRAL TENOR, who has studied with Mr. William Shakespeare and Sir Charles Santley, and has had 26 years of Cathedral experience, seeks a Cathedral appointment, or any other musical position. G. H. Perrins, Stanhope Street, Hereford.

MAGDALEN COLLEGE, Oxford.—Academical Clerkship VACANT. Bass (not baritone). For particulars apply to The Dean of Divinity.

WANTED, an ORGANIST & CHOIRMASTER for a City Church. Salary £50 per annum. Applications, with not more than three recent testimonials, to be made on or before Monday, December 8, 1920, addressed to the Clerk, St. Sepulchre, London, Church Porch, Holborn Viaduct, E.C 1.

WANTED, a young single man as ORGANIST and CHOIRMASTER for a private Chapel and Choir School. Salary, £75 a year, with board and lodging. Apply, stating qualifications and experience, to the Rev. H. E. Malden, Ashdown Park, Shrivenham.

WANTED, for Holy Trinity Church, Swansea, ORGANIST and CHOIRMASTER. Salary £100. Apply, Rev. E. D. Henry, Holy Trinity Vicarage, Swansea.

PIANOS.—An important Manufacturing Firm, making PIANOS, GRAMOPHONES, &c., are prepared to stock enterprising Retailers having premises in prominent thoroughfares. Liberal commission on both cash and system sales. Part rental will be paid. All replies will be treated as strictly confidential. Address, by letter, Box 202, Gosden's, 11, Henrietta Street, Covent Garden, London, W.C. 2.

PIANOS.—A Firm of Piano and Gramophone Manufacturers with a capacity of 35/45 weekly, are open to appoint agents on commission, calling on Dealers in large centres. Address, by letter, Box 27, Gosden's, 11, Henrietta Street, Covent Garden, W.C. 2.

LYRIC AUTHOR is prepared to submit original MSS. to professional composers. Write, "Lyricus," c/o Novello & Co., Ltd., 160, Wardour Street, W. 1.

ORGANS (New and Second-hand) for SALE.—Electric and pneumatic action up-to-date. Built or reconstructed. Redwell & Son, The Cambridge Organ Works, Cambridge.

STANDARDISED ORGANS (Pipe).—TWO-MANUALS and Pedals, as built to order, by Richardson's, specially to meet the requirements of the times. 100 to 500 guineas; in nine sizes. Entirely new introduction. These Organs are voiced and toned and adapted according to size, &c., of Church. Specifications and Estimates, W. E. Richardson & Sons, Central Organ Works, Manchester, S.W.

PEDAL ORGAN for SALE, by Bishop. 10 stops, tremulant; electrically blown. Seen and tried, by appointment, at 84, Oxford Gardens, W. 10. "Brewer."

BOOKS
FOR
GIFTS AND PRESENTATIONS.

HAROLD REEVES has the largest and most varied stock of Musical Literature of any Bookseller in Europe.

HAWKINS (Sir John).—"History of the Science and Practice of Music." With the Plates, and Music Examples throughout. A fine copy of this celebrated work, in half-calf. Five thick quarto volumes. London, 1776. £5 5s.

J. S. BACH. By A. Schweitzer. Preface by Widor. Translated by Ernest Newman. Newly bound in half-brown niger leather, gilt tops. Two vols. Nearly a thousand pages. Handsome set. £3 3s.

BOOKS ON CONDUCTING:—"Weingartner on Conducting." Translated by Ernest Newman. 5s. (*Scarce.*) Berlioz's "The Art of the Conductor." Cloth, 3s.; "Wagner on Conducting," translated by Dannreuther. Cloth, 6s. 6d.; Creger, "Notes on Conductors and Conducting." Cloth, 2s. 6d.

IMPRESSIONS THAT REMAINED. Memoirs by Ethel Smyth With numerous Portraits and Illustrations. A finely bound copy in half-crimson leather, gilt tops. In 2 vols., £2 2s. Suitable for gift or presentation.

WAGNER AS MAN AND ARTIST. By Ernest Newman. Newly bound in half-blue calf, gilt top. 17s. 6d.

CELEBRATED PIANISTS, PAST AND PRESENT. A Collection of 116 Biographies of Great Pianoforte Players. By A. Ehrlich. With 114 Portraits. Includes lives of many modern pianists not found elsewhere. Thick crown 8vo, cloth, 10s.

MODERN FRENCH COMPOSERS. Illustrated Biographies in French, as follows:—"Claude Debussy et son Œuvre." Par Chenneviere. 3s. 6d.; "Vincent d'Indy, sa Vie et son Œuvre." Par Borgex, 3s. 6d.; "Saint-Saëns, sa Vie et son Œuvre." Par Bonnerot, 4s. 6d.; "Paul Dukas." Par Samazeuilh, 3s. 6d.; "Roger-Ducasse." Par Ceillier, 3s. 6d.; "Maurice Ravel et son Œuvre." Par Manuel, 3s. 6d.; "Gabriel Faure." Par Vuillemin, 3s. 6d.

POPULAR MUSIC OF THE OLDEN TIME.—Ancient Songs, Ballads, and Dance Tunes of England, with critical and Historical Notes on the Airs, Composers, music of the period, &c. By W. Chappell. Two thick vols. bound in half-morocco, neat gilt tops. £3 10s. (*Scarce.*)

MUSICAL ANTIQUARIAN SOCIETY.—A complete Set of the Publications of this Society, which include the principal Works of the Great Elizabethan Madrigal Composers. Sacred and Secular, in 19 volumes, together with the 17 supplementary volumes of pianoforte arrangements to accompany the vocal works, these latter seldom met with. The set of 36 (all issued), fol., hf. bd., neat. £15 10s.

A SET OF MINIATURE SCORES of Beethoven's nine Symphonies. As new, for 38s. 6d.

A MINIATURE FULL ORCHESTRAL SCORE of Wagner's "Tristan." The complete opera. The words in G., E., and F. Over a thousand pages, tastefully bound in half-blue calf, gilt top. £2 10s. (or bound in cloth, 30s.).

A TREATISE ON BYZANTINE MUSIC.—By the Rev. S. G. Hatherley, Mus. Bac. With music Examples throughout. 161 pp., 4to, cloth, 10s. 6d.

VIDAL, LES INSTRUMENTS A ARCHET, Les Feseurs, Les Jouers d'Instrument, leur Histoire sur le Continent European, with the fine series of Etchings of Portraits, Instruments, and Labels. One of the finest works ever produced on musical Instruments. Only 500 copies printed. A remarkably fine uncut copy, bound in crimson morocco, gilt tops, three thick quarto volumes. £22 10s. (*Rare.*)

CHAMBER MUSIC BARGAINS.—Set of Haydn's String Quartets, the folio Paris Edition of Janet et Cotelle, 4 vols., half leather, £3 10s. Quartets for Piano, Violin, Viola, 'Cello, Chausson, Op. 30, 24s. net for 14s. 6d.; Saint-Saëns, Op. 41, 20s. net for 10s. 6d.; Quartets for 2 Violins, Viola, Violoncello, Debussy, 20s. net for 10s. 6d.; Faure, 1st in C minor, Op. 15, 30s. net for 16s.; César Franck in D major, 24s. net for 12s. 6d.; Roger Ducasse, 20s. net for 13s. 6d.; Ropartz, 2nd, 20s. net for 10s. 6d.; Trios, Piano, Violin, Violoncello, César Franck, No. 1, 24s. net for 12s. 6d.; Ropartz, 24s. net for 12s. 6d.; Saint-Saëns, Op. 18, 21s. net for 10s. 6d.; also 2nd, Op. 92, 24s. net, 12s. 6d. All have the separate parts complete. Many other interesting items. Write for CATALOGUE No. 25.

*** *Postage extra on all the above works.*

☞ Call and inspect the Unique display of Music and Musical Literature, Old and Rare, Second-hand and New. Catalogues Issued. Libraries and small parcels of music purchased for cash.

HAROLD REEVES,
210, SHAFTESBURY AVENUE, LONDON, W.C. 2.
(*Next to Princes Theatre.*)
Phone: Gerrard 8398. Telegrams: Olmuscus, Westcent, London.

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President:
THE RT. HON. THE EARL OF SHAFTESBURY, K.P.
Chairman of Board:
SIR FREDERICK BRIDGE, C.V.O., M.A., MUS. D.
Director of Studies: C. W. PEARCE, MUS. D.
Director of Examinations: E. F. HORNER, MUS. D.

December 1st, at 3 p.m.—Students' Invitation Concert.

December 2nd, at 3 p.m.—Concert of Chamber and Choral Music, and Selections by the Dramatic, Operatic, and Elocutionary Classes.

December 6th. Last day of entry for the Diploma Examinations to be held in January.

December 8th, at 3 p.m.—Orchestral Concert at Queen's Hall, Langham Place, W. (Sole lessee of the Hall, Chappell & Co.)

January 6th.—Lent Term begins.

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of Subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student: pupils under 16 years of age are received for the Junior School at reduced fees.

A Special Course of Training for Music Teachers has been instituted to meet the requirements of the Teachers' Registration Council, and has been approved by the Council.

The ORCHESTRAL, CHORAL, the OPERATIC, and CHAMBER MUSIC CLASSES are open also to sufficiently competent persons who are not College students for other subjects.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

There are between Forty and Fifty Scholarships tenable at the College and open to all British subjects up to certain age limits, and the Bambridge Pianoforte Scholarship, value £100 per annum; also Eighteen Scholarships which provide complete preparation for the Degree of Bachelor of Music.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., Admission Cards to Concerts, and the Syllabuses of the Higher and Local Examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

JUST PUBLISHED.

CYRIL SCOTT.

YOUNG HEARTS

(PIECES FOR CHILDREN).

Series I., 2s. 6d. net.

1. SEE-SAW.
2. LAMENT FOR A BROKEN DOLL.
3. MUSICAL BOX.
4. EVENING PRAYER.
5. QUICK MARCH.

Series II., 2s. 6d. net.

1. MARCH OF A TIN SOLDIER.
2. SUNDAY MORN.
3. CONCERTINA.
4. LONELINESS.
5. THE BOY WITH THE PIPES.

"To the enterprising teacher who takes his art seriously, and who is ambitious to keep his little pupils *en rapport* with modern thought, we can honestly recommend Cyril Scott's 'Young Hearts' Suite."—*Musical Opinion.*

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET, LONDON, W. 1.

BROADWOOD PIANOS

CHRISTMAS CAROLS.

SIR FREDERICK BRIDGE—

SIX CHRISTMAS CAROLS. 9d.

1. Ring Out.
2. A Babe is Born.
3. Welcome Yule.
4. Christmas Day.
5. When Christ was born.
6. Yonder in Bethlehem.

Separately, 3d. each.

THOMAS ADAMS—

SIX CHRISTMAS CAROLS. 9d.

1. 'Tis at Christmas.
2. No more Sadness.
3. Into this World.
4. Born is the Babe.
5. Christmas Bells.
6. How bright was the Glory.

Separately, 3d. each.

THE BOSWORTH CAROL ALBUM

1s. 6d. net.

"Many Old and New Friends."
A wonderful collection. 25 Carols. 48 pages.

JUDE—

SIX ORIGINAL CAROLS. 9d.

BRIDGE—

BIRTHDAY BOOK. 5s.

(Shakespeare and Music.)
Now again in print. A very suitable Christmas Present.

BOSWORTH & Co., LTD.,
8, HEDDON STREET, REGENT STREET, LONDON, W.1

JUST PUBLISHED.

FOUR OLD FRENCH

HARPSICHORD PIECES

1. Vaudeville à danser, 1712 *(Auteur inconnu)*
2. Petit air tendre ... *L. J. Saint-Amans*
3. La Bourrée de Vincent ... *J. P. Rameau*
4. Tambourin Chinois ... ... *E. G. Chedeville*

ARRANGED FOR

PIANOFORTE SOLO

BY

ALFRED MOFFAT.

PRICE THREE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

The Musical Times

AND SINGING-CLASS CIRCULAR

DECEMBER 1 1920

EDITORIAL

The end of a volume—our sixty-first—gives us an opportunity for saying a few words as to our plans for the immediate future.

The first duty of a musical journal is towards the music of its own country, and we think it will be conceded that the *Musical Times* has not been lacking in this respect. But it has other duties as well, one of the most important being that of keeping abreast with developments of the art abroad. French, German, and Russian music has had ample consideration in our pages. If Italy has apparently been neglected, it is because for generations past that country has produced little beyond operatic works of a type that needed no propaganda. The past few years, however, have seen the beginnings of a school that has thrown the operatic tradition overboard, and is resolutely developing on instrumental and choral lines. The examples of the work of this school so far heard in England have not all proved convincing, but they have given ample evidence of the existence of a group of writers with all the vitality—as well as some of the faults—of youth.

Believing as we do that the renaissance will be watched with sympathetic interest in this country, we have arranged with Signor Guido M. Gatti, one of the foremost of Italian musical writers, to contribute a series of articles on the subject. Signor Gatti will deal with Casella, Castelnuovo, Malipiero, Mangiagalli, Pizzetti, Respighi, Sabata, Tedesco, &c.

Among other important articles that will appear shortly are a study of Parry as a song-writer by Mr. H. C. Colles, a discussion of the manuscript of Gounod's 'Faust' by M. Camille Saint-Saëns, and some contributions by Mr. Edwin Evans on a subject not yet decided.

We are glad to announce also a series of articles by Mr. Ernest Newman. The first few of these will deal with the question of modernism and its relation to tradition. The history of music has contained few periods free from conflict on this topic. It has rarely been discussed with profit, however, because the disputants have as a rule confined themselves to purely contemporary aspects of the problem, instead of regarding it merely as one of a long series of inevitable phases. Sometimes the modernists were pioneers; sometimes they took a path that, opening with every promise of high adventure, led to a dead end. We are passing through a phase of this kind to-day. How are we to distinguish between the pioneers and the dead-enders? Or is the decision one that only posterity can make? Mr. Newman will endeavour to arrive at something like a reasoned answer to these and kindred questions.

The output of new music and musical literature is now so great that in order to cope with it we shall largely increase the space devoted to reviews. This increase, and the demands made by the series of articles mentioned above, as well as by the extension of our provincial and foreign news departments, will call for some economy elsewhere, so we have arranged for 'Feste' to combine the 'Occasional Notes' and 'Interludes' in an informal—and no doubt frank—discussion of current topics, under the title 'Ad Libitum.'

'JEAN-CHRISTOPHE': SOME MUSICAL ASPECTS OF THE WORK

By W. Wright Roberts

II.—French Music and its Ideals

Our first article described the mental revolution of John Christopher Krafft against the sentimentality and pedantry of musical Germany. We have now to describe the result. M. Rolland's hero charges, head down, at the Philistines. In journalism, in his music, in all his actions, he tells them only too plainly what he thinks of them. He loses all his appointments: in the end he bows before the storm of derision. Paris becomes his musical home for the rest of his life.

As the canvas becomes more crowded, it is not always easy to keep a definite musical issue before us. For our present purposes, however, we may treat the remainder of the novel-cycle as a disquisition on French music, its tendencies and ideals. Christopher is again to a large extent the author's mouthpiece; and French music, next to his own art, is Christopher's prime concern.

In the fifth section of the work—'The Market-Place'—the hero takes stock of his new surroundings. This section is the complement of the previous one, 'Revolt.' A brilliant picture of musical Paris is unrolled before us; it flashes with wit and sarcasm. Of course, no one who has read 'The Awakening,' that masterly survey of the French musical renaissance in 'Musicians of To-day,' will question M. Rolland's pride in the achievements of French music during the last fifty years. But in 'The Market-Place' the author's task is to view these things with his hero's German eyes; he turns on them also the white light of his French critical spirit. His rôle, this time, is not indeed that of devil's advocate; it is rather that of a free-lance distributing thrusts pretty generally, at the Société Nationale no less than at the Schola Cantorum.

We see musical Paris as it was in 1902. With the production of 'Pelléas' at the Opéra-Comique the revolt of French musical art against long-established Wagnerism had just been plainly declared. The name of Franck had passed from obscurity to legend. Berlioz, the thirty-years-dead pioneer, held pride of place on Colonne's programmes, with Saint-Saëns not far behind him.

M. Rolland gives a trenchant summary of the orchestral fare of those days :

> Practically nothing earlier than Beethoven. Practically nothing later than Wagner. . . . Five or six great German names, three or four French names. . . . No contemporary German music, with the single exception of Richard Strauss. . . . Most surprising of all, practically no contemporary French music. And yet everybody was talking about it mysteriously, as a thing that would revolutionize the world.

In what spirit does the iconoclast Christopher begin his musical survey—subsisting for a long time, poor Bohemian, on hack-work for a music publisher? His voice is soon heard in cafés, upholding in its German-French jargon those very classics he had denounced in his native land! His 'crisis of healthy disgust' is over. Not that for many years he can tolerate Brahms. But still less can this true German hear the names of Bach, Beethoven, or Wagner decried by Frenchmen. There is no more natural touch in the whole work.

In due course our hero visits the Société Nationale, 'the cradle and sanctuary'—as M. Rolland calls it—of modern French musical art. A twilight art this seems to him, anæmic and fastidious; its literary and picturesque suggestion seems too often childish. Its composers wander in a forest of new inventions: they lose heart and come out again on the high-road, or they 'sit down and fall to musing under a tree.' (This last little image is cruelly suggestive of the later Debussy.) The author dwells on the French lack of musical tradition, and on the anarchy which is the reverse side of French intellectual freedom. He leaves us speculating on what Berlioz might have been with some sort of tradition to help him on his way—not just a voice crying in the wilderness, strained and wearied before its time; and on what Saint-Saëns might have been under happier circumstances—not the great eclectic merely, wandering among all the styles, but with a chance of giving his music the personal touch, the note of inevitableness it so often lacks.

Christopher's first visit to 'Pelléas et Mélisande' symbolises his whole attitude to French music in these early Paris days. His companions drag him there as to a musical revelation. His verdict on the first Act staggers them :

> No music, No development. No sequence. No cohesion. Very nice harmony. Quite good orchestral effects, quite good. But it's nothing, nothing at all.

Listening carefully, in the end he judges the work much as other good judges have done. It is the product of an artist who is naturally Wagner's opposite. If Wagner constantly lacks taste and measure, Debussy is all modesty, all economy, 'the genius of good taste.' But one need not be hopelessly Germanised to see that the ideals of the two composers do not balance. What most worried the young Rhinelander in this opera was the lack of 'Schwung'—the impulse, not merely rhythmic, but emotional and intellectual, which courses through Wagner's work like healthy life-blood, and flutters and limps through Debussy's. The declamation, 'simple, modest, rather dragging,' sounded false to his ears, and monotonous, which it undoubtedly is. He appreciated the marvellous delicacy of the treatment, in this drama of whispering passions, of 'love and death inarticulate.' But the whole moral atmosphere troubled him. Was the 'Franco-Belgian sickliness' any better than the Wagnerian sort?

> Nowhere a trace of will-power. No one knew what he wanted. No one knew what he was doing. All through the five Acts, which took place in a perpetual half-light—forests, caves, cellars, death-chambers—little sea-birds struggled, hardly even that. Poor little birds!

Debussy, of course, is not to be blamed for the languid fatalism and moral helplessness of Maeterlinck's play. His opera has its place, which should be permanent, because the music interprets and intensifies so wonderfully the peculiar 'new shudder' which Maeterlinck in his earlier phase brought into literature—the sense of the futility of life, the pathos of the fate of human souls that wander like children lost in the dark. On the other hand, Maeterlinck cannot well be blamed for all the unhealthy languor, the misty, comatose quality which gradually invaded Debussy's music after his freshest younger days.

Christopher's first 'reaction' to French music is then on the whole a hostile one. His introduction to the French musical public is also singularly unfortunate. He goes back to his Montrouge attic, and buries himself in his German classical scores.

Section VII., 'The House,' tells of his friendship with the young poet Olivier Jeannin. This exquisitely-drawn character, a type of the refined intellectual, shows him the true line of approach to an art that has baffled him. He tells him the story of the awakening of French music since 1870. He shows him those poets whose writings had so deep an influence on that music. He tries to make him appreciate its wealth of invention, its play of wit and fancy, its careful impressionism and delicate newness of mood, and with all this the purity of line, the disdain of noise and emphasis, so characteristic of the French tradition in art. But a time was bound to come when Christopher's strong sense, getting to work on the new knowledge he had thus gained, would revolt as much as ever against certain features of French music. He unburdens his soul, towards the end of this section, in a long diatribe which has 'dated' in places, but has by no means lost its sting. His chief point is the unhealthy remoteness of this music, its rarefied, aristocratic air. Was this the music for a great democracy?

> 'Make sunlight for yourselves!' [he cries]. 'There has been rain enough. Your music gives me a cold . . . The public are sick of your crepuscular art, your harmonized neurasthenia, your contrapuntal pedantry. The public goes where it can find life, however coarse and gross. Why do you run away from life?'

For some years, now, French music seems to have been moving definitely into the sunlight, as

if it had followed Christopher's advice. Or rather, the world knows better now the music of other men, born in some cases before Debussy, and for a while overshadowed by him. We know the exuberance of Chabrier, the verve of Dukas, Ravel with his wit and his poetry, the banter of Satie, de Sévérac, bathed at times in sunlight and the breathing life of the pastoral earth. Seldom could the work of such men be called 'crepuscular.' The mists of 'Pelléas' have lifted, and are rolling away.

That kindred ideal of a musical art that should also be democratic is, needless to say, very near the heart of M. Rolland. No doubt the gulf between musical art and the people is to be bridged largely from the people's side. But should not musicians beware of their coteries and hot-house culture, and think more of directness of appeal? It is hard to resist M. Rolland's arguments on this point, and his championship of his favourites, Handel and Beethoven, who at their loftiest never lose touch with humanity.

Christopher, however, does more than preach. He embodies his ideals in a colossal work, 'Gargantua,' an epic setting of scenes from Rabelais. To discuss the music of a fictitious composer is a thankless task; even M. Rolland cannot quite convince us of the greatness of his hero's art by merely telling us about it. But assuming that Christopher was a genius of the great sort, it is significant to find him turning to Rabelais for inspiration. The amount of truth in his indictment of French music can be roughly gauged by the question: Has there ever been a French composer who could measure himself with Rabelais? Berlioz had some of his tremendous breadth, his irreverence and sarcasm; hardly his *joie de vivre*, his unquenchable optimism. Smaller, sunnier geniuses—Bizet, Chabrier—group well under his great shadow; but could anyone else even be mentioned? Here are some features of Christopher's 'Gargantua':

> Great symphonic pictures with soli and chorus, mock-heroic battles, riotous country fairs, vocal buffooneries, madrigals à la Jannequin . . . a storm at sea, the Island of Bells . . . finally a pastoral symphony full of the air of the fields, and the blithe serenity of flutes and oboes, and the clean-souled folk-songs of old France.

Yes: in spite of its French madrigals and folk-songs the work sounds German; Straussian in fact. This should help us to realise the main musical issue in these later sections of 'Jean-Christophe.' The hero does not propose anything so crude as a new subjection of French music to German influence. But he revolts against a too narrow ideal of French musical art. In their joy over their newly-risen Debussy, some of his countrymen forgot that he did not embody the whole French spirit in his work. He embodies it no more than does Racine. The French spirit in music is not only Rameau and the clavecinistes plus Debussy and his narrower disciples. It is Berlioz too, and Bizet and Chabrier, as in literature it is also Rabelais and Molière and Victor Hugo. Force, bigness, prodigality, the *gros rire*, the democratic appeal—these must find a place in French art, literary and musical, unless some of the greatest names are to be ruled out. French music must find room, too, for mysticism, unless César Franck, who re-discovered its lost soul, is to be ruled out on shallow grounds of Belgian birth and German ancestry. The typical *grand siècle* ideals—of moderation and clearness, of wit as opposed to humour, and the rest—may still be cheerfully put in the very centre and citadel of French art. But M. Rolland has shown that his personal leanings are to the other side, to the side which is German as well as French.

We can follow no further in this article the history of Christopher the artist and the man—the humanising influences of 'Love and Friendship,' the terrible moral crisis of 'The Burning Bush,' the calm idealism of his last days. But we can touch finally on one larger issue. He is in himself a link between French and German musical art. In his own mature work, their union is accomplished. And beyond his musical ideals he can see greater ones: with Europe a 'vast armed vigil' he can think only of the ultimate communion of the free spirits of France and Germany. For such a man, as for Romain Rolland himself, nations exist only to pour out their varying treasures of mind and soul for the enrichment of common humanity.

MUSIC AT THE CINEMA

By ARTHUR L. SALMON

The present-day picture-house is undoubtedly playing a very prominent part in our social life. People have always loved pictures; they formed the first substitute for literature, and pessimistically we might fear that they will also prove the last. Regarded calmly, the cinema appears as a grand opportunity that has not been converted to the best use. It gives scope for endless variety, endless change; there seems no limitation of its possibilities. Whether it makes for true culture is a point which cannot be discussed without cynicism that might become offensive. The cinema has become the reading, the art, the music, and the drama of the average individual. It has hit the legitimate stage hard by its creation of a new artifice; it has injured the lending-library, closed many music-halls, and affected the concert-room. As concerns real literature the damage has been slight; those who read rubbish before now go to see rubbish, procuring their cheap excitement with even less effort than that of perusing a book. The taste for maudlin sentiment, worthless melodrama, unhealthy sensation, is being strengthened and confirmed. Improbability of happening, not to say impossibility, runs riot; there is little truth of nature, no psychology, no characterisation, in the typical film-fiction of the day, which drugs and stultifies the seniors, and vitiates the juniors by scenes and

ideas unfitted to their years. In these aspects the cinema may be considered disastrous, though usually a step removed from the lower-class music-halls which it has largely displaced. Yet the defects, which we all recognise, are not inevitable; with a little care the picture-house might become elevating and educative as well as amusing.

But in one perhaps unexpected aspect the cinema appears to be doing good work. In very many cases it is giving the opportunity of hearing good music to many who never heard good music before. I use the word 'good' with caution and with reservations. The highest developments of music, the symphony orchestra, the purest chamber-music, are of course debarred, though we find the latter in a limited degree. Some of the houses have really excellent quartets or even larger instrumental combinations; and though the purity of the performance may be somewhat discounted by the fact that one of the combination is a pianoforte, the effect is often admirable when we remember the purpose and the place. There are also individual pianists, with possibly a single violin to assist them, who do work by no means to be sneered at; and the picture-house whose music is absolutely bad is fast losing its reputation with all but the roughest audiences. I have myself heard interpretations of Tchaikovsky, Schubert, Sibelius, Liszt, Wagner, and others, that were more than tolerable; and though a special kind of composition has come into fashion which we characterise—not always with flattering intent—as 'picture-house music,' the performers have at least escaped from the old convention of accompanying the pictures in a strictly 'programme' subservience. There is still room in many places for much improvement; but the fact remains that the wise cinema-manager is caring more and more for the musical portion of his entertainment, and is more and more reaping his reward. One cannot expect to find the rare best; yet it is certain that the picture-house is really doing good work as a musical educator and as a leader towards better things. There are places in the provinces where it is almost impossible to hear good music at all except at the cinema; and it has become quite common to hear people say that they do not go for the pictures at all—they go for the music. In this sense the picture-hall provides an inexpensive evening of pleasure, even to those who dislike the nonsense that is too often pictured. We cannot expect music to be the foremost consideration of the managers; their first care is to fill their seats with those who love thrilling and sensational scenarios. But they have learned that the music is a very important second to the films—that it actually comes first with a fairly large minority of their *clientèle;* and they are arranging accordingly.

The really important result is not as concerns those who are already consciously musical, and who naturally seek what they desire; it is the result on those who did not know that they could love music till it has been thus actually thrust upon them. Little by little the music has made its way with those who were in any degree susceptible; interest has been aroused and dormant possibilities have been awakened. Those who never paid attention to music before, because it did not come home to them, develop a liking. They say: 'I wish you'd play that piece I heard at the pictures the other night'; or they exclaim: 'Oh! I like that—I've heard it at the pictures.' And so the influence works; and it is an influence almost infallibly in the right direction. Poor music may be heard often enough at the cinemas, but those who know good music are never corrupted by it; while the individual who has before known nothing but bad, or has suffered the privation of knowing no music at all, is gradually led to a sense of appreciation and begins to respond to the appeal of the musical. The average heard is in most cases a little better than that known in the ordinary home; and in many cases it is quite equal to the average of the amateur or even the professional concert.

We have heard the cinema much abused by æsthetic and artistic critics, as well as by moralists; probably we have shared in abusing it. Too often the censure has been deserved. The entertainment has not risen to the level of its possibilities. But it is a pleasure to be able to say a good word for it in one direction; and if frank recognition is given to its present attainment of musical merit, there will be encouragement to managers to persevere in the right way. Many towns in England have no permanent orchestra, and would not maintain one if they had the chance; but all towns of any size, even many large villages, have their picture-houses, and in these we have a machinery already established for the popularising of good music. If we cannot get municipal orchestras or established winter-gardens, we can, under the pretext of picture-showing, get something that shall in some measure supply their place. The picture-house is always open, and always needs a musical staff. We must not expect too much; it is always better to take the half-loaf than go without bread at all. Nor must we expect that all people will be made musical, even if every cinema provides the best of performances. There are some who might hear good music every day of their lives and remain entirely untouched. But there are degrees, and many can be weaned from a taste for rubbish to something that is at least second-best. As a nursery for young musicians, as a support for otherwise indigent performers, as an education for young and older hearers, the picture-house has a great place to fill; and every manager should be taught that it pays to give good music. No lover of the cinema, however unmusical, was ever kept away by the music; and many who do not care for pictures are attracted by it. Proprietors and managers are not philanthropists—we cannot expect it; but they are usually sound men of business. The inference is obvious.

VINCENT D'INDY AND THE MINOR MODE—II.

By RICHARD CAPELL

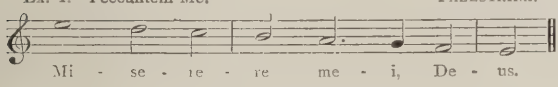
Questions of modulation and of contrapuntal Imitation and Inversion are raised by M. Vincent d'Indy's theory of the minor mode, as sketched in these columns recently. Briefly to sum up this theory from the 'Course of Composition' of the Schola Cantorum:

The minor common chord derives from the lower harmonic series (Nos. 1 to 6) just as the major chord derives from the upper series. Nature thus outlines the two symmetrical modes, upward or downward (vulgarly 'major and minor').

The constituents of the diatonic major (upward) scale are found in the upward harmony of a given prime (say C E G), plus that of its upper 5th or dominant (G B D), plus that of its lower 5th or subdominant (F A C). Here are the constituents of the scale of C major.

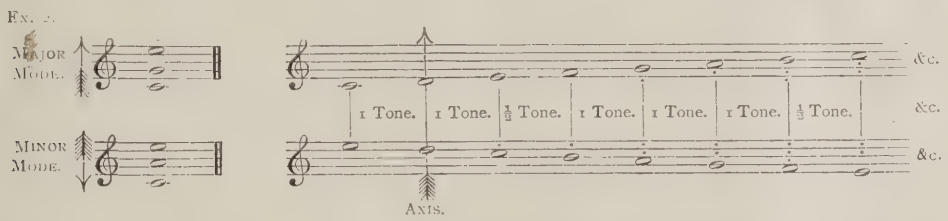
The corresponding minor (downward) scale will then be found in the downward harmony of a given prime (say E C A), plus that of its lower 5th or dominant (A F D), plus that of its upper 5th or subdominant (B G E). Here we have the true relative minor of C. It was a scale freely used in the polyphonic period, *e.g.*:

EX. 1. 'Peccantem Me.' PALESTRINA.



The fruits of M. d'Indy's conception of the minor mode begin to appear in the chapter (vol. ii. of the 'Course of Composition') on Canon. In most canons and fugues the device of inversion achieves not real inversion but merely approximate 'contrary motion.' Composers have usually been content with satisfying the eye. Their inverted Consequents take an exact step downwards, as seen on the stave, where the antecedent went up; but that is not the same as stepping out the same musical interval, since the same apparent interval on the stave may mean a semitone, a tone, or even a tone-and-a-half. The weight M. d'Indy attaches to exact imitation by inversion may seem excessive if one has not come to sympathise with his view of the art, in which looms so large nature's strange and inspiring gift of the two modes outlined in the two radiating series of harmonics. He sees in the modulated and inverted imitation of contrapuntists no mere play of ingenuity, but a sign of half-instinctive obedience to nature's hint—to gaze, as it were, first turning to the northward view, then south, from the mountain-top of the tonic. M. d'Indy, then, offers his student a substitute for the old and merely empirical mechanism of inversion* (namely, the use of the mediant as an axis or pivot between tonic and dominant; giving the tonic and dominant each an appoggiatura, one has a scale of a sort—harmonic minor, or major with flattened 6th—which belongs to no true mode but permits of possible though not perfect inversion). From his harmonic principle of 'the single chord in its double aspect' M. d'Indy derives his substitute:

EX. 2.



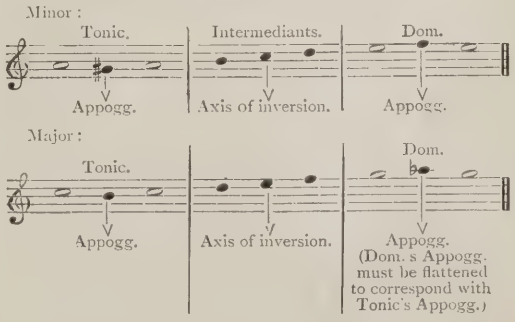
The above shows us the scale of C and its relative minor, and the axis is—not the mediant in the diatonic order but the mediant 'in the order of 5ths,' otherwise the second diatonic degree common to the two modes. In inversion this degree remains invariable, and all other notes take up positions on its farther side at the exact interval. Any theme, strictly reproduced thus, preserves all its intervals intact, and naturally at the same time changes its mode.

A CRITICISM OF BACH

The chapter on Fugue is a temptation to linger for the freshness of many of its statements. A fugue is by principle monothematic. The form admits of no 'established' modulation. The answer even in a 'real' fugue can never be in exact imitation, for even when its intervals are those of the subject its tonal functions necessarily differ. It is instinct and musical taste that must make the choice of a good answer, rather than the minute rules of the text-books. Wondrous as was the great efflorescence of the fugue (and the Bachian fugue he has elsewhere called 'The Old Testament of the Bible of Music'), the form was nevertheless afflicted by 17th century evils:

> From its outset [he says] an unexpected obstacle hindered the expansion of its rhythmic processes. The

* The 'old mechanism' mentioned is thus:



bar, the horrid bar, was not long in usurping for itself a ruling place by favour of that misunderstanding which endowed it unduly with all the prerogatives of *rhythm*. Thenceforward all grows restricted and poverty-stricken in the usage of independent and characteristic rhythms. Contrapuntal imitation and canon subsist, but the free play of their rhythmic derivatives (augmentation, diminution, and so on) is constantly hampered by the omnipotence of the bar.

In the period of the monodic cantilena rhythm alone, represented by the form of the neumes, ruled as sovereign lord over music. Polyphony necessitated the use of signs indicating where the different parts dovetailed, but rhythm still did not lose its rights, and the rudimentary bar in no wise hampered the rhythmic march of the vocal parts. In the 17th century—the Renaissance of pride and vanity—the mensuralists made of the bar not a simple graphic sign, but a periodic pull-up of rhythm, all of whose liberty and elegance were thus spoiled.

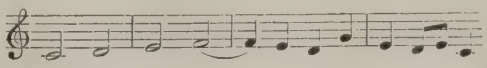
But the capital proceeding of this metric period was *harmonic padding*, or the rigorous and servile reproduction of a design at regular and constant intervals, which henceforth was to supply the requisite sloppy mortar for those weird constructions known as 'scholars' fugues.'

Alone, perhaps, J. S. Bach still can offer us in his admirable 'Art of Fugue' a masterly example of rhythmic variations; but in his work as a whole he appears none the less to have submitted to the metric influence of his day, and the *harmonic padding*—though it comes from his pen with comparative reserve and discretion—nevertheless remains to our mind the one part of his fugues which seems to have suffered from the tooth and claw of Time.

BACH AND THE MINOR MODE

Harmonically the fugue is one big cadence. This character excludes real modulation, and any apparent harmonic movement in a fugue can have no other effect than to reinforce the one tonality. In this big cadence the various harmonic formulæ which go to affirm a key are replaced by enunciations of the subject with its usual adjuncts (answer, counter-subject, and so on). Thus is to be explained the eminent logic of the tonal order of fugal expositions as immemorially practised. M. d'Indy analyses Bach's organ fugue in C on this subject:

Ex. 2a.



A great cadential formula which offers, so to speak, the synthesis of all others.

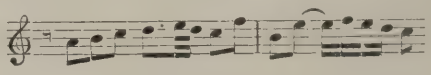
And the tendency of the analysis is to show that our major mode at least is valid, tonal stability being thoroughly maintained after the fairly complete circuit undertaken in this Fugue. The point of criticism occurs in reaching the entry in the relative minor.

In this fugue [says M. d'Indy] the subject being comprised within a 5th, no very apparent re-shaping is involved by the transposition to the relative minor, the mediant alone being modified. But it would not have been the same with the answer to this imitation if Bach had sought to replace exactly the tonic by the dominant and *vice versa*. For then he would have been obliged to use the uncertain and unstable formulæ of the so-called melodic minor scale, which could not have failed strangely to deform the answer.

The first fugue of 'The Forty-Eight' offers excellent examples of the grave modifications involved in an actual imitation of the answer in the relative [melodic] minor. This subject was capable of taking on in A minor a natural enough transformation which, however, Bach does not use. But neither the imitated answer he does use [*see* bars 12 and 13, tenor] nor the D minor transposition [tenor, bars 17 and 18], together with yet other alterations, can really pass for masterpieces of elegance and melodic grace!

M. d'Indy's suggestion of 'a natural enough transformation which Bach does not use' is the following:

Ex. 3.



THE MINOR MUDDLE

If tonal stability is eminently satisfactory in major fugues which follow the formula of the Bach organ fugue mentioned, or variations of that formula, it is far otherwise with fugues in the usual minor mode, for their symmetry with the major fugues is merely apparent and arbitrary. No serious difficulty, it is true, arises when the minor fugue employs only the tonal functions of tonic and so-called dominant, as in so many of 'The Forty-Eight.' Here the harmony of the upper 5th is to be regarded as the subdominant, and the fugue's harmonic formula is simply that of a plagal cadence (plagal in M. d'Indy's sense, of course).

But suppose the big formula of the organ fugue with its seven expositions (the dominant and tonic pedals count as such in M. d'Indy's nomenclature) be transposed down a 3rd with the same key-signature (A minor for C major):

Then instead of the exposition in the relative (No. 3) we are involved somehow in the subdominant of the relative—which is in no wise the same from the tonal point of view. And instead of the relative of the subdominant (No. 5) we see appear a truly weird key having for its base the chord which the text-books call the diminished 5th!

So that will not do. And adaptation by corresponding change of mode in each exposition likewise offers antinomies which M. d'Indy points out:

Nevertheless it offers a sufficiently tonal formula, if one makes allowance for the inherent imprecision of the vulgar minor mode, and some of the best authors of fugues, even J. S. Bach himself, have been content with it. Minor fugues in this and analogous forms remain admirable chiefly for the consummate art expended by their authors to remedy such tonal defects.

And as an example of their devices, M. d'Indy cites the fugue in Bach's sixth Partita, pointing out how, to buttress up the imperfections of the cadential formula, Bach has solidly built up a huge peroration (dominant and tonic pedals), almost equalling in extent the prelude from which its designs are borrowed.

But one might cite even in Bach—and still more in his successors—many other minor fugues built on the same plan, but lacking the correctives necessary for their original lack of tonal cohesion.

The trend of course is towards a recommendation of the inverse mode (*see* Ex. 1) as a true remedy for the inconveniences of the usual minor.

His 'inverse' formula, corresponding to the major of the Bach organ fugue, is the following:

(1.) Principal exposition, tonic subject (A minor); dominant answer (D minor); tonic, dominant;
(2.) Counter-exposition, dominant, tonic;
(3.) Relative major (C major, answer imitated in F major);
(4.) Subdominant (E minor);
(5.) Relative subdominant (G major);
(6.) and (7.) Pedals.

And why, asks our author, should not this cadence inspire to-day the true minor fugues. symmetrical with major ones both from the tonal and the modal points of view? Fugues of this sort would simply be a logical extension of the process of inversion. But hitherto the substitution of mode which results from inversion has hardly ever been used with consciousness and integrity, on account of incomprehension of this truth: that the only exact transposition of a theme from one mode to another consists in rigorous inversion of all its intervals, implying that of its harmonies.

Rigorous inversion was rarely practised by Bach, though contrary motion appears frequently in his works. But inversion can be practised in any and every fugue. The results are extremely curious and instructive from the point of view of tonality, whole passages remaining at least as harmonious and musical as in the original text.

While sensible to the scant justice this sketch does to M. d'Indy's argument, one feels that (in the absence of a full translation) it may be found stimulating here and there in England where our teachers have perhaps not too faithfully faced the awkward problems of the minor mode. Thus Sir Hubert Parry:

> In the minor concords the minor 3rd does not correspond with any of the really perceptible harmonics of the root chord, and the triad cannot in any position be free from false combinational tones;

which would appear to relegate the minor mode to the position of an illegitimate, unexplained offshoot or Darwinian 'sport' among musical phenomena. And there is the suggestion in a dictum of Prof. Walford Davies, who, while not undervaluing the first six *upper* harmonics 'as an explanation of the harmonic basis of the art'—accounting for the importance and finality of the major triad—can find '*no reason for the acceptance* [as a concord in counterpoint] *of the minor triad* and chords of 6-3 which could not be advanced in favour of the rejected 6-4.'

POSTSCRIPTUM.—A curious coincidence comes to my notice. Working in complete ignorance of M. d'Indy's theory of the minor mode, a Liverpool musician, Mr. Douglas Miller, arrived at a very similar conclusion which he has stated in a pamphlet, 'The Problem of the Minor Scale and its Solution' (London: Joseph Williams, Ltd., 1915). He too was disconcerted by the history of the mode and by the arbitrariness of our minor scales; his starting-point, however, was not the lower harmonic series (which he does not mention), but more empirically such observations as that the conventional dominant of a minor key tends to form a fresh tonic, just as does the *subdominant* of a major key. Mr. Miller touches on several points not in the 'Cours de Composition'—the reason, for instance, why the false tonic (minor) has tended to supplant the real principal note both harmonically and melodically. Nor is he content like M. d'Indy, to accept unquestioningly the tempered scale, and indeed in a country where choral singing is seriously practised (they have no notion of it in France) it is difficult to see how the phenomena of the natural scale can ever be so disregarded. Mr. Miller's pamphlet is full of interest, and also is graced by this most happy epigraph: 'All true and fruitful natural philosophy hath a double scale or ladder, *ascendant* and *descendant*' (Bacon, 'Advancement of Learning').

THE ORGAN WORKS OF BACH

(Continued from November number, page 744)

BY HARVEY GRACE

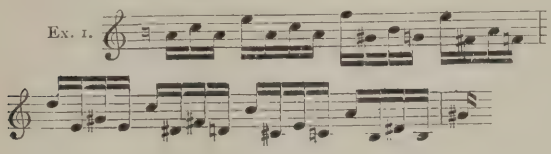
IV.—THE LATER WEIMAR PRELUDES AND FUGUES

A group of Bach's finest preludes and fugues dates from the close of his stay at Weimar—Fantasia and Fugue in G minor (? Cothen), Prelude and Fugue in G major, Toccata and Fugue in F, Prelude and Fugue in A minor, and Prelude and Fugue in C minor. Some of these movements were undoubtedly written at a much earlier period, but the works as a whole probably took on their final form shortly before Bach went to Cothen in 1717—his thirty-third year.

It is more than usually difficult to settle the chronological order of the members of this group, because in several cases we know that the prelude and the fugue were written at different periods. Thus, the C minor Fugue is a good deal earlier in date than its Prelude, and an even greater length of time separates the A minor pair. Similarly, there can be little doubt that the Toccata in F was composed some years later than the fugue which it so effectually overshadows. On the whole, however, we shall not be far wrong if we regard the Prelude and Fugue in A minor as the first of the group, and the G minor Fantasia and Fugue as the last.

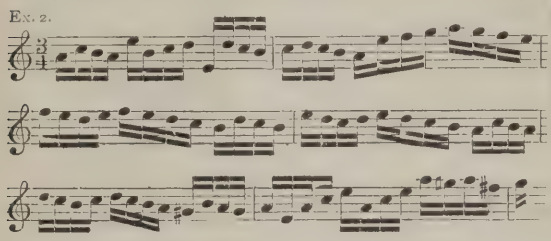
The early origin of the A minor prelude (vii., 42) is clearly shown in its pronounced Buxtehudian features—the arpeggio opening, and the scales, shakes, pedal solo, and manual passage-writing in bars 22-36. But it is all far better than similar Buxtehude movements in its mixture of freedom and organization, though the perfect essay in this field was not to come until some years later in the shape of the G minor Fantasia. Note, in passing, that a few bars from the end contain a hint at the

last two variations of the Passacaglia. Schweitzer tells us that one of the manuscripts—that of J. P. Kellner—has the opening in this form:



Certainly the later and simpler version is much to be preferred.

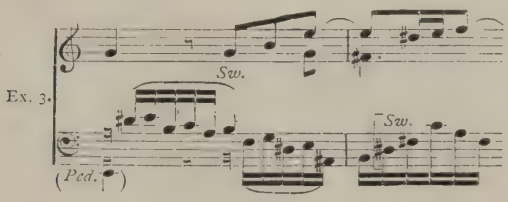
The subject of the fugue is comparatively early in style, especially in bars 3-5. We have seen Bach in his later Weimar days discarding long florid subjects in favour of simple and compact specimens. Evidently this fugue is an early work very much rewritten, or it is a middle period essay in a style suitable for concert purposes. Schweitzer, on the authority of Reinhard Oppel in the *Bachjahrbuch* of 1906, gives the following as the original form of the subject:



This rambling effort is used for a three-part clavier fugue, in which (we are told) 'the plan of the [organ] fugue and its main incidents are already prefigured.' At first sight the two subjects seem to have little in common, though after all they are little more divergent than some of the early attempts and finished products in Beethoven's sketch-books.

The A minor Fugue is deservedly one of the most popular of all Bach's organ works. It lacks the breadth and feeling of the great works of the composer's last years, but it shows a splendid combination of the brilliance and vitality of youth and the weight and mastery of maturity.

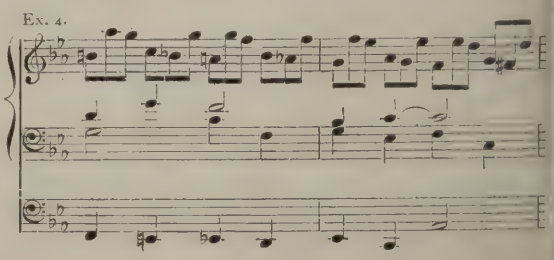
It demands a straightforward energetic method of performance. Only one manual change is called for, though others are frequently made—sometimes with detriment to the flow of the music. The long episode is best played on the Swell, few English organs possessing a Choir of sufficient fire and body. As to the point at which we should leave the Great, opinions differ. Here is the plan suggested in the preface to the Widor-Schweitzer edition:

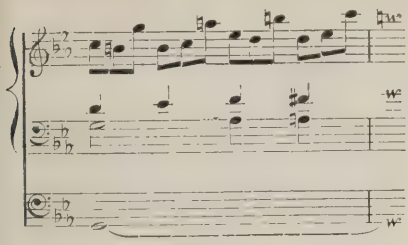


But there is a good deal to be said for the scheme in the Best-Hull edition, whereby the left hand remains on the Great until bar 57, going over to the Swell with the fourth semiquaver. For the return to the Great we may choose between Mendelssohn's plan of dropping on to the long E in bar 94 and letting it ring out for a bar before transferring the left hand, or we may make the change at bar 90, the left hand going to the Great at the second half of the bar, the right joining it at the beginning of bar 91. We then work up to the final climax.

The cadenza is sometimes played on the full Swell. Widor and Schweitzer are emphatically in favour of remaining on the Great, which by this time is of course full. They say scornfully 'There are even Apostles of Pettiness who do not hesitate in measure 146, the beginning of the cadenza, to start in on manual III., and thereafter find their way over into the *fortissimo* of manual I. during the further progress of the 32nd note figure.' But a good deal depends upon the Swell at our disposal. Given one of great power and brilliance we cannot deny the effectiveness of its use here, nor the impressiveness of the return to the full Great for the final chords.

In the Prelude and Fugue in C minor (vii. 64) we have a notable pair of pieces, the Prelude being far and away the finer of the two. It shows Bach at his ripest, and was probably written at Leipsic during the revision of his organ works, in order to take the place of an earlier prelude. The form is well worth study. The material consists of two well-contrasted ideas: (*a*) an introduction of twenty-four bars, beginning broadly and increasing in animation, and (*b*) the fugal treatment of a simple subject which walks up from the tonic to dominant and back again. This fugal section carries on the feeling of the opening, the triplet figuration being continued as an accompaniment to the subject, and the key remaining the same. A full close in the dominant is reached at the end of page 65, and we appear to be entering on a repetition of the opening matter, but Bach gives us only four bars of it, and then goes ahead once more with the fugue, this time with the subject delivered in thirds, and with the triplet counter-theme below instead of above. During the next three pages the discussion of these two constituents is so welded that we are hardly conscious of passing from one to the other. The work is splendidly rounded off by a repetition of the first page. No movement of Bach shows a happier blend of variety and homogeneity. The manual writing is frequently of a type rarely met with in organ music of the period, *e.g.*:





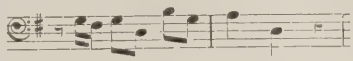
the harmony is rich and bold, and the whole is full of irresistible vigour and fling. The movement is well fitted for performance alone. It makes a brilliant recital item, and will appeal to hearers who have so far had no use for Bach.

One is surprised to find a marked difference of opinion as to the pace of this prelude. The speed in the edition before us—♩=84—is decidedly on the slow side. The Peters edition is still more sedate—even funereal—with ♩=66! The Best-Hull suggestion is ♩=108—a good round speed, but not a bit too fast, surely. The last-named edition is rather lavish with indications of manual and other changes of power. After all, the piece is not long, so we may stick to the Great with no fear of monotony, reserving the reeds for the opening and closing pages, and for a brief climax here and there. Most authorities are agreed that the ♩. ♪ should be played ♩³ ♪ when used in conjunction with quaver triplets.*

Played immediately after the prelude the fugue perhaps seems stolid, whereas it is merely solid. It has a fine subject of the terse and weighty type that Bach favoured in his later Weimar days, and the five-part treatment of the first section is massive without turgidity. The manual section beginning at bar 59 at first sight appears to be announcing a new subject, but the little seven-note figure has already been anticipated, first in the tenor counter-subject in bars 41 and 42. It is present in almost every bar during this lengthy episode, and save for a brief spell plays a prominent part throughout the rest of the movement. The only serious blemish on an otherwise splendid fugue is the episode preceding the final entries. The fact that it has no connection with what has gone before would matter little if it increased or at least maintained the interest. But it lets us down rather badly by dropping the counterpoint and giving us a tame figure over a kind of Alberti alto, and a bass that does little beyond marking time until the end of the episode, when it steps out to meet the pedal entry of the subject. Another irregularity, of which, however, the hearer is less conscious, is in the number of voices. Bach clearly intended to write a five-voiced fugue, but after the first section we meet with no more five-part writing until the closing bars. Despite its imperfections, however, the fugue contains much that is fine and attractive, and the majestic gravity of its opening, and the beautiful flow of its counterpoint, will ensure it place in the repertory, especially for use as a voluntary. It should be played at a good pace, *Alla breve*, the first section with plenty of diapason tone, the manual passage on fairly quiet Swell or Choir. We may make the weak episode tolerable by slightly quickening the pace and working up a good *crescendo* to full organ for the final twenty bars.

A very bold and effective work that is perhaps less widely known than it deserves to be is the Prelude and Fugue in G major (VIII., 112). Its chief motive is:

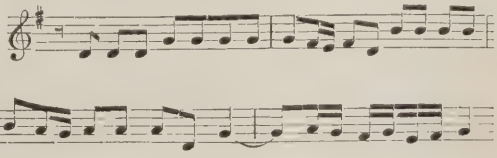
Ex. 5.



announced by the pedals after eleven bars of brilliant flourish, chiefly on the tonic chord. The figure appears only as a bass until rather more than half way through the movement, when the treble takes it over and delivers it four times as a rising sequence, after which we hear it no more, though we feel it is at the back of the rhythm and harmony from time to time until the end. Short as it is the prelude is full of good points. Note, for example, how the repeated chords over the florid pedal are answered by the animated manual parts over the drumlike pedal of repeated notes. Delightful, too, are the clashing 2nds in the upper parts at the beginning of page 115, and the numerous semiquaver passages in 6ths and 10ths. It is one of the most genial and breezy of Bach's organ works, and, like the C minor Prelude dealt with above, is excellent for propaganda purposes. Nobody hearing it played with the right spirit will again think of Bach as a merely dry composer.

The fugue is only a little less animated. Its subject is a major and slightly extended version of that used in the opening chorus of the cantata, 'My spirit was in heaviness.' The cantata was written in 1714, whereas the organ work evidently dates from some years later. (Widor and Schweitzer are of opinion that it was composed at the same time as the cantata, but it is so far ahead of Bach's other fugues of the period that Prof. Sanford Terry's suggestion of 1724 is more likely to be right.) A glance will show that owing to the repeated notes, as well as to the fact that the second portion is a mere duplication of the opening a third higher, the subject:

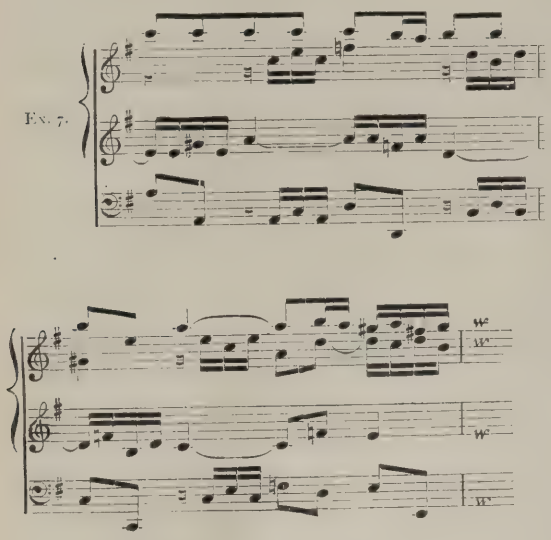
Ex. 6.



is one that might well have led to a monotonous fugue. But the treatment is so full of resource, and the polyphony so vital, that the result is never in danger. A fine stroke in the final portion is the use made of a figure that first appeared in the pedals in bar 27. From bars 60-66 it reappears as a counter-subject, at first handed from part to part, and then played as a rising bass under a

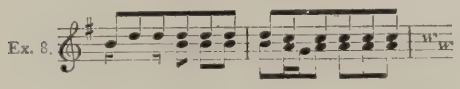
* But see an interesting letter on this subject in our correspondence columns.

stretto. Here are a couple of bars, showing the energizing effect of this figure :



An unusual feature is a dramatic pause on a discord in bar 71, after which some further excellent stretti bring the fugue to a close.

A straightforward registration scheme seems to meet the case. The lengthy manual episode may be played on the Swell or Choir, but a moderately loud Great, with Swell uncoupled or very much reduced, is even better. The end of the episode should be worked up in power and perhaps slightly in pace. The full organ should be reserved for the climax in bar 71, and should then be continued to the end. All who know the work well will agree with Widor and Schweitzer that 'over this Prelude and Fugue something like a sunny sky seems to be spread. They are eloquent with a great serene confidence that banishes care from troubled hearts.' The two movements were probably written at about the same time. Not only are they alike in mood, but (what is even more unusual in the organ preludes and fugues) they have a thematic connection. The kinship between the fugue subject and the little theme of the prelude is unmistakable. (Exx. 5 and 6.) Even more definite is the reference to the fugue subject in bars 61 and 62 of the prelude :



The only other example of such anticipation is the G minor Prelude and Fugue in vol. viii., 120. I suggest that the preludes were improvised on occasions when Bach needed some such introduction to the fugues, and that, with the latter at the back of his mind, he made natural—though perhaps unconscious—reference to the subjects.

(To be continued.)

LOVE FOR MUSIC

By Tom S. Wotton

The editor of a popular journal has recently inquired of painters and literary men as to whether they liked music, and the answers received have given rise to a certain amount of discussion. But no one seems to have thought of inquiring of musicians as to whether *they* liked music. It might be of interest if the question were asked, though there would probably be difficulty in obtaining truthful answers. A man in trade has no compunctions in expressing his candid opinion of the occupation by which he gains his bread. And although a doctor or lawyer might deem it inadvisable to declare that he abominated medicine or law, a soldier or sailor has usually no scruples in giving his ideas on his profession. But an artist of any description would, as a rule, be as loath to admit that he had no liking for his art as for a priest to proclaim that his calling did not appeal to him. Yet M. Combarieu, in his 'Histoire de la Musique,' is possibly not far from the truth when he says, apropos of the Italian master's almost complete musical silence from the production of 'Tell' in 1829 till his own death in 1868, 'Rossini belonged to a category of composers less common than one might suppose : he cared but little for music.'

Naturally the test of a musician's love for music must be the same as that applied to a literary man, who presumably is neither a composer nor an executant. A love for music must be taken to mean a love for listening to music—enjoying music as an ordinary person enjoys a sunset, without troubling himself as to what weather it betokens, or as to the precise shades and colours composing it, or as to the scientific reasons that may account for it. If it be objected that this is not the correct way to enjoy music, it must be insisted that this is the only way a literary man can be reasonably expected to enjoy it. It may also be pointed out that we were in his position when first we realised that we loved music. We may have been born into a musical household and imbibed a love for music with our mother's milk ; or we may have been brought up in an unmusical circle, and a *coup de foudre* in shape of our first symphony or quartet revealed to us our love. But in neither case were we first carefully primed in the mysteries of the art. We heard the music, and loved it, long before we knew how it was made.

But granted that a musician when listening to music must take more interest in it than is possible for any literary man, we must differentiate that interest from pure and unadulterated love for music. The contemplation of flowers is of more interest if we know their names, and if our knowledge of botany enables us to place them in their proper order, species, and variety. But we must not label our interest as 'love for flowers.' Our original love has been overlain—maybe at times smothered—by a number of very different things, and things we may love in themselves without reference to the flowers. So with music. We may take more interest in listening to it if we know something of the different instruments and can recognize their tone, if we can follow the form of the work and can appreciate the various contrapuntal devices employed by the composer. But we must not confuse our interest with simple love for music.

A love for listening to music was no doubt the original cause of the majority of performers learning

to play an instrument. Later they loved playing for itself—loved the sheer physical delight in manipulating the keys or strings, the sweet incense of the public's applause, and that internal glow of satisfaction we all experience at having done something well. It does not require a vast stretch of imagination to realise that it might be possible for them to lose their original love for listening to music and still obtain the greatest pleasure from interpreting it. 'But,' it may be pertinently asked, 'How can a performer interpret music efficiently unless he does love it? We should at once detect his insincerity.' Is that quite certain? We have the classic instance of Ernst's rendering of Berlioz's 'Rêverie et Caprice,' with the composer complimenting him on having thoroughly grasped his meaning, while the violinist was whispering to Mendelssohn that he did not know what the music was intended to convey. A properly trained musician ought to be able to do as Ernst did, in the same way that a properly trained actor may make much of a part he personally abominated if it happened to suit his idiosyncrasies. It is this that matters. After all, the number of composers that a performer interprets really efficiently is very limited. We consider one as *the* player of Chopin, we regard another as a player of Beethoven, a third as the apostle of Brahms or Schumann. He may play other composers well because he has been thoroughly trained, but he plays one composer wonderfully, and this, to a large extent, because he cannot help himself. His idiosyncrasies run parallel to those of that particular composer. He plays the works as though they were his own. He has the joy of creating them anew.

Our hypothetical performer may listen to the music-makings of others for the purpose of picking up hints and suggestions, but he is only really happy when he is in charge of the instrument himself. His choice of pieces often betrays the fact that his love for playing is greater than his love for music, since they seem chosen more on account of the technical difficulties they present than for their charm as music pure and simple.

The case of a composer may be much the same. He commenced by loving to listen to music. From that he arrived at creating it, and in his case the derivative pleasure is stronger than it is with the mere interpreter. It is two-fold. There is the pride of creation, and there is the joy of self-expression. It is not difficult to imagine a composer belonging to the same category as Rossini—supposing M. Combarieu's statement to be correct—in that he may care but little for music. The difference is that he usually still loves creating it, a love that Rossini seemed to have partially lost. His 'Stabat Mater' and even his *jeux d'esprit* for the pianoforte prove that it was only partial, and, on the other side, we must place his proverbial laziness, and his belief that he would never improve on his operatic masterpiece.

The case of a musical writer is even simpler. He is often a literary man who, from force of circumstances or his own inclination, has chosen music as his theme, instead of human nature or moral philosophy. One has only to dip into the books and pamphlets written about Wagner to realise that it is possible to be a 'musical writer' without having any knowledge of, and in some cases apparently any real liking for, the art of music.

In all three classes of musicians there must be many who have preserved their original love for listening—merely listening to music. But before we carp at the ordinary literary man for his non-appreciation of our art, it might be as well to try to analyse our own sensations, in the same way as the curious 'howlers' of musicians themselves should soften their attitude towards the musical blunders of novelists.

It will not be disputed that every musician of middle life has ceased to care for *some* of the music he enjoyed in his youth. How much, is a question that can only be answered by those who have the courage to speak the truth to their own consciences. Some of the music that thrilled us in early years we may now declare bores us. This may be perfectly true, or it may be merely a pose. We may think that the confession of a sneaking affection for Meyerbeer or Mendelssohn would ruin our reputation for being considered 'advanced.' Or, we may have championed the music of some particular composer so fiercely that we have not the strength of mind to admit that we have lost our faith in him. But whatever our public attitude, and however much we may try to deceive ourselves, the fact remains that we have ceased to love some of the music of our youth—in some cases because our ideals and emotions have altered, in others simply from the weariness engendered by constant repetition. Love for music with most means a love for a portion of music, and often but a small portion. Members of the general musical public are seldom very catholic in their musical tastes, and perhaps musicians are apt to move in an even more restricted circle as regards their musical likes. However wide their sympathies when they started on their career, they end by becoming specialists, and things outside their range do not appeal to them. The organist too often cannot see over the pipes of his instrument, and the pulses of the string-players fail to respond to the tone of the wind-instruments.

Nobody would trust in the sincerity of a philanthropist whose 'love for mankind' turned out to be a love for himself and his own immediate belongings, *i.e.*, a love for a small portion of mankind. And, by the same reasoning, we cannot credit a composer with any great love for music if his love extends only to his own productions and to those of a limited number of other writers. To say that such a one was not musical would be absurd. To doubt his interest in music, or rather in the things derived from music, would be erroneous. But it does not follow logically that because someone possesses the attributes of a musician, and takes pleasure in the myriad offshoots of music, that of necessity he must love music *per se*. On the other hand, in music as with other things, it is possible to have a sincere love for the art without being endowed by Nature with the true artistic instinct, or sufficient intelligence to grasp the significance of the things appertaining to the art. The result is often disastrous.

In reading the lives and letters of various composers, one cannot fail to observe how few were the other composers whose works they really loved and how many composers who stirred their youthful emotions ceased to move them in their later years. The cultured musical amateur with fairly catholic tastes regards as monstrous the hatred Wagner and other big composers showed towards certain works, which assuredly contain much good music, though based on different principles and inspired by ideas different from their own. Their attitude would

hardly impress the ordinary literary man or painter as evincing a love for music.

There certainly seems much to support M. Combarieu's statement as regards composers. Whether his category would include a large number of other musicians is, maybe, a more difficult question. I have endeavoured to show the possibility of a musician taking more interest and pleasure in the exercise of his art than in the art itself, but it must rest with the individual as to how he would answer the question put to the painters and literary men: 'Do you love listening to music?'

BRITISH VIOLIN MAKERS

By F. Bonavia

Violinists and lovers of the violin will welcome this second edition of the Rev. W. Meredith Morris's valuable volume on British violin makers.* In the first place the subject is as attractive to the lay mind as to the expert, for violin making is much more of a rite than the making of pianofortes or brass instruments. Then there is the still unsolved mystery of the early Italian makers to cast the light of romance upon the theme. Mr. Morris devotes a good chapter to the theories that have sprung up about the so-called 'Italian tone' without advancing any definite theory of his own. But he lays bare the fallacy of theories advanced by others. And this is also a most useful contribution to the controversy that has been kindled again and again around the Cremona makers. If it is desired to get to the heart of the Stradivari mystery, then obviously we must first clear the ground of all heresy and misconception. Mr. Morris's views are no less valuable for their authority than for the worth they derive from the writer's outspoken sincerity. 'I must confess' (he tells us) 'that I know very little more about the mysteries of the Italian tone now than I did thirty-five years ago when I first took up the study of the subject.' The word of a man who openly acknowledges as much is worth tons of statements from those who boast that they know all about it. Indeed, the mass of people interested in violins can be divided into two classes: to the first and most numerous belong those who know everything and are only prevented from surpassing Stradivari by their natural modesty; the second is composed of a small band of makers and enthusiasts who admit that their knowledge is utterly out of proportion to the love they bear to their subject. Amongst the first are the makers of freak violins and the advertisers; amongst the latter a few enthusiasts, and the makers on whom hopes for the future rest.

Will the future ever equal the glories of the past? That is the great question. It may be that the secret will be discovered by a scientist. More likely, however, a new star will arise in somebody's ken and upset all the theories and the researches of the past years. There was science—of a kind—in the days of Stradivari. But there was also a good deal of casuistry and superstition. We are to-day sufficiently enlightened to know that it is not always wise to scoff at superstition. Possibly some little detail which modern science ignores gave Stradivari his power. It is permissible to suggest that the much more limited technique of Corelli and his contemporaries did not impose upon the new fiddle the strain it would have to stand to-day if it fell into the hands of even a player of average skill. Perhaps a young violin needs gentler treatment than a seasoned one. But we may speculate *ad infinitum* and string together theories—a fascinating game—some of which may contain just a grain of truth. Mr. Morris does well to dismiss all such theories with short and pithy comment. They are matter for the curious and the gossip—not for the genuine inquirer. It is pleasant to think of Stradivari in connection with the music of the spheres, but such thoughts will not speed along the maker in his workshop.

To the workshop we must go to learn whatever is to be learnt about the great art of fiddle-making. Part II. of Mr. Morris's volume takes us through all the workshops in England past and present to meet good workmen and indifferent workmen—men whose claim to inclusion in such a record rests on hearsay, and men whose name will long be honoured as it is honoured to-day. This is the most important section of the work, for it contains in compact form much and reliable information—the result of long and careful research. We pass in review the great makers. Thus we have Forster, a contemporary of Dr. Burney—Burney, who nearly became Dr. Johnson's biographer, and would have robbed Boswell of his glory; (if there is something of Johnsonian probity in the exemplary life of the great historian of music there is a touch of native pride and honesty in Forster's refusal to pass off new instruments as 'old masters' while others felt no scruple in so doing); Banks, who worked under the shadow of Salisbury Cathedral, far from the noise and bustle of the capital, and produced work bearing the stamp of that tense concentration which is the mark of genius; and Duke, third of the great trio of English 18th century makers. And if neither of these equalled the best of the Italians, no country except Italy has three names to put by the side of them. To recall violin makers naturally brings to mind some of the players—their contemporaries, known and unknown—John Collett, composer of a Sonata which in its sparkling vitality and delightful freshness stands without parallel amongst the music of the time, Humphreys, and Thomas Vincent. What relations were there between makers and players? Did the performer appreciate the work of the maker? What society did they live in, and what was their small talk? These are among the questions which perhaps some day the historian will answer for us. The evidence points to an activity which is but imperfectly appreciated to-day.

The makers immediately preceding our own contemporaries are of interest in that they show us that the art of violin-making flourishes and takes root wherever music achieves a certain importance in the social life of the community. There are many names in this Dictionary of contemporary Scottish makers because the Scottish Orchestra upholds in the North the high traditions of English orchestral playing. Many makers are to be found at Manchester, home of the Hallé Orchestra. It is not an uncommon thing, passing along the unlovely streets of that great industrial city, to see in a window violins which would be the pride of a Bond Street exhibition-room. The Chanot establishment at Manchester lies close to the noisiest and darkest spots of a noisy and dark city—yet its work is valued wherever the distinction between the art and trade of violin-making is appreciated. Truly the

* London: Robert Scott.

place does not make the man, nor does the place make the fiddle, in spite of little Cremona.

By the side of the violin makers are found inevitably the bow makers, whose art is not less fascinating and legendary than that of the former. If there is a mystery about Stradivari so there is about Tourte. Why is it that although Vicheron at Paris and Weicholtz at Dresden have made some excellent bows neither can rival Tourte? The phenomenon exists under our very eyes in London to-day, for the bows of Tubbs are—apart from the Tourte bows—the best of all that have come within notice of the present writer. The description Mr. Morris gives of a visit to Mr. Tubbs's is worth quoting :

> The enthusiast or scribbler who enters the little shop with the intention of 'drawing' its occupant is certain to go away a disappointed man. Tubbs is invulnerable, and criticism or praise are equally lost upon him. On one point only is it possible to arouse his susceptibility. If you confuse his name with that of any other bow maker of the name of Tubbs, you are likely to drop in for a warm time of it. He is a 'character,' is James Tubbs. He is a man of the good old school, plain, simple, straightforward, with a rather crusty exterior, but with a solid heart and plenty of sober sense. He is very different from the typical business man of to-day, who is essentially a man of the world.

So far Mr. Morris. Well, one somehow imagines all great workmen to have resembled in varying degree the picture the author has drawn of James Tubbs. The best work is never done in the limelight. And perhaps the explanation of the great mystery of violin making and bow making lies in the fact that, like music itself, it is first of all Art—then science ; and that success depends more on genius than on actual knowledge of facts and scholarship. The first writer of epic poetry found many imitators, a very few of them gifted with a power equal to his own, and in a similar way the work of Stradivari and Amati has been imitated. In spite of the advance of science we seem, on the whole, to have gone further away from that ideal because, like epic poetry, Stradivari fiddles need a kind of cerebral activity rarer now than it once was.

A PEEP AT PEPUSCH

By MURIEL SILBURN

The recent revival of the 'Beggar's Opera' recalls the half-forgotten name of John Christopher Pepusch, who so successfully arranged and scored the airs of this work, which enjoyed such popularity for a remarkably long period. Pepusch was the son of a poor Protestant minister, and was born at Berlin about 1667. A natural musical gift triumphing over poverty enabled the youth to take an appointment at the Prussian Court at the age of fourteen. Some sixteen years later Pepusch decided to abandon his native land. One reason given for this desertion—in the light of recent events—appears so in keeping, that one is tempted to say *si non é vero é ben trovato.* The story runs that the musician witnessed an act of barbarous despotism and cruelty committed by the king, which made Pepusch vow he would seek a country 'where human life was not in danger of destruction by the unbridled will of an individual.' Holland was the emigrant's first choice, but he came to England about 1700, and there remained for the rest of his days. He appears to have quickly secured an appointment in the orchestra of Drury Lane Theatre, first as a violinist, then as accompanist and composer. About 1710 the Academy of Antient Music came into existence, and Pepusch was a prime mover in this association, in which he took a keen interest all his life. The greater part of his library he bequeathed to the Academy, which came to an end in 1792. In 1712, the Duke of Chandos (the musical Mæcenas of his day) appointed Pepusch organist and composer to his chapel at Canons. Although a capable and talented musician, Pepusch apparently lacked the supreme fire of genius : at any rate his contemporary, racy Mrs. Delany, declared his music was 'very humdrum.' Whether the Duke agreed with the lady we are not informed ; we know only that Pepusch was displaced by Handel at Canons in 1718. Time's inexorable whirligig went on twirling till in 1727 it brought the 'Beggar's Opera,' which took London by storm and spelt disaster to Handel and his operas. Handel fought a losing fight bravely, and when his 'Royal Academy' was forced to close its doors he set out on a Continental tour with the object of procuring new singers. When Handel's fresh vocalists and his opera 'Lotario' failed to achieve success, Mrs. Delany indignantly protested against the 'vile taste of the town. They love nothing but minuets and ballads ; in short, the "Beggar's Opera" and "Hurlothrumbo" are only worthy of applause.' The first-named work, and its innumerable successors, revolutionized musical taste, serious music became a drug on the market, and Handel's defeat—at least for a time—was accomplished. Pepusch occupied the post of musical director at Lincoln's Inn Fields Theatre for many years, and in this capacity wrote several Masques. In 1724 he set out for the Bermudas with the intention of founding a college, but shipwreck damping his ardour, he returned to England.

When a certain Italian singer named Margarita de l'Epine appeared in this country, in company with a German musician, the wits of the day called the lady 'Greber's Peg.' She was a brilliant vocalist and an excellent musician. Her exertions were rewarded by considerable pecuniary results, for she brought to Pepusch a dowry of £10,000 on their marriage about 1718. From all contemporary descriptions, Margarita was far from being beautiful : this probably accounts for the fact that no portrait of her exists. According to Dr. Burney, Pepusch was in the habit of calling his wife 'Hecate,' in reference to her swarthy and unattractive appearance. Such marital playfulness, though not in the best of taste, might be excusable, but Swift's rudeness is less pardonable. In his 'Journal to Stella' he writes of going to hear 'Margarita and her sister and another drab !'

In 1730 appeared an anonymous 'Treatise on Harmony,' supposed to have been written by Pepusch's pupil, the Earl of Abercorn. As it contained the rules taught by Pepusch, he adopted the work and published a second edition, with the necessary additions, in 1731. An appointment as organist to the Charter House in 1737 filled the remainder of Pepusch's days, and he died in 1752, pre-deceased by his wife and only son. He was a fairly prolific composer, and wrote numerous sonatas, concertos, masques, odes, &c., but his only claim to remembrance in modern days lies in his share in the work of the 'Beggar's Opera.'

NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XIII.—THOMAS FARTHING

In the valuable list of old English composers printed by Morley, in 1597, as an Addendum to his 'Plaine and Easie Introduction to Practical Musicke,' appears the name of Farthing. Many specimens of Farthing's powers as a composer have survived, and one of them, 'In May,' is quoted by Dr. Ernest Walker in his 'History of Music in England' (1907). Yet, strange to say, up to the present no musical historian has attempted to lift the veil which hid the identity of this early Tudor composer. Not even a fairly approximate date had been furnished for the period of his musical activities, save merely a haphazard statement that he probably flourished 'under Henry VII. and Henry VIII.'—a period of sixty-two years—rather vague, indeed. As to his personality not a hint has previously been given. Hence it is with special pleasure I present the following definite information regarding the composer of 'In May,' 'The thought within my breast,' 'With sorrowful eyes,' 'I love truly,' and a nameless three-part piece. The four last-named are in the British Museum (Add. MS. 31,922).

Thomas Farthing (the name is variously written Farding and Farthyng) was born *circa* 1475, and in 1508 we first meet with him as a singer in the chapel of the Countess of Richmond and Derby, the mother of King Henry VII. On the decease of this noble and philanthropic lady we find that she bequeathed annuities to her retainers, including Hugh Aston,* Thomas Farthing, and others. Late in the following year (1509) Farthing was given a post as Gentleman of the Chapel Royal under William Cornish; and his name appears among those who received mourning livery for the funeral of Prince Henry, who died on February 22, 1511.

On July 8, 1511, Thomas Farthing had confirmation from King Henry VIII. of the annuity of ten marks which had been bequeathed to him by the Countess of Richmond and Derby, and in this document (printed in the 'Calendar of Letters and Papers of Henry VIII.') his name appears as 'Thomas Farding, Gentleman of the King's Chapel.' He took part in the various Masques and Disguisings played at Court during the years 1511 and 1512, and he accompanied King Henry VIII. to France in June, 1513, as one of the Chapel Royal, taking part in the magnificent choral services at Thérouanne, Lille, and Tournai in September of that year.

The name of Thomas Farthing appears as a singing-man among the list of the Gentlemen of the Chapel Royal who took part in the gorgeous pageants at the Field of Cloth of Gold,† in June, 1520, along with William Cornish as Master of the Choristers, and Dr. John Clerk as Dean of the Chapel Royal. Farthing's friend, Dr. Richard Pace, Dean of St. Paul's Cathedral, preached a Latin oration on this memorable occasion at the Val Doré, ever since known as 'Champ du Drap d'Or.'

In recognition of Farthing's services as a composer and singer, King Henry VIII. granted him a fine mansion house at East Greenwich on condition of a fine to the outgoing tenant, Thomas Ritter. The date of the grant is November 21, 1520, and the précis of the document is as follows:

> 1520. 21 Nov. Grant to Thomas Fardyng, Gentleman of the Chapel Royal, and his heirs for ever, by the service of a red rose, if it be asked, of a Tenement in East Greenwich, formerly in the tenure of Robert Johns, and lately of Thomas Ritter, gent. usher of the Chamber, who has compounded with Fardyng.

We next find a notice of Farthing as having taken part in the Revels at Greenwich on December 9, 1520, an entertainment at which John Heywood also assisted; but it was Farthing's last appearance in public. Three days later he was seized with illness, and his death occurred quite suddenly on December 12, 1520, at his house at East Greenwich.

It is of interest to note that the annuity of ten marks which Farthing had enjoyed from 1509 to 1520 was allotted to another Court musician, John Heywood, named above, then rising in favour. The official grant was dated February 4, 1521, and the Letters Patent may be summarised as follows: 'John Heywood, the King's servant, is to have the annuity of ten marks, as held by Thomas Farthing, deceased.'

No doubt many of the compositions of Farthing are regarded as crude, but there is a good vein of melody running through them, and it must be remembered that his creative period was between the years 1500 and 1518. Although he cannot be rated as highly as his contemporary, Fayrfax, who died in October, 1521, it is, of course, probable that much of the music by Farthing—now, alas! lost or undiscovered—may have contained beauties equal to those of Fayrfax, Browne, Dygon, Chard, Pigott, Ashwell, Hyllary, Davy, Alcock, Jones, and Whitbrook. Yet this is but speculation. As for his biography, the only known facts are those contained in the present article, mainly based on the monumental 'Calendar of Letters and Papers of Henry VIII.'

* An account of Hugh Aston was given in the *Musical Times* for February, 1920

† For an account of this pageant see *Musical Times* for June, 1920.

MARCEL DUPRÉ: THE MAN AND HIS MUSIC

It is said, we know not with what truth, that during a private visit recently paid to this country by M. Marcel Dupré, a famous English teacher of the organ told his pupils that they might as well go out of the business now that M. Dupré had arrived. Probably M. Dupré would be the last person in the world to agree with such a statement, for after attending a number of English services in September, 1920, for the first time in his life, he spoke in the highest terms of the organ-playing which he heard in this country. He was particularly impressed by the fact that in a great Cathedral like St. Paul's the accompaniments to the choral parts of the service were played on the 'grand organ' by no less a person than the grand organist himself, and he greatly admired the restraint with which the wonderful instrument was handled until its own moment arrived at the end of the service.

It may be desirable to remind some of our readers that in every considerable church both at Paris and elsewhere in France there are two organs. One of these is a smallish instrument placed near the choir-stalls on which the *maître de chapelle* accompanies the singing of his choir. The other is a much larger instrument, placed at the west end of the building.

upon which the 'grand organist' plays voluntaries, interludes, and—the French are themselves responsible for the term—*interruptions*.' This arrangement is responsible in some measure for many of the distinctive traditions of French organ-playing. It relieves an instrumental executant from the labours of choir training and choir accompaniment, and relegates those branches of the art to a specialist. It attaches to every great church a solo organist of the calibre of Widor, Guilmant, or Vierne, whose executive abilities find an outlet in the shape of improvisations, versets, and symphonic interludes which form a part of the regular order of service on Sundays and great days, and which are much appreciated by the worshippers.

It must be borne in mind that the grand organist of a great French church does not 'fill in' at random. He 'interrupts' to some purpose and in accordance with long and inflexible tradition. For instance, at the Office of Vespers, five psalms are sung in the choir, each psalm having its own antiphon. The liturgical chanters sing the antiphon at the beginning of each psalm, and then sing the psalm itself, both antiphon and psalm being sung in plainsong and accompanied on the small organ. But as soon as the psalm is finished the grand organ plays the antiphon as a solo piece, and although this organ 'verset' may be an extended composition on quite modern lines, it never forgets the traditional plainchant theme of the antiphon-melody which it represents. Similarly, the alternate verses of the plainsong office hymn are not sung in the choir, but are played on the grand organ. They may be, and often are, played in a free style, but the plainchant is there all the time just as truly as it is in Palestrina's vocal 'versets.' This explains the *raison d'être* of a great deal of French organ music. It is founded upon plainchant themes not because of any poverty of ideas on the part of the composer, but because it is intended to be used in the manner described above.

Turning to the subject of this article, it may be said at once that M. Marcel Dupré at the age of thirty-four can boast of as long an experience as a church organist as many of us of riper years. Born in 1886, M. Dupré began his musical studies seriously at the age of seven, and a year later was able to play Bach's Prelude and Fugue in E minor (Book 3, No. 9, in the Peters Edition) sufficiently well to win the approval of Guilmant. In 1898, when twelve years old, he became grand organist of St. Vivien at Rouen, and at the inauguration of the new organ at that church, Guilmant insisted that the youthful prodigy should appear in public at his side. Three years later M. Dupré's Biblical oratorio 'Jacob's Dream' was performed at Rouen by the choral society conducted by his father. In 1905 he took the first prize for pianoforte playing at the Paris Conservatoire by an admirable performance of Chopin's second Ballade and Saint-Saëns's Toccata from the 'Egyptian Concerto.' M. Dupré's crowning achievement was reached in 1914, when, at the age of twenty-eight, he won the Grand Prix de Rome for musical composition with his lyrical scene 'Psyche.' Since 1916 he has been acting as grand organist of the Cathedral of Notre Dame at Paris, in the absence, through serious and prolonged illness, of his old friend M. Louis Vierne.

In the early part of the present year M. Dupré

MARCEL DUPRÉ AT THE GRAND ORGAN, NOTRE DAME, PARIS

gave a series of ten recitals of the organ works of Bach at the Paris Conservatoire, at the request of the Minister of Fine Arts. In the course of these recitals he performed the unprecedented feat of playing *from memory* the two hundred odd organ works of the great master, including the sonatas, chorale-preludes, and the less known compositions.

At the last of these recitals, given before a distinguished audience which included members of the Institute of France, many distinguished French musicians and the professors of the Conservatoire, M. Widor addressed the company, concluding with these words: 'We must all regret, my dear Dupré, the absence from our midst of the person whose name is foremost in our thoughts to-day—the great John Sebastian himself. Rest assured that if he had been here he would have embraced you and pressed you to his heart.'

B.

Occasional Notes

In these columns and elsewhere in the musical press the need for decentralisation in London music has often been urged. We are glad to see that more and more steps are being taken in the direction of giving concerts of what may be called West-End quality elsewhere than in that over-favoured (and not too appreciative) locality. The latest effort is being made by a new organization—The Decentralisation of Music Committee—the founder and moving spirit of which is Captain C. à Beckett Williams, backed up by an advisory board that includes Lady Cooper (the Lady Mayoress), Messrs. Adrian C. Boult, Harold Samuel, F. Gilbert Webb, and Dr. Arthur Somervell. Mr. Philip Ashbrooke, 20, Old Cavendish Street, is the concert secretary. The committee is making a start by giving concerts at Town Halls in and round outer London. The first three are announced to take place at Fulham Town Hall on Sundays, November 21, December 5 and 19, at 7.45, and it is hoped the results will justify a large extension of activities. For the first concert Mr. Mark Hambourg and other well-known performers were engaged. We shall watch the movement with interest, and with cordial wishes for its success.

The Thursday recitals at Westminster Abbey, in aid of the Restoration Fund, are drawing great crowds. Recitals will be given on December 2, 9, and 16. It is fitting that Sir Frederick Bridge should return to the organ bench to do his bit for such an object, so he will play on December 16; Mr. Ben Davies will sing. Mr. E. T. Cook, of Southwark Cathedral, will be at the keyboard on December 2. The player for the following week is not decided at the time of writing.

We are glad to learn that the Worcester Festival, so far from being the financial failure anticipated by a good many, produced a balance on the right side—a notable fact, in view of the enormously increased expenses. These were about £4,500, and the receipts amounted to £5,868. After deductions for the reserve fund, the clergy charities receive the balance of £588.

The withdrawal of Mr. Herbert Howells' Quintet from the London Chamber Concerts Society's programme at Wigmore Hall, on November 2, has led to a good deal of discussion. As many of our readers know, the rights in the work had been acquired by Mr. Oscar Street, a fact of which the intending players were unaware until the rehearsal stage was well advanced. They were then informed by Mr. Street that permission to perform the work would be contingent on (*a*) the acknowledgment of his rights on the printed programmes and (*b*) his presence at rehearsals. The performers (the Philharmonic Quartet) agreed readily to (*a*) but said 'no' to (*b*), with the result that Mr. Street demanded the return of the parts. It has been suggested that Mr. Howells' work has thus received an exceptionally good advertisement. But surely the best type of advertisement for a composition is public performance. If Mr. Street can stop one performance, he can stop all, in which case the excellence of this method of advertising is not apparent. So large a proportion of modern chamber works are the result of commissions and competitions, that the question calls for speedy settlement. Our composers will be wary and chary of writing works under conditions that apparently give the patron the right to forbid the bands, so to speak.

An event of great interest to organists and church musicians will take place in the Royal Albert Hall on December 9 at 8 p.m., when M. Marcel Dupré, a famous French organist, will give a recital, assisted by the London Gregorian Association. He will play Bach's Fantasia and Fugue in G minor, d'Aquin's 'Noel' with variations, the first movement of Widor's fifth Symphony, his own Prelude and Fugue in G minor, and a series of pieces now in the press. He will also improvise interludes between verses of psalms and hymns sung by the choir. The concert is in aid of the funds of the Officers' Association.

At a meeting of past and present members of the Royal College of Music, on November 18, it was unanimously decided that the proposed memorial to Sir Hubert Parry should take the form of a reading-room, study, and reference library, to be known as the Parry Room. We can imagine no more fitting memorial to one who so consistently urged on musicians the importance of reading. Miss Emily Daymond was appointed hon. treasurer, and Mr. H. C. Colles hon. secretary.

The Board of Trinity College, Dublin, has elected Dr. C. H. Kitson (late organist of Christ Church Cathedral, Dublin, and Professor of Music in University College, Dublin) as Professor of Music in Dublin University, in succession to Dr. P. C. Buck, resigned.

As we go to press we learn that *Musical News* has been acquired by Messrs. Curwen, who will combine it with the *Musical Herald*, and issue it as a weekly under the title *Musical News and Herald*. Mr. Edwin Evans has been appointed editor. Congratulations and best wishes! If the journal is not an unqualified success we shall be surprised.

Owing to unusual calls on our space, we are compelled to hold over reviews of new books and music, a good deal of correspondence, and the Gramophone Notes.

THE CARILLONS OF BELGIUM: SOME RECENT IMPRESSIONS

By W. A. ROBERTS

Visitors to Belgium this summer cannot fail to have been impressed by the immense activity and ant-like industry of a resourceful people in repairing the havoc wrought upon their country by the unspeakable Hun. It is an object-lesson for our disgruntled work-people in England at the present time, who moreover were spared the horrors and indignity of an enemy occupation of their country. While so much wanton destruction was done in Belgium, where stories of individual suffering and hardship are to be heard on every hand, it is a relief to bell-lovers to find that comparatively little damage had been sustained by the carillons which for long ages have been such a feature of daily life in the Low Countries. Of course, the Belgian carillons and bell-towers did not entirely escape. Those of Louvain, Termonde, Dixmude, Nieuport, Ypres, and Thourout were destroyed in the bombardments, but the principal carillons at Malines, Bruges, Ghent, and Antwerp are practically uninjured, although the 'frozen music' of the great tower of St. Rombold's at Malines with its four hundred steps—and forty-five bells by Van den Gheyn, Dumery, and Hemony—has its shell-scars to show.

If the bells had been dismantled by the Germans to re-cast into war-material the big bell, 'Salvator,' at Malines, would have given them nine tons of metal, and the famous cracked 'Roland' at Ghent, made in 1314 and re-cast in 1659, would have furnished six tons, while at Bruges big 'Melchior,' the bourdon bell, together with the forty-eight chiming bells, would have added thirty-three tons of good metal, excluding the copper tambour or drum which weighs nearly another nine tons. Such a conversion of bells would indeed only have resembled the fate of many Belgian carillons during the French revolutionary period. At Bruges, all the Huns did in the belfry was wantonly to destroy the wires and connections between the clavier and the bells, which were soon restored.

The carillon concerts are now, as formerly, among the great attractions of these delightful old Flemish towns—notably, of course, those at Malines, where the carillon is specially remarkable for the brilliance of its smaller bells. Here the Belgian master-carillonneur, M. Jef Denyn, Chevalier of the Order of Leopold, displays extraordinary dexterity in manipulation, as for example in the fantasia on Verdi's 'Ernani,' with which he commenced his recital at nine o'clock on a recent Monday evening. Not only can he produce a rippling cascade of bell-tone in cadenzas almost as rapidly played as by a pianist, but his virtuosity as the 'Liszt of the bells' is guided by true musical feeling and expression in simple pieces, and especially in old Flemish and French folk-tunes and carols.

But old English melodies are similarly arresting and delightful, and one evening at Bruges, when the carillon rang out Arne's 'Rule, Britannia' with spirit and decision, it thrilled the hearts of British hearers, who included one notable personage in Sir Henry Newbolt, author of 'Drake's Drum' and many another stirring naval lyric.

Upon the famous Dumery bells at Bruges—which, taken as a whole, give the impression of a juster tonality than those of Malines—a young player, M. Antony Nauwelaerts, is making a great name as an expert carillonneur. Like M. Denyn, his talent is hereditary, but he differs from the great Malines artist in making less play with the small bells, his speciality seeming to lie in giving prominence to the middle and lower bells, upon which his firm and nervous touch produces full and ringing tones. It has to be done with judgment, of course, for the harmonics of deeper-toned bells are less negligible than those of the trebles, but one finely-effective example of Nauwelaerts's arrangements is that of Benoit's 'Rubens' March, where in the Trio the bass bells ring out the typical carillon figure of four descending notes with majestic solemnity. Far less effective was the arrangement of the same music played by the Antwerp clock-mechanism.

The carillon at Antwerp falls little, if anything, behind the famous examples at Malines and Bruges. Its great height renders the tone of the bells remote and etherially beautiful, so that during the statutory evening concerts of an hour's duration, from 9.0 to 10.0 o'clock, the compulsory stoppage of all traffic near the Cathedral is absolutely necessary. Here the carillon of forty-seven bells includes thirty-six by F. and P. Hemony (1655), three by Joris Dumery (1767), and the seven smallest by van Aerschodt (1904); and an example of the imperishable qualities of good bell-metal is given in the heaviest bell with its rhymed inscription, showing that it was founded in 1459. The carillonneur at Antwerp is the organist of the Cathedral, M. Brees, who in this latter capacity has succeeded to the post held in 1628 by our own Dr. John Bull, whose harpsichord by Ruckers, the famous Antwerp maker, can be seen in the Steen Museum, a stone's-throw from the Cathedral. At the present time Ghent has no official carillonneur.

From time to time, visits to the first-class carillons are paid by the leading bell-masters, so that on a recent occasion at Antwerp it was our fortune again to hear M. Nauwelaerts, of Bruges, who gave a masterly performance, several items in his programme being loudly applauded by the assembled crowd, who listened with whole-hearted attention. It might be that the tender old Flemish tunes, played so intimately and artistically, awakened memories, but there could be no mistake about the appreciation and applause of the Antwerp crowd—although this could not be heard by the performer seated up aloft in his belfry among the stars. In addition to popular melodies, M. Nauwelaerts gave proof of his great executive skill in such diverse music as a fantasia on 'Les Cloches de Corneville' and the *Adagio* from the 'Sonata Pathétique'—which was indeed exceptionally pathetic in being spoiled by the braying of a military band marching with soldiers across the Place Verte, and disappearing into the darkness. The gendarme on duty, who had in several cases stopped or diverted the traffic, did not interfere in this instance, evidently not feeling equal to tackling a commando.

In 1773 Dr. Burney wrote that in his opinion carillons were of no genuine musical importance. He was probably right in such a conclusion, considering the primitive actions and unsatisfactory bell-tunings of that day. It was difficult to get satisfactory results with bells cast at different periods by different founders who had never heard of Mr. Starmer's dictum that a bell must be in tune with itself before it can be in tune with others. Even in the best Belgian carillons of to-day there are instances of bells not sounding exactly in tune when tested in chords. Far nearer to perfection in all

respects is the great carillon of forty-two modern English bells at Queenstown. The Belgian carillons certainly have their limitations, but they are rich in associations quite apart from merely scientific tests in tonality. They are bound up with the lives of the people; they have sounded day by day, year by year, and century after century. The step of time has marched to their melodies for generation after generation in the panorama of day and night. Their subtle influence has affected the lives of myriads whose comings and goings have been timed by these insistent measurements of the passing hours.

As Mr. Belloc finely puts it, their continual music renders the air sacred, and fills it with something so akin to an uplifted silence as to leave one—after passing from their influence—asking what balm it was that lulled the city's harshnesses and discords. And now when such unmistakable interest is being taken in carillons in England, and also in America, surely no more splendid war-memorial could be erected than a carillon of perfectly-tuned English bells.

A NEW FRENCH REVIEW

The handsome appearance of the new *Revue Musicale** and the good reading within are welcome signs of the recovery of French musical journalism which the war had drained to a low ebb. The new review fills the place and carries on the tradition of the *ante-bellum* Bulletin of the French section of the defunct International Musical Society, whose editor, Jules Ecorcheville, fell in action.

M. André Pirro begins a learned study of Louis Couperin (uncle of 'the great' Couperin), some little harpsichord pieces of whom, taken from MSS. in the French National Library, are printed in a supplement. M. Pirro stresses the influence of the lutenists in that great musical revolution associated with the name of Monteverde, and in the nature of 17th century keyboard music. The technique of the lute—which was the amateur's instrument, the banjo, almost the mouth-organ of the time—was all opposed to polyphony and all in favour of accompanying chords and broken, evaporating arpeggios. In L. Couperin's harpsichord music both the liberty of cadence in the preludes and a certain formation of themes—or rather a certain absence of themes—derive from the lutenists. Thus all the beginnings and some endings of his sarabandes exist only by a diversity of harmonies without any melodic feature.

> 'A musician by instinct [says M. Pirro] he was bound to be attracted to these lutenist composers who had no need of any learning to write. Theory weighed even less with them than with the wandering fiddlers (*ménétriers*). The latter bowed the neck to polyphony, respecting the rules as best they could, till such time as they were tied in an inextricable knot which would be solved by a stroke of ignorant audacity. They did not depart from a given number of threads in their texture—as many as their "Symphony" had voices. The lutenist held to no such fidelity in the concurrent lines. To unravel with a fair continuity the main thread of his composition sufficed him, and what floats around is only the dust of harmony. Thus are many difficulties resolved. The hardest thing about lute-playing was to tune the instrument, but once the strings were rightly taut the sounds combined as though of their own accord. For that matter some pieces were so favourably contrived that almost without moving the fingers any beginner could soon equal that monkey of Mlle. Coinet (mentioned by Voiture and Tallemant), which played a saraband on a guitar—with only one mistake, but that an incorrigible one. So easy was the apprentisage that for many in the 17th century music was the lute and nothing more. Its vogue was universal.'

A brilliant article by M. Maurice Barrès pleads for 'pleasure in music.' Let us by all means worship the sublime in music—Beethoven, Wagner; and the sublime should be worshipped in appropriate temples. But down with the pseudo-sublime and all that desert region of boring music which lies between the true sublime on the one hand and the enlivening, the agreeable on the other. M. Claude Laforêt writes on Albéric Magnard, the composer of lofty symphonies and operas, who was murdered by the invading Germans in 1914.

An account of music in England comes rather unluckily from a writer who has little good to say for any of us excepting Mr. Eugene Goossens and Lord Berners (but the mood of the day in Paris is, 'Il ne faut songer qu'à la France'). He complains, with some justice, that English audiences applaud anything and everything, but extravagantly says that it is a common thing here for one and the same person to show an equal taste for 'sugary ballads,' the conservative imitators of Brahms, the 'everyday inspiration of Scriabinism and the tasty acidity of Stravinskyism'—and all this 'with no sense of incongruousness.'

Elsewhere an article laments that just the opposite obtains in the musical life of Paris:

> 'It is nothing but clans, sects, and coteries. Rare, indeed, are those who, keeping a preference for one of the musical parties, are willing to recognise any interest in tendencies antipathetic to them. For musicians of different schools to despise one another mutually is in no wise surprising—it has always been thus; but for the public to share in these passions is absurd. But to-day a critic cannot declare his admiration for d'Indy, his love for Debussy and Ravel, and his interest in the "new young men," without appearing to lack sincerity.'

R. C.

THE ART OF TEACHING SINGING

> 'A great deal of discussion is constantly taking place about the art of teaching singing, but hitherto it has generally been conducted by men, and in view of their activities, and remembering that the majority of singers and teachers of singing are women, it seems to me to be desirable that the subject should be threshed out from the woman's point of view.'

Thus, by way of introduction, writes Madame Larkcom in her new book on singing,* and then proceeds to do the threshing-out in a most able and interesting manner.

* *La Revue Musicale*. No. 1, November, 1920. Paris: 35 Rue Madame. 5 francs monthly

* 'The Singer's Art.' By Agnes J. Larkcom. No. 92, Novello's Music Primers and Educational Series.

Madame Larkcom presents her views in simple, direct language, and wisely refrains from encumbering her pages with needlessly abstruse phraseology. We are told in the Preface that this little volume is the outcome of a series of articles originally written for and read to the singers' class of the Society of Women Musicians. They were primarily addressed to women teachers, and are chiefly, though not entirely, concerned with the training of female voices. In response to many requests they have been collected and revised, and 'are now offered in the hope that their contents may be useful to young teachers of singing, particularly those who lack opportunities for discussing the many problems connected with the art of teaching singing.'

The subject is discussed under the following heads: The Art of Teaching Singing—Breathing—Training the medium voice—Registers—Resonance—Expression and diction—Recitative—The educational value of vocal music.

The author makes it clear from the outset that she has no sympathy with the mere dabbler in the art. In considering the qualifications necessary for a singer, stress is rightly laid on character, which is defined as

> the possession of the qualities of patience, perseverance, industry, self-control, and joy in overcoming difficulties which takes the pupil so quickly along the path of progress. . . . I often think [continues the writer] that 'character' is rarer than intelligence. So many students are clever, but flippant; they cannot, or will not, see the necessity for practice. They forget their breathing exercises, laugh at their diction exercises, and demand silly little songs or ragtime ditties, instead of trying to understand beautiful music!

With all of which most teachers will sorrowfully agree.

The student of singing is urged to aim at a high ideal—the power to 'express adequately by means of the human voice, used in conjunction with music, any or every kind of emotion.' This necessitates intelligent training, pursued patiently, methodically, and persistently. Most of the failures so frequently heard of:

> the inability to endure the strain of modern vocal music, the harshness, tremulousness, and fatigue noticeable in so many voices—result from the want of sufficient technical training. Both students and teachers are in too great a hurry. . . . The training which will fit the student to become a fine and successful vocalist must deal first with the physical, and then in turn with the mental, æsthetic, and sympathetic aspects of the singer's art.

Teachers must not only possess a certain amount of knowledge of the structure of the vocal organs: their musical and general culture must also be of a high standard if they would deal successfully with every branch of the difficult art of singing. A really good teacher of singing needs a liberal supply of patience and intelligence: 'Experience is of course the great instructor, but do we not sometimes gain our experience at the expense of the pupil?' The delicate vocal organs may suffer irreparable harm at the hands of an ignorant teacher. In considering the difficulties confronting the teacher, and the dangers to which the pupil is exposed, the author thinks

> it would be a very fine thing if associations of experienced teachers and singers could be formed in every town and centre, who would meet together and consider the various subjects connected with the art of singing. By patient study and consultation the members of the association would probably arrive at some conclusions which all felt to be true, and on that basis could formulate some recommendations to young teachers which would perhaps assist the conscientious and enthusiastic beginner.

Suggestions are given for lectures and discussions on the subject.

Much advantage might result from meetings arranged for the purpose of studying the interpretation of standard works of art; the very indifferently understood subject of Recitative; the styles appropriate to different periods and nationalities, &c. Everyone will agree with the view that

> there is a great necessity for local effort for furthering the study of the art of music. We need much more decentralisation. The great joy of all artistic endeavour lies in the opportunity for producing something ourselves. We should develop our own resources, and not slavishly imitate the doings and methods of the great central schools and societies. They may have many ideas, but they often lack idealism: and it is the latter which beautifies the humblest effort and smoothes the way to the highest realms of art.

In summing up the requirements of the teacher, we are reminded that

> although one cannot be a good teacher without knowledge, it is quite possible to be very learned and yet fail to be able to impart. . . . The best of teaching comes from a ready perception of the pupil's needs, and rests fundamentally on sympathy, imagination, and intuition.

The chapter on breathing is full of valuable advice. The impression generally gathered from writers and teachers is, first,

> that there is some very mysterious way of breathing which is suitable for the singer only; and, secondly, that quantity of breath is the chief thing to be desired.

Madame Larkcom considers that neither of these views is correct:

> In these days of splendidly free clothing for women, and active exercises for the young of both sexes, most healthy boys and girls will be found to breathe amply and correctly. It will be found that young people breathe downwards and outwards, and girls do not as a rule raise the shoulders and assume the aspect of pouter pigeons, as used frequently to be the case in the bad old days of tight corsets and small waists for women. . . . What the student lacks is not material, but skill in disposing of it to the best advantage. He needs to learn the value of economy of force, and the necessity for that muscular control which will enable him to give the almost endless variety of breath pressure that fine singing and good phrasing demand.

Objection is made to the exclusive use of nasal breathing when singing, on the ground that it takes a long time, is often a noisy process, and is apt to leave the tongue raised and the soft palate depressed.

In connection with this subject of breathing, reference is made to a committee—of which the author was a member—formed a few years ago as a result of a Conference on 'Voice and Speech Training,' convened by London University, and a report published in 1913 in the *Lancet* is reproduced.

A protest is made against the method of breathing advocated in certain circles which insists that the chest should be kept raised during the whole performance of the singer. The author considers this harmful, and quotes a letter in support of her opinion from a member of the above-mentioned committee.

In an admirable little chapter on training the medium voice the value of the exercises contained in Garcia's 'The Art of Singing' is pointed out, and

their use strongly recommended. Madame Larkcom was herself a pupil of Garcia, and on the controversial subject of 'registers' she is content with setting forth in as simple language as possible the theory of registers as taught by that great master and life-long student.

Resonance is considered under the heads: The reinforcement of overtones—The resonators—The problem of vocal resonance—Taste in tone-quality—Physical obstruction (adenoids, enlarged tonsils, &c.)—The natural physical effects of the emotions—Intuition the highest gift of a singer.

On the supremely-important subjects of expression and diction, the reader will find much that is interesting and suggestive:

> Words and musical signs are inadequate to convey all the meaning that lies behind the concrete signs and symbols. Only by insight and imagination can we ever hope to interpret the real meaning of great poets and musicians. . . . It is hopeless for the mean, limited, and coarse to think they can ever put before us the measure of the refined and lofty soul. . . . A fine artist interpreter may be considered to contain in himself the same kind of capacities for feeling and expression as those which animate the creative genius whose works he seeks to interpret. . . . It is pitiful to see the frivolous, pretty, uneducated singer or performer struggling with the masterpieces of art. . . . Imagination, character, and education are the first necessities for the student of really fine art, and we need not concern ourselves with the wants of those whose ambitions are satisfied with lower levels of achievement.

Again:

> Words may be sung distinctly but not beautifully, beautifully but not distinctly, or both beautifully and distinctly but not expressively. . . . Clarity alone does not satisfy us. Words seem to have a life of their own. Every inflection of the voice affects their importance. . . . The colour of vowels should be varied, and different degrees of length and energy should be given to the consonants until they become the student's perfect and obedient servants.

The beauty of our own language is insisted upon:

> Most of the faults met with in English singers' diction arise from a want of interest in and appreciation of the beauties of their own tongue that are quite characteristically British. Hence the common idea that English is difficult to sing.

Students and teachers whose views on the subject of Recitative are at all hazy—especially in the matter of the correct introduction and use of appoggiaturas—will find this form of declamatory singing fully and clearly dealt with. Especially valuable are the musical illustrations from Handel, Gluck, and Mozart, where the proper treatment of these appoggiaturas—with the reasons given—is practically illustrated.

In the final chapter on the educational value of vocal music, a strong plea is made for its more generous inclusion in future schemes of education. Lecture-recitals by really good singers should be given at intervals in schools and young people's clubs and institutes. In arranging programmes

> care would be taken that the songs should not only be simple and pretty enough to inspire the hearers with the desire to sing them themselves (which is the end in view), but also be those in which the words were of literary value, and beautiful in sound as well as in sense. . . . Such recitals will stimulate the love of vocal music, assist in a small degree in furthering a knowledge of English literature, and awaken an interest in the art of beautiful speech or diction, a part of English education which has been woefully neglected.

Listening to music, however beautiful and however well-performed, is nevertheless not enough in itself:

> It is as necessary for the development of the musical sense that children and young persons should take part in making it, as it is good for them to play their games instead of merely looking on.

The writer deplores the tendency to relegate music to professional musicians:

> A few to perform and thousands to listen is the ideal of the business manager. I would advocate just the opposite—as many as possible to perform, with only a few left out to criticise and applaud.

It will be gathered from what we have written and quoted that this little book contains much that is instructive and inspiring to both students and teachers of singing. The author is to be congratulated on a really valuable contribution to the literature of the subject.

G. G.

London Concerts

By A. Kalisch

There have been many interesting and important orchestral concerts since the last issue, the Philharmonic Society and the London Symphony Orchestra having begun their seasons, with Mr. Albert Coates as the principal conductor of both.

First in order of time was the London Symphony Concert on November 1, at which there was not a vacant seat. The principal feature in the programme was the 'Scythian' Suite of Prokofiev, of which we had heard a great deal beforehand. It was a pity to have told us so emphatically in advance that we were going to be startled, because the human animal is perverse and prefers not to do as he is bidden. I do not think many people were surprised, but a great many were favourably impressed. Prokofiev is only twenty-eight now, and it is not to belittle him unduly to say that, in this Suite at any rate, he has not done much that Strauss, Debussy, Ravel, Scriabin, and Stravinsky have not done before. What he does he does very admirably, with a sense of certainty that augurs well. His great asset is the savage energy of his rhythm, which is really barbaric. At the same time I for one felt that in the 'Prince Igor' dances Borodin produces much the same effect with a far smaller expenditure of means. When Prokofiev tries to be poetical, as in the tone-picture of the 'Night on the Steppe,' he is simply cacophonous, and his lack of real melody is conspicuous. One felt almost compassion with the man in whose soul a beautiful summer night could produce only such distressful feelings. The close of the whole, representing a sunrise, is undoubtedly effective, but it somehow recalled the much more impressive opening of 'Zarathustra.' With all deductions made, however, this passage and the opening of the Suite are sufficient to stamp the composer as a man to be reckoned with.

(To digress for a moment, the impression made by the three pianoforte pieces of Prokofiev, played by M. Rubinstein at his recital on Armistice Day, was exactly the same.)

At this first L.S.O. concert M. Cortôt played Rachmaninov's fourth Pianoforte Concerto. It is

an extraordinarily difficult work and very made, having a family likeness to the mor third Concerto in that it is a mixture of real and specious rhetoric. In the earlier wor a finer balance between the two: here t predominates. This is said to be the favourite, but a whole book might be composers' erratic judgments of their beginning, of course, with Beethoven and Sonata.' M. Cortôt's playing was one o achievements both in respect of technical variety of colour, and magnetic vitality. he played a Bourrée of Saint-Saëns for alone, and here his technique was if a remarkable still.

At the second concert of the Lond Orchestra, on November 15, Signor Liszt's 'Totentanz' with immense obvious enjoyment which he was municate to the public. On bein repeated part of it. It seems strange when it was new, solemn Respectabili as blasphemous, and sensitive musicia hands in pious horror at a certain pr passage. At present the realism sou but none the less the work still has a and in justice to Liszt we should strikingly new it all was at the tim composed.

'THE PLANETS'

The concert was memorable for the performance of Mr. Gustav Holst's It would be superfluous again to di remarkable work in detail. It is a g to the taste of the public that at each received with greater enthusiasm. T immensely when rounded off by th 'Neptune the Mystic' (heard for the its ethereal ending, which presents human difficulty to the female chor formance was remarkably fine, and Strauss's 'Don Juan' was also brilliant.

The principal feature of the se Kingsway concerts on October 30 was impeccably elegant and sensitive playing Concerto; and Mr. Hislop, the Scots had made his mark at Covent Garden in obtained an uproarious success by singing of operatic excerpts, which, h slightly out of keeping with the programme.

At the second of the Queen's Hal concerts, on October 23, the novelty w 'Le Festin de l'Araignée.' It is music evolved from Fabre's 'Studies of Insect tells at considerable length how the spide flies and butterflies, behaving just like the Russian Ballet. It would doubtles effective with the stage. The diaphanous undoubtedly clever, but there is hardly substance in the music to keep the inte for so long without accessories. But it i understand why the music fascinates conduc was repeated by Mr. Albert Coates at Philharmonic concert a week later, and I Toscanini is playing it all over America. same concert Miss Isolde Menges gave a n strong yet sensitive performance of Brahms's Concerto.

layers of the time, and yet does not allow to become an end in itself. He has a sical individuality which, it cannot be sometimes in conflict with that of the e is interpreting. This accounts for the ry difference in the verdicts on his playing anck, which oscillate between indictments and pæans welcoming a revelation. His Chopin is wildly romantic: his great was the F sharp minor Polonaise, which cing embodiment of the idea that the ents a scene of knightly splendour. He me pieces of Poulenc, one of the French ich are quite pleasant, and was joined aine Taillefer in a performance of two own for two pianofortes called 'Open They are really vivacious, and her use fortes is singularly able. She appeals lividual writer of the group—mainly ms the least self-conscious, and less ppressed by the sense of a mission. nerism—which is becoming a little of the unexpected ending.

als have been given by M. de h were described as farewells, then fore a long tour, then simply as M. Cortôt. They drew overflowing what is there to be said about them? nent of the other pianoforte recital-y) has been Signor Siloti, who is a great newhat undue fondness for arranging music he plays. Miss Irene Scharrer uccessful recitals; Miss Isabel Gray Bristol had an extremely interesting e at their recital for two pianofortes; muel's playing of Friskin's notable ata was admirable. This Sonata down from the shelf oftener.

A FEW RECITALS

have also been as the sands on the Kochanzki and the charming pieces i which he played deserve special re is much more than an antiquarian Salmon's arrangements of forgotten music, and he plays it in a way that It is difficult to make a selection from gers for mention. Madame Blanche rated the twenty-fifth anniversary of début on November 2; Madame Mr. Gervase Elwes have each bidden before long tours; Dame Nellie Melba ara Butt have filled the Albert Hall; e Blomfield has developed rapidly into iss Dorothy Silk's programmes of old xceptionally interesting and instructive, ws how to sing these compositions; Mr. ys, a young baritone, has made an y good impression.

here of chamber music we have had the egant Flonzaley Quartet and the strongly ntal Bohemian (now Czecho-Slovak). It the Flonzaleys lack temperament or that mians fail in elegance, but the epithets scribe the salient virtue of each. The ns played the Quartet of Mr. C. Armstrong which once more shows that he is a composer atched. Though it is not strictly relevant it h mentioning here that the success of the n String Quartet in the United States is

remarkable. The American press is more enthusiastic than the critics have ever been here; and it is interesting that the writers emphasise the fact that the players have had the courage to dispense with preliminary puffs and have scored entirely on their merits.

The first concert of the London Chamber Concert Society was notable for the performance of Dr. Ethel Smyth's Quartet, which had not been heard for a long time. It deservedly made such an impression that it is not likely again to be so long neglected. A new Quintet by Herbert Howells was to have been performed at the same concert, and the reasons for its non-appearance deserve record. Mr. Oscar Street, the owner of the copyright, desired to be present at rehearsals. When the Philharmonic Quartet declared itself unable to accede to his request, he asked to have the parts returned to him. He writes saying that he has no desire to prevent performances of the work. On the contrary, he hopes to find many bodies of players willing to assent to his very modest suggestion. Will he find them? I hope so, for the sake of the composer, but I doubt it, for so far as I can gather players are unanimous in saying that the Philharmonic Quintet took the only possible course. That is certainly my own view.

The good impression made by the Meredyth Quartet should be recorded. A new organization for the performance of chamber music old and new, the music society has made a good start. Its performances take place at the St. John's Institute, Tufton Street, Westminster, at 5 p.m. on certain Tuesdays.

SOME NOTES FOR DECEMBER

Brahms's 'Requiem' will be given at Southwark Cathedral on the afternoon of December 11, this being one of the series of Festival performances there. On the same afternoon M. Cortôt gives a Liszt recital at Wigmore Hall, and Mr. Lamond a Beethoven recital at Queen's Hall. Madame Suggia plays and Signor Montesanto sings at the Kingsway Hall concert.

On December 4 M. Cortôt plays Beethoven's third Concerto and Debussy solos at Mr. Robert Newman's concert at Queen's Hall.

At the London Symphony Orchestra's concert on December 6, Vaughan Williams's 'London Symphony' will be played, and M. Kochanski plays Brahms's Violin Concerto. At the Philharmonic concert on December 16, Beethoven's 'Coriolan' Overture will be played, in commemoration of Beethoven, Arnold Bax's 'November Woods' will be produced, and the Philharmonic Choir sings unaccompanied music. The Symphony is Tchaikovsky's No. 5, and the conductors are Mr. Hamilton Harty and Mr. Kennedy Scott.

Opera in London

BY FRANCIS E. BARRETT

SOUTH LONDON EFFORT: A SUGGESTION

For the greater part of November one had to cross the Thames for any opera they, he, or she wished to hear. Only at the end—on November 22 to be exact—did Covent Garden open its doors for the Carl Rosa season. It has been a lean (operatic) month for London, and many will agree that it is time this was altered. Possibly it may be. When the Grand Syndicate gets back to work it may see its way to arranging for a winter as well as spring season of opera in English at Covent Garden. I have no doubt that the public is ready for properly constituted performances given under the direction of those who not only understand opera but are acquainted with the special requirements of its representation in the vernacular.

I fear that it is the want of such knowledge that has caused the new enterprise at the Surrey Theatre to come to grief. That the public of all kinds is ready for opera I have not the slightest doubt, but it is not wise to presuppose too much ignorance on its part or to imagine that anything will do. The company may be small, but it should be efficient. This efficiency in union with enthusiasm and determination to do the best has carried the day at the Old Vic. There opera has its place in a scheme that comprises a good deal. Its defect is that it is only sporadic. But what is done is done in a conscientious fashion that cannot fail to impress, and moreover there are people about the place who are strongly imbued with the right spirit of opera giving. It is something of a feat to include both Wagner's 'Tannhäuser' and Mozart's 'Marriage of Figaro' in the same répertoire; while the absence of all partiality is shown by the fact that the season's operas include 'The Bohemian Girl,' 'Lohengrin,' 'Maritana,' and 'Tristan.' This is as it should be. The only stipulation I would lay down is that people who are making the acquaintance of opera for the first time should be cautioned not to begin with 'Tristan' or they may get a wrong conception of what opera means. As far as individual performances are concerned they are perfectly comprehensible. I liked the way in which 'The Marriage of Figaro' was given. It made it clear that the work is a comedy, and not a farce as its other version made it, and the music seemed to belong to it and to fit in with everything. In this performance Miss Muriel Gough, Miss Sarah Fischer, Miss Celia Turrill, and Mr. Clive Carey (the producer) especially distinguished themselves. Then the ever green 'Rigoletto' has been given with Miss Gough, Mr. Ben Morgan, and Mr. S. Harrison, and the operatic twins 'Cavalleria Rusticana' and 'Pagliacci' have made their appearance, Mr. John Clinto joining the company for the purpose.

One suggestion I should like to make for the betterment of the performances is in the matter of the orchestra. The force so ably directed by Mr. Charles Corri, though sufficient for Mozart, is not large enough for the works of later development. The orchestra is an essential factor in grand opera. The tyro is likely to get a wrong impression of things when he hears the Overture to 'Tannhäuser,' for example, played by a small band. Miss Baylis should call for volunteers for the orchestra. Strings are chiefly required. There should be no difficulty in finding fifteen or twenty amateur instrumentalists willing to give their services in so good a cause, to say nothing of the value the experience would be to them. Now that the undertaking has gained the good-will of the public who understand and appreciate its aims, there should be hearty co-operation from everyone who wishes well to music and desires its understanding by all classes of the community.

The W. W. Kimball prize of $100 offered by the Madrigal Club of Chicago for a mixed-voice setting of Marlowe's 'Come live with me and be my love' has been won by Mr. Samuel Richards Gaines.

Chamber Music for Amateurs.

Under this heading we insert, free of charge, announcements by amateur chamber musicians who wish to get into touch with other players. We shall be glad if those making use of the scheme will let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.

Players of all instruments, except pianoforte, are invited to join the St. Jude's Amateur Orchestra. Rehearsals are friendly, and not critical.—Mr. H. SEYMOUR, 2, Milton Road, Herne Hill, S.E. 24.

Lady pianist wishes to join trio or quartet for practice and concerts. Mortlake district.—E. L., c/o *Musical Times.*

Lady pianist desires to join trio or quartet for practice of good music. Birmingham district.—B. S , c/o *Musical Times.*

Pianist wishes to form trio (violin, 'cello, and pianoforte) for the study of classical and modern works of moderate difficulty—*e.g.*, Haydn's Trios. Monday or Thursday night, or Sunday.—W. M., 'St. Mary's,' Heathcote Street, Hull.

A few more string players are required for an amateur orchestra that has recently been formed at Bermondsey. Rehearsals on Fridays, at 8.0, in the Fort Road Institute, Bermondsey. Conductor, F. J. HUBBARD, 41, Trafalgar Road, S.E. 15.

Good 'cellist wanted for pianoforte trio.—Mrs. H. A. KERR, 15, Wickham Road, Brockley, S.E. 4.

Lady pianist would like to meet with 'cellist and violinist for practice with view to getting engagements.—MABELLE FREKE, c/o *Musical Times.*

Pianist (lady) wishes to meet violinist and 'cellist to form trio. Music of all schools. Leamington and Warwick district.—'Harmony,' c/o *Musical Times.*

Violinist, good sight-reader and sympathetic player, required to fill vacancy in quartet. Modern works, *e.g.*, Ravel. Crouch End, N.—Mr. A. MARRIOTT, 32, Drayton Park, N. 5.

Violinist-pianist (young lady) would like to meet advanced or fairly-advanced violinist-pianist (either lady or gentleman) for interchange of practice at Nottingham. Any morning or Thursday evenings.—Miss POOL, 53, Sneinton Road, Nottingham.

Lady viola player seeks practice with chamber music or orchestral players. Streatham or neighbourhood preferred, or could arrange West End if on Monday or Tuesday afternoon.—'OMEGA,' c/o *Musical Times.*

Violinist (male) wishes to meet others to form a trio or quartet party for mutual practice of classical works. North London district.—'ENSEMBLE,' c/o *Musical Times.*

Violinist and 'cellist wanted for a good amateur concert to be given shortly.—S. W. HIBBS, 3, Denholme Road, Maida Hill, W. 9.

Church and Organ Music

NEW CHURCH MUSIC

'The Lord shall give His people' (Anthem). By Harold E. Watts. [London: Weekes & Co.]

'A Book of Descants.' By Alan Gray. [Cambridge: University Press.]

'The Plainsong Evening Psalter and Canticles.' Edited by the Rev. H. V. Hughes and Edmund W. Goldsmith. [London: The Faith Press, Ltd.]

'Send out Thy light.' Arranged as a Trio for female voices. By Gounod.

'By Nazareth's green hills' (Carol); 'Ring, Christmas Bells' (Carol); 'Would I had been a Shepherd' (Carol). By Sir Frederick Bridge.

'The Carollers' (Carol). By A. M. Goodhart.

'Sweet hours of night' (Carol). By H. Claiborne Dixon. [Novello & Co.]

Dr. Harold E. Watts's anthem provides for some well-contrasted effects. The quiet opening section is mainly for voices alone. Some vigorous unison phrases for 'It is Thou, Lord, only,' with which is associated a strongly-marked *alla marcia* theme on the organ, are followed in their turn by a short section (*meno mosso e dolce*), 'Happy are the people.' A reference to the opening section closes the work. Dr. Watts writes easily and gratefully for the voices, and his treatment of the organ part, which contains some happy touches, is always interesting. The anthem is not difficult.

The various hymn-festivals conducted within recent times by some of our leading Church musicians have demonstrated in a striking manner that the singing of the hymns in our churches may be a really inspiring affair instead of the dull, listless performance so commonly met with. Even with a fully-equipped choir the effect of continuous singing in harmony tends to monotony. In the case of choirs of more modest pretensions the effect is, of course, even less satisfactory. Everyone knows the relief afforded by an occasional verse in unison, or in harmony unaccompanied. Within recent years another method of introducing variety has come into use which should assist materially in making our hymn-singing one of the most uplifting parts of our Church services. This is the revival, and the adaptation to our modern hymn-tunes, of the mediæval arts of Descant and Faux-Bourdon. The distinction between the two methods, as Dr. Alan Gray puts it in the Preface to his 'Book of Descants,' may be taken to be 'that in Descant a certain number of treble voices have an independent part, while the other voices sing the tune; in Faux-Bourdon the tune is placed in the tenor, while the other voices of the choir sing round it in parts.' The latter method requires for its proper use a well-balanced choir in four-parts. The former may be employed, however, with an incomplete choir or even in the absence altogether of choirmen. Dr. Gray has compiled his volume 'in the belief that, of the two systems, the Descant will be found the more useful and effective under modern conditions, though the Faux-Bourdon is perhaps the more highly developed artistic form. Those who prefer the latter will find admirable examples in the "Tenor Tune Book" (Faith Press).'

Whichever method be adopted it is necessary that the congregation should be properly enlightened as to the part they are to take. Presuming the use of the Descant method, one or two verses—the last and one other—would be treated in Descant. It should be remembered that the method is intended as a variation and should be used sparingly. Those who have heard a fine, strong melody sung in unison by a large congregation with a Descant sung by a few choir-boys soaring above the hymn-tune, are not likely to forget the thrilling effect produced by such simple means. Experience has shown that congregations hitherto apathetic become keenly interested in the hymns, their singing of which receives a wonderful stimulus.

Dr. Gray's book provides Descants for a hundred and thirty-three tunes. These include a large proportion that are in common use and to be found in all collections. In addition to the complete edition for the use of organists and choirmasters, the Descant parts of the tunes are published in a separate volume. The organ part, with the Descant at the

top, may be used as an accompaniment, for the sake of variety, even when no Descant is being sung. The tunes have been pitched low enough to suit the average voice, so as to enable the congregation to take their part in comfort. Dr. Gray, it is perhaps superfluous to add, has done his work in a most musicianly manner, and is to be congratulated on the success he has achieved in producing Descants that are interesting and melodious in themselves. The books are admirably printed and strongly bound.

The 'Plainsong Evening Psalter and Canticles' is intended for use in those churches where it is the custom to say mattins without music, and where, therefore, an Evening Psalter only is needed. The pointing is derived from 'The Sarum Psalter' by Dr. Palmer, and is admirably clear. Signs of accentuation and pointing have been reduced to the smallest number possible, thus giving 'a fair opportunity to that free and natural rendering of plain-chant psalmody which is the ideal of all who know its true nature.' Modern notation has been adopted for the music. The Preface gives full directions as to the use of the Psalter, and summarizes the main axioms of plainsong psalmody. The inclusion of some simple Faux-Bourdons by Tallis, Morley, and others for use in occasional verses of the Magnificat is a welcome feature. The editors have done their work well, and the get-up of the book is excellent.

Many girls' singing-classes will doubtless welcome the appearance of Gounod's well-known 'Send out Thy light' in the form of a trio (S.S.A.). The vocal parts have been judiciously arranged, care having been taken not to carry the alto part too low, and an effective pianoforte accompaniment is provided. If used as an anthem, with the organ as an accompanying instrument, the organ part of the original version for mixed voices should be used.

Some new carols—all of them attractive and well written—appear opportunely. They may safely be recommended to those on the look-out for something fresh this Christmas. Particularly effective in their various ways are the three by Sir Frederick Bridge, all set to poems by Lady Lindsay.

ST. GEORGE'S HALL, LIVERPOOL

It is good to hear that the famous series of organ recitals with which the honoured name of Best will always be associated retain their popularity. From July 3 to October 16 over 30,400 people attended the Saturday performances. Deducting three Saturdays on which no recital was given this total shows a fine average. During September and October the evening recitals have drawn such crowds that the 'house full' boards have frequently been called for. Such attendances have broken all records since the recitals began in 1860. Although these evening recitals have what is called 'popular' programmes, they include a great deal of fine music—indeed, we are inclined to think that audiences so evidently capable of appreciating Bach's Fantasia and Fugue in G minor, and the Toccatas in C, D minor, and F, Harwood's 'Dithyramb,' the 'Tristan' Prelude, the 'Unfinished' Symphony, and other standard organ and orchestral works, would not complain if Mr. Ellingford omitted some at least of the fourth-rate items which are included presumably to justify the title 'popular.' It has to be remembered that the adjective now applies to a great deal of music that a few years ago would have been caviare. Most Londoners will agree that on the whole the best and most interesting all-round programmes at the Promenade Concerts are those played on the 'popular' nights. As things are now, there is practically very little difference in *quality* between a popular and a classical or other special programme. The popular scheme is merely more familiar, and the items are frequently shorter. Organ recitalists have such splendid opportunities for doing good educational work that it is to be hoped they will make the most of the marked improvement in public taste. They will lose few if any adherents by being just a trifle in front of the crowd, instead of a little behind it.

SOUTHWARK CATHEDRAL

The musical policy of Southwark Cathedral has for some time past been notably progressive and unconventional. The annual performances of such works as the 'St. Matthew' Passion and Brahms's 'Requiem' now looked for at cathedrals have long since been supplemented by less usual fare, *e.g.*, a lengthy 'Parsifal' selection. On November 6 a crowded congregation listened to a miscellaneous programme of great interest: Beethoven's Equali for four trombones; Parry's 'There is an Old Belief'; Elgar's 'For the Fallen'; the 'Unfinished' Symphony; and Bach's cantata, 'Let songs of rejoicing.' The Cathedral choir was responsible for the choral numbers, the accompaniments and instrumental works being played by the London Symphony Orchestra. Mr. F. W. Sutton was at the organ. The Bach cantata was, we believe, heard for the first time in London on this occasion. The choir sang admirably, and the whole performance bore testimony to the excellent work of Mr. E. T. Cook, who conducted.

GLOUCESTER CATHEDRAL ORGAN

The organ at Gloucester Cathedral, rebuilt by Sir James and Lady Horlick in memory of their son who died on active service, was dedicated on November 19. The work has been carried out by Messrs. Harrison & Harrison, to a specification drawn up by Dr. Brewer. The instrument has now four manuals, fifty speaking stops, and eighteen couplers. At the dedication service Elgar's 'For the Fallen' was sung by the Cathedral choir, augmented by the Gloucester Festival Chorus (soloist, Miss Hilda Blake), and Dr. Brewer played Bach's Toccata and Fugue in D minor, Wesley's 'Holsworthy Church Bells,' Harwood's C sharp minor Sonata, Lloyd's Elegy in C minor, and the Allegretto and Finale from Widor's fifth Symphony. At a recital in the evening the programme included Bach's Passacaglia and Fugue, choral preludes by Brahms, Karg-Elert, and Parry, Handel's Concerto in F, and Dr. Brewer's 'Marche Héroïque.'

LEEDS PARISH CHURCH

A special musical service was held on All Saints' Day. The choral items were Harwood's 'O how glorious' and Wesley's 'Let us now praise famous men.' An excellent orchestra played the 'Egmont' Overture, Elgar's Sursum Corda, Mozart's G minor Symphony, and joined forces with the organ in Guilmant's D minor Symphony. Messrs. M. Hudson, H. Smith, J. Rodgers, and E. Parkin played Beethoven's Equali for four trombones. Dr. E. C. Bairstow conducted, and Dr. A. C. Tysoe was at the organ. Dr. Tysoe has recently been appointed to this important post. He goes thither from Northampton Parish Church, where he carried on a remarkably successful series of organ recitals. He has marked his arrival at Leeds by a scheme of orchestral and choral services of which the above is the first.

ERNEST AUSTIN'S 'PILGRIM'S PROGRESS'

The twelfth and last part of Mr. Austin's narrative tone-poem for organ received what was presumably its first performance at St. Matthias' Church, Richmond, on October 26. Mr. Ambrose Porter, the organist of St. Matthias, has played the whole of the work, printing the scheme of each part on his programmes, and also choosing the rest of the music in such a way as to lead up to it. Part 12 describes the arrival at the Celestial City, and calls for additional musical forces in the shape of solo violin, bells, and six-part semi-chorus. The work evidently made a marked impression on a large audience. A word should be said as to the excellence of Mr. Porter's programmes. They are a fine blend of good organ music and transcriptions, and it is worth noting that as a result of his policy the audiences at this series—the twelfth—have been larger than ever before.

ORGAN RECITALS FOR CHILDREN

The first of a series of terminal recitals to the school children of Ilkley and district was given at St. Margaret's, Ilkley, on October 19, by Mr. Harold Helman. The programme was drawn from Handel, in order to provide a musical illustration of the Georgian period, the history of which is just now being studied in the local schools. On the programme was printed an excellent short life of the composer, and the items played included the Larghetto from the twelfth Grand Concerto for strings, the 'Cuckoo and Nightingale' Concerto, the 'Scipio' March, and the G minor Organ Concerto. Mr. Henry Brearley sang oratorio airs. Over a thousand youngsters attended. This is an admirable move that might well be developed.

A Manchester correspondent writes: 'Dean McCormick has lost no time in getting to work on the problem of Cathedral congregational singing, and has tackled it in very thorough manner, using the pulpit as conductor's desk, and after telling his hearers what he wants and how and when he wants it, not being satisfied until the result is a reasonable approximation to his desires. My observations all point to one great difference in the equipment of congregations, Anglican and Nonconformist: in the former one rarely sees a tune-book in use outside the choir, in the latter the habit of singing from music is a growing one, especially among the younger people. Naturally this makes for a freer and heartier participation in hymn-singing. But whatever priest or people may do in this matter, the organist can make or mar it all. Who has not come across an otherwise poorly-equipped player who literally *made* his congregation sing, using a steady rhythm on the brisk side, enabling him, if occasion arose, to secure a broader treatment without any ponderous effect, and always, even when playing softly, carrying a firm pedal and so giving his congregation confidence? Listen in any congregation where there is indulgence in over-refined *pianissimo* on the part of choir and organ, and invariably the result is to stop the congregation. The Dean will have a tougher problem when tackling the chanting of Psalms.'

At the first organ concert of the season at Ashton Hall, Lancaster, Mr. J. H. Reginald Dixon played the 'Egmont' Overture, the 'Forest murmurs' from 'Siegfried,' Rheinberger's G sharp minor Sonata (complete), Grainger's 'Shepherd's Hey,' a selection from 'Madame Butterfly,' and Claussman's Pastorale and Storm Scene, the latter one of the best works of the meteorological type. Mr. Dixon was announced to play on November 10 a classical programme from Bach, Mendelssohn, &c., and on December 15 he will give a selection of modern British music.

In connection with the City branch of the Church of England Men's Society four lectures on musical subjects, with illustrations on the organ, will be given at St. Alban's, Wood Street, E.C., by Mr. G. Thalben Bell (December 3), Prof. Walford Davies (December 6), Mr. Harvey Grace (December 10), and Dr. Harold Darke (December 17). The lectures begin at 1.15.

The forty-seventh Annual Festival of the London Church Choir Association was held in St. Paul's Cathedral on November 18. The Canticles were sung to a setting in G by E. T. Cook, and the anthem was Wesley's 'The Wilderness.' Dr. Macpherson conducted, and Mr. Gerald Bullivant was at the organ.

Dr. Eaglefield Hull has set a good example by giving a recital in aid of the Westminster Abbey Restoration Fund, in accordance with the scheme already made public. He played at St. George's, Barnsley, on November 21, his programme including Elgar's 'Caractacus' March, Herbert Howells's Rhapsody, and Bonnet's 'Marche Héroïque.'

Mr. J. F. Nash, senior lay-clerk at Bristol Cathedral, completed forty years' service on November 29, having been appointed on St. Andrew's Day, 1880. From the early part of 1867 till late in 1871 he sang as treble in the same choir.

The Hither Green Choral and Orchestral Society will perform Spohr's 'Last Judgment,' and Parry's 'Blest Pair of Sirens' at Southwark Cathedral on Tuesday, December 7, at 7.30. No admission tickets are required.

Mr. Harry Hoggarth, for forty-five years a member of Kendal Parish Church Choir, is the mayor elect for the coming year.

ORGAN RECITALS

Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in B minor, *Bach;* Overture to 'Die Meistersinger'; Sonata No. 1, *Mendelssohn;* Marche Nuptiale, *Widor.* Claremont Central Mission, Pentonville—Intermezzo, *Hollins;* Fugue in D, *Bach;* Funeral March and 'Hymn of Seraphs,' *Guilmant.*

Mr. Leitch Owen, Edge Hill Parish Church—Storm Fantasia, *Lemmens;* 'Salut d'Amour' and 'Pomp and Circumstance,' *Elgar.*

Mr. E. Roberts West, St. Paul's, Leamington Spa—Holsworthy Church Bells, *Wesley;* Grand March, *Best.*

Lieut. Sydney H. Wéalé, Bar Congregational Church, Scarborough—Sonata in D minor, *Guilmant;* Great Fugue in G minor, *Bach;* 'The Storm,' *Lemmens.* King's Hall, Stoke-on-Trent (two recitals)—Sonata No. 3, *Mendelssohn;* Two Preludes and Fugues, D minor and C, *Bach;* Sonata No. 5, *Merkel.*

Mr. Frank Greenwood, Town Hall, Rochdale—Evening Song, *Bairstow;* Sonata in E minor, *Rheinberger;* Prelude to 'Parsifal'; Allegro (Symphony No. 6), *Widor.*

Mr. W. J. Lancaster, Bolton Parish Church—Concerto in F, *Handel;* Rhapsody No. 3, *Howells;* Fantasia in E, *Wolstenholme.*

Mr. Harvey Grace, St. Mary Redcliffe, Bristol—Preludio (Op. 167, No. 5), *Rheinberger;* Trumpet Tune, *Purcell;* Allegro Moderato, *Roseingrave;* Andante Pastorale, *Adams;* Meditation and Scherzo, *Harvey Grace;* Three Choral Preludes, *Bach;* Impression, Quasi Marcia, and 'Pax Vobiscum,' *Karg-Elert.*

Mr. E. Douglas Taylor, Parish Church, Chippenham—Prelude and Fugue in B minor, *Healey Willan;* Andantino, *Franck;* Sonata in A minor, *Rheinberger;* Prelude, 'Le Déluge,' *Saint-Saëns;* Choral Prelude on 'St. Peter,' *Darke;* Prelude on a Chorale, *Karg-Elert;* 'The Holy Boy,' *Ireland.*

Mr. Harold M. Dawber, St. George's, Stockport—Madrigal and Divertissement, *Vierne;* Sonata in E, *Handel;* Chant de Mai, *Jongen;* Rondo Bizarre (MS.), *de Courcy Smale.*

Mr. Wilfrid Greenhouse Allt, St. John the Evangelist, Edinburgh (three recitals)—Fantasia and Fugue in A minor, Fantasia with Imitation and Toccata and Fugue in D minor, *Bach;* Andantino, *Franck;* Petite Pastorale, *Ravel;* Légende and Berceuse, *Vierne;* 'Finlandia'; Overture 'Occasional' Oratorio; Passacaglia, *Cyril Scott.*

Mr. Frederick W. Large, Camden Parish Church, Camberwell—Grand Chœur, *Hollins;* Légende Romantique and Madrigal, *P. J. Mansfield;* First Movement, Sonata in A flat, *Rheinberger.*

Mr. Wallace G. Breach, St. John the Evangelist, Clapham Rise—Toccata in C, *d'Evry;* Choral Prelude 'Jesu, the very thought,' *Parry;* Finale in B flat, *Wolstenholme.*

Mr. Lionel Wiggins, Holy Trinity, Leamington Spa (three recitals)—Sonata No. 4, *Rheinberger;* Prelude and 'Angel's Farewell' ('Dream of Gerontius'); Capriccio, *Ireland;* Choral Postlude, *Kitson;* Choral Song and Fugue, *S. S. Wesley;* Rhapsody, *Darke;* Pastorale and Finale (Symphony No. 2), *Widor.*

Dr. A. E. Floyd, St. Paul's Cathedral, Melbourne, Australia (two recitals)—Sonata in G minor, *Purcell;* Fantasia and Fugue in G minor and Toccata and Fugue in D minor, *Bach;* Sonata in D, *Handel;* 'Harmonies du Soir,' *Karg-Elert.*

Dr. Thomas Keighley, Albion Church, Ashton-under-Lyne (two recitals)—Two Preludes and Fugues, D minor and C, *Bach;* Offertoires in D and E flat, *Franck;* Andante Cantabile and Finale (Symphony No. 4), *Widor;* Nocturne, *Cyril Scott;* Romance, *Reger.*

Rev. K. H. MacDermott, St. Peter's, Selsey—Prelude to 'Lohengrin'; Prologue, *Mansfield;* Offertoire, *Dubois.*

(Continued on page 831.)

Legend.

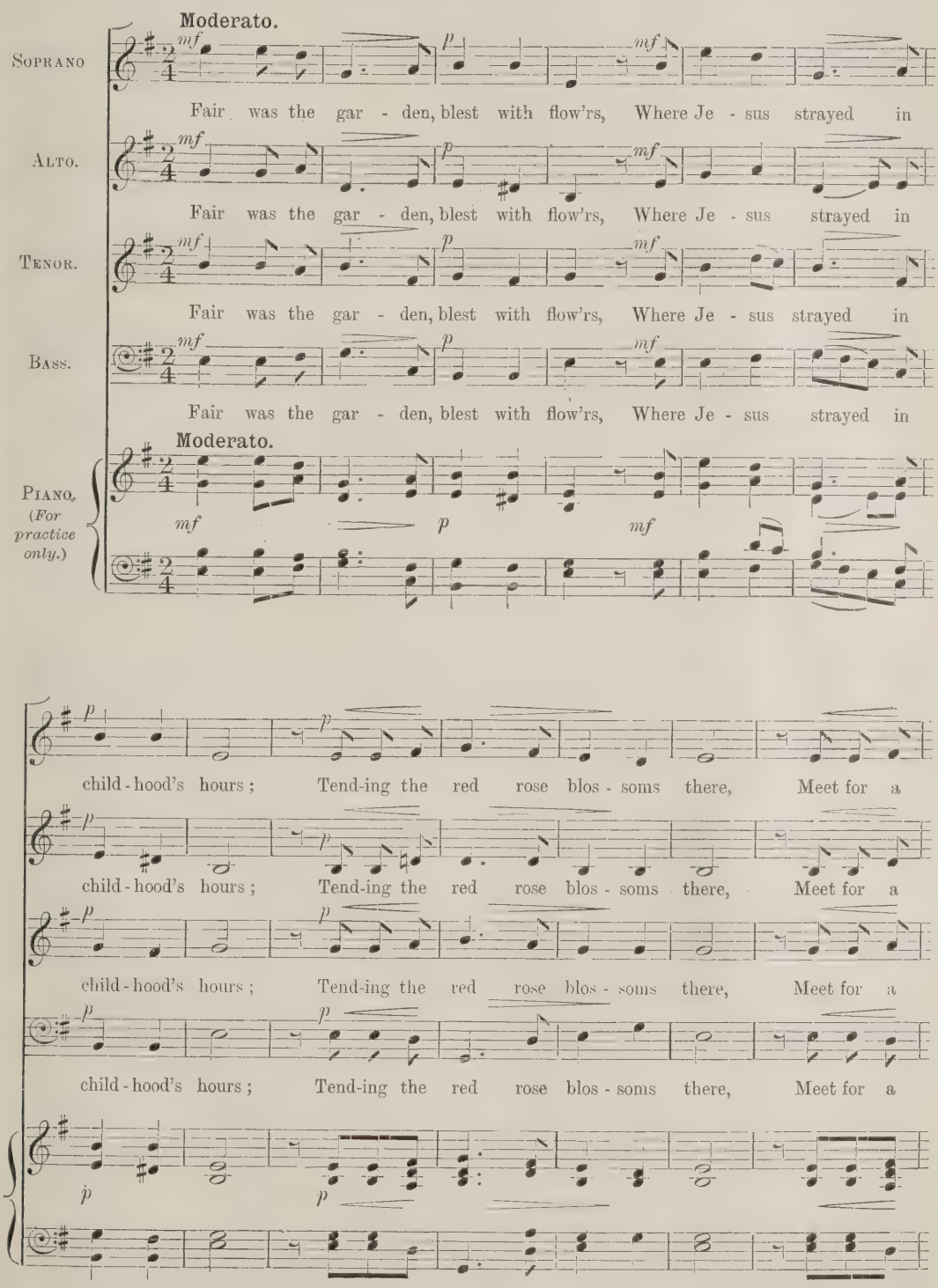
(CHRIST IN HIS GARDEN.)

FROM "CHILDREN'S SONGS," ARRANGED FOR MIXED VOICES BY THE COMPOSER.

The English Version by W. G. Rothery.

Composed by P. Tchaikovsky.
(Op. 54, No. 5.)

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.



mf *p* *mf*

crown for Him to wear. To see the ro - ses in their prime, The

mf *p* *mf*

crown for Him to wear. To see the ro - ses in . . their prime, The

mf *p* *mf*

crown for Him to wear. To see the ro - ses in . . their prime, The

mf *p* *mf*

crown for Him to wear. To see the ro - ses in their prime, The

mf *p* *mf*

p *p*

chil - dren came at morn - ing time, They plucked the flowers in

p *p*

chil - dren came at morn - ing time, They plucked the flowers in

p *p*

chil - dren came . . at morn - ing time, They plucked the flowers in

p *p*

chil - dren came . . at morn - ing time, They plucked the flowers in

p *p*

f

wan - ton play, Strew-ing the pet - als on the way. "How wilt thou

f

wan - ton play, Strew-ing the pet - als on the way. "How wilt thou

f

wan - ton play, Strew-ing the pet - als on the way. "How wilt thou

f

wan - ton play, Strew-ing the pet - als on the way. "How wilt thou

f

twine . . a gar-land fair? . . The flow'rs are dead, the tree is

twine . . a gar-land fair? . . The flow'rs are dead, the tree is

twine a gar - land fair? The flow'rs are dead, the tree is

twine . . a gar-land fair? . . The flow'rs are dead, the tree is

pp

bare." Then He re-plied, "I sure - ly gain A crown of thorns, for

pp

bare." Then He re-plied, "I sure - ly gain A crown of thorns, for

pp

bare." Then He re-plied, "I sure - ly gain A crown of thorns, for

pp

bare." Then He re-plied, "I sure - ly gain A crown of thorns, for

pp

p *cres.* *ff*

they re - main." Then of the thorns the chil - dren made A crown of

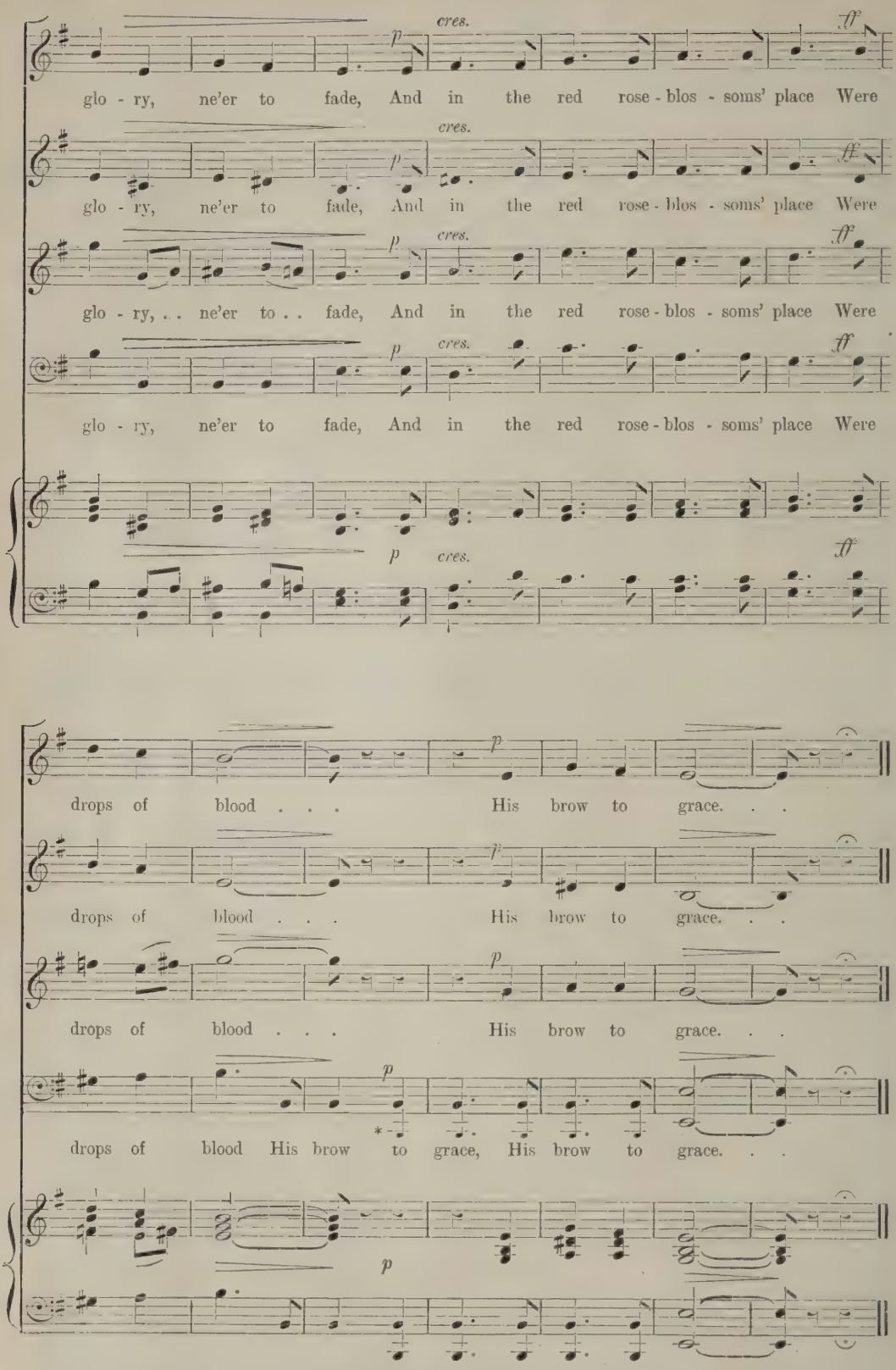
p *cres.* *ff*

they re - main." Then of the thorns the chil - dren made A crown of

p *cres.* *ff*

they re - main." Then of the thorns the chil - dren made A crown of

p *cres.* *ff*



* In the original edition the lower Bs are given as large notes.

(Continued from page 826.)

Mr. Herbert Hodge, St. Nicholas, Cole Abbey (four recitals)—Finale in B flat, *Walmsley Little;* Theme with Variations, *Faulkes;* Air with Variations in F sharp minor, *Wesley;* Question and Answer, *Wolstenholme.*

Mr. W. Wolstenholme, New College Chapel, Swiss Cottage—Fugue à la Gigue, *Bach;* Benediction Nuptiale, *Hollins;* Gothic Suite, *Boëllmann;* Evening Song, *Bairstow;* Cantilène and Finale in B flat, *Wolstenholme.*

Mr. Allan Brown, Park Street Baptist Church, Luton—Overture in C, *Hollins;* Funeral March and 'Hymn of Seraphs,' *Guilmant;* Fugue in E flat, *Bach;* Aubade, *Johnson.* Union Baptist Church, High Wycombe—Overture in C minor, *Hollins;* Finale from Sonata in F minor, *Rheinberger;* 'Finlandia'; Schiller March, *Meyerbeer.*

Mr. J. A. Meale, Central Hall, Westminster (three recitals)—Pastorale and Finale (Sonata No. 1), *Guilmant;* Carillon, *Elgar;* Prelude and Fugue in G, *Bach;* St. Francis of Assisi, *Liszt.*

Dr. Eaglefield Hull, St. George's, Barnsley—'Caractacus' March, *Elgar;* Rhapsody, *Howells;* Toccata, *Callaerts;* Prelude to 'Parsifal.'

Dr. R. Walker Robson, Christ Church, Crouch End (three recitals)—Choral Song and Fugue, *S. S. Wesley;* Minuetto in B minor, *Widor;* Rhapsody in D and Prelude in E, *Saint-Saëns;* Prelude and Fugue in D, *Bach;* 'The Holy Boy' and Villanella, *Ireland;* Final in B flat, *Franck;* Finale (Sonata in G sharp minor), *Rheinberger.*

Mr. E. T. Cook, Southwark Cathedral—Prelude and Fugue in A minor, *Bach;* Chorale No. 2, *Franck;* Andante from String Quartet, *Debussy;* Choral Prelude, 'St. Mary,' *Wood;* Prelude and Fugue on BACH, *Liszt.*

Mr. G. Bernard Gilbert, Town Hall, Stratford—Requiem Æternam, *Harwood;* Siciliano and Fugue in G minor, *Bach;* Grand Chœur in C, *Hollins.*

Miss T. V. Denman, St. Peter's, Selsey—Carillon, *Wolstenholme;* Triumphal March, *Hollins;* Chaconne in C minor, *Buxtehude.*

Mr. Herbert E. Knott, St. Anne's, Moseley, Birmingham—Prelude and Fugue in F sharp minor, *Buxtehude;* Theme, Variations, and Finale, *Lloyd;* Lament, *Harvey Grace.*

Mr. W. H. Steward, Church of the Ascension, Lavender Hill (four recitals)—Fantasia and Fugue in G minor and Prelude and Fugue in D, *Bach;* Sonata in C sharp minor, *Harwood;* Nocturne, *Dunhill;* Coronation March and Fantasia in E flat, *Saint-Saëns;* Epilogue, *Willan.*

Dr. E. C. Bairstow, Temple Street Wesleyan Church, Keighley—Toccata and Fugue in D minor, *Bach;* Elegy and Scherzo in A flat, *Bairstow;* Prelude, Fugue, and Variation, *Franck;* Largo and Finale from 'New World' Symphony; Légende and Scherzetto, *Vierne;* Fantasia in F minor, *Mozart.*

Mr. Q. Mowaren Maclean, All Souls, Langham Place (two recitals)—Sonata No. 6, *Mendelssohn;* Trumpet Air and Poco Allegro, *Purcell;* Prelude and Fugue in D, *Bach;* Sonata No. 1, *Reger;* Scherzetto and Postlude, *Vierne;* Fabliau, *Quef;* Three Pieces, *Frank Bridge.*

Mr. E. H. Thorne, St. Edward's, Cambridge—Chorale Preludes 'In dulci jubilo' and 'Liebster Jesu, wir sind hier,' *Bach;* Benediction Nuptiale, *Saint-Saëns;* Gothic Suite, *Boëllmann.*

Mr. T. Guy Lucas, St. Edward's, Cambridge—Toccata and Fugue in D minor, *Bach;* Andante du Quatuor, *Debussy;* Two Choral Preludes 'Melcombe' and 'Christe, Redemptor, Omnium,' *Parry.*

Mr. Bernhard Old, St. Edward's, Cambridge—Prelude and Fugue in G, *Bach;* Nocturne, *Borodin;* Voluntary on 100th Psalm Tune, *Purcell;* Prelude 'La Demoiselle Elué,' *Debussy;* 'Now thank we all,' *Karg-Elert.*

APPOINTMENTS

Mr. Henry C. Hart, organist and choirmaster, St. Saviour's, Denmark Hill, S.E.

Mr. W. Hunt, organist and choirmaster, St. George's, Belfast.

Mr. Wallace J. Madge, organist and choirmaster, Clapton Wesleyan Church.

Letters to the Editor

'EXTREMISTS *versus* THE REST'

SIR,—May I bore your readers, weary as they are from their November efforts, with two more reminiscences? Several years ago Sir Alexander Mackenzie gave two lectures at the Royal Institution in Albemarle Street. I forget their title, but their purpose was to excommunicate with bell, book, and candle, certain reprehensible practices which had crept into the noble art of musical composition. Will it surprise you, Sir, to learn that I placed my knowledge of the musical underworld at Sir Alexander's disposal in compiling his 'crime alley'—his array of deterrent examples? I did so for two reasons. The first is that I have a profound respect for the conservative element in music, because I cannot see how our beloved republic could 'carry on' without an Extreme Right to steady it. The only Tory I ever fall out with is the Tory who has had a vision of himself on the cross-benches. The second reason is that I well know how beneficial it is to a new set of ideas to be placed upon the index expurgatorius, especially when there are young students in the audience.

My other reminiscence is of one of those early lectures I gave on modern French music a year or two, I believe, before Mr. Newman became publicly aware of its existence. At its conclusion a gentleman walked up to the pianoforte, thumped down very loudly what he believed to be a chord, but what was an ingenious, but otherwise harmless, assembly of passing-notes, then turned truculently to me and inquired: 'There! What d'ye call that? Is it music?' I replied that the presence of ladies in the audience prevented me from putting a name to his performance, but that in any case Ravel was the victim, not the author, of the outrage.

Mr. Newman's essay in this *genre* now reposes in my cabinet. A malicious alphabet has placed it cheek by jowl with another cutting from your esteemed journal, wherein Mr. Frederick Corder quotes horrible examples from Schönberg, under the title, 'An Epoch-Making Composer.'

Before embarking upon his highly original procedure, Mr. Newman paid a compliment to the summary of my lectures on 'The foundations of 20th century music,' which appeared in your issue of August, 1917, saying that although I was merely drawing up a précis of the creed of a certain international group, much as a secretary might draw up a précis of his firm's views on a particular matter, the thing was extremely well done.' I am a little perturbed at finding myself one day a Nationalist *à outrance*, and the next day secretary to a League of Nations; but let that pass. What worries me is that while it is true that some, not all, tenets of the creed I unfolded at Æolian Hall coincide with those held by a large and important section of international musicians, it so happens that the overwhelming majority of these are younger men than myself, some of whom are actually misguided enough to believe that I possess an æsthetic of my own, which had served me tolerably well for many years before I thought of making it public in a series of lectures. I should not like it to be bruited abroad that I had stolen it from them when they were in their 'teens, if not their cradles. It might ruin my reputation, already much compromised in these encounters.

But if my ideas are not my own—and Mr. Newman has generously granted that they are none the worse for that—at least his have the bloom of freshness upon them. Picture to yourself, Sir, a thousand scribes in the hills and dales of Europe eager to join on either side in this merry powder-play; and, until Mr. Newman thought of it, they had one and all overlooked the barrel-organ in 'Il Tabarro.' It could have been served out as ammunition indiscriminately to either party, for it holds arguments for both; but Mr. Newman has taken it for his own. Truly, Sir, the master-strokes of genius were ever simple.—Yours, &c.,

EDWIN EVANS.

31, Coleherne Road,
Earl's Court, S.W.10.

November 4, 1920.

SIR,—Amusingly bumptious, Mr. Newman's article in your November issue exposes at once his foibles and his dubious methods of attack.

Labelling his opponents 'the little Franco-Russian-Italian group in our midst,' he claims to speak for 'the rest of England.' Undecided by a plebiscite this is but empty bombast. Of this alleged group Mr. Edwin Evans and I alone are cited. Mr. Evans has just concluded a long series of articles on British composers in your periodical: he is a recognised advocate of British music at home and abroad. My essays in some dozen periodicals during the last eight years have included Bantock, Delius, Bax, Lord Berners, Goossens, and many other British composers, dealt with appreciatively. The series in *Musical Opinion*, now running a year, has been about half devoted to British music, though it deals with contemporary music as a whole, irrespective of nationality. Meanwhile the self-announced spokesman of England, Mr. Newman, has been too busy with 'universal' composers, such as Erich Wolff and Marx, or such vitally British matters as 'Brahms and Wolf as Lyrists,' 'Wagner and Franz Lachner,' 'Wagner and Super-Wagner,' &c., to devote any appreciation to those who he now claims have received his profound attention. This is like the husband who affirmed that continual absence with other ladies constituted no neglect of his wife, but a proof of devotion, since 'the less he saw of her the more he thought about her.' Thus the 'Franco-Russian-Italians' are the advocates of British music, while Mr. Newman waits till he has gleaned all there is to be said, and then comes forward to claim national laurels.

His label for Mr. Evans and myself can have been conceived only because we have written appreciatively, among others, of French, Russian, and Italian composers. As I have also written of Spanish, Hungarian, and German, as well as British composers, to be consistent he must extend the label for me to 'Anglo-Franco-Russian-Italian-Spanish-Hungarian-German.' This method promises complications. When Continental developments first reached us from France Mr. Newman sought to decry the new trend by labelling his opponents Francophiles. Later, learning that the movement was more wide-spread, he extended this to 'Franco-Russian-Italian.' But as other countries in turn all undergo similiar changes (and these are part of general evolution) we may expect to see him, twenty years hence, classifying his opponents as the 'little Anglo-Franco-Russian-Italian-Spanish - Hungarian - German - Polish - American - Belgian - Dutch - Danish - Czecho-Slovak - Jugo-Slav - Swedish - Norwegian - Finnish - Ukrainian - Serbian-Greek - Portuguese group': it will be interesting to see then who cares to be classed with his 'rest'—or should one say 'remainder'? Of course it is obvious that, having for years maintained a preference for a small phase of a particular nation's music, —that of Germany, now rather unpopular—Mr. Newman seeks to camouflage his position by fabricating similar race-preferences for others.

His claim to have 'most musicians of standing' with him is further 'spoof.' He makes great play with the names of Delius, the Editor of the *Musical Times*, and 'Autolycus' of *Musical Opinion*. It rather spoils his mass-effect when one knows that the two latter gentlemen are one and the same. On the other hand, I know several musicians of established standing here in England who, unless sense of humour aid them, will feel anything but pleased to be numbered among the cronies of a reactionary set.

Mr. Newman labels me 'extremist,' implying that I am blind to all save the most startling contemporary music. Facts confute him: I do not rely, as he does, on mere affirmations. I have consistently expressed in print, since I commenced writing, my affection for Bach, Mozart, Scarlatti, Couperin, Pergolesi, Weber (of the operas), 15th and 16th century Netherland polyphony, the British Tudor composers, and the 17th century Italians. Had Mr. Newman missed these contributions, he was present at a lecture recently while I expressed myself fairly fully concerning them. The difference between him and me is that, while he accepts as transcendent a particular phase of German music and musical thought—for symphonic development is one long whole,—I am more particular, not following the track of 'ninety-eight per cent.,' but preferring my own taste. One must be judged by acts, not affirmations. I have expressed open admiration for composers of that German phase, but also admit other phases as being equally important. Mr. Newman's taste (we cannot answer for what he has not made public) covers some two centuries, mine some six centuries, which seems to render him more 'extreme' than I, unless he refers to my taste: for I am *extremely* particular, which he, being in accord with ninety-eight per cent. of the musical population, cannot be. He forgets, however, that there are two extremes—revolutionary and reactionary. Even in modern music I admire composers diametrically opposed in thought and style.

Mr. Newman's fallacy is that he takes all he thinks and states as absolute and infallible, and that he judges in terms of gross weight—of quantity, not quality. But examination proves that his claim to speak for 'the rest of England,' or in any way save as statement of personal opinion—in which case he merely pits his against mine—is just mere pretension and bluster.

This is all I wish to say. To reply to Mr. Newman's technical challenges requires more than a letter. I am answering elsewhere, in article form.

Meanwhile I wish to say emphatically that I have never doubted Mr. Newman's erudition, as he hints. I believe I have read all his books, and most of his articles, and no one who has done this, and then compared them with what has been written elsewhere earlier can doubt the learning he has absorbed. If, however, I need to trace the source of any future brilliancy of his, and need to view his library, to do which he so courteously invites me in the phrase of Gibbon, I shall wire him—that he may be sure to be out. For I have not yet been able particularly to distinguish him among other pressmen—and unhappy complications have occurred at times through the master being mistaken for the flunkey.

—Yours, &c., LEIGH HENRY.

SIR,—I have read with increasing interest and amusement the series of attacks by Mr. Newman upon the 'Extremists,' and would be glad if you could find space in your columns for this letter. I am not a musician myself, and it might be interesting to hear the opinion of one who stands outside, and is interested more in the argument than in music itself.

In effect, what Mr. Newman's argument amounts to is this—that Mr. Leigh Henry and Mr. Edwin Evans are concerned only in theories, that they do not concern themselves whether this or that work is a decent specimen of its own theory, *i.e.*, that it is a real work of art. So long as the method is new, they do not care a hang about the quality of the music. Another point in his argument is (and this is the logical conclusion of the first point) that Mr. Leigh Henry and Mr. Edwin Evans approve of anything and everything that is 'modern' and have no good word to say for the masters of the past.

Probably most thinking people will admit the truism that Mr. Newman elaborates so laboriously—that the quality of the music is of more importance than the theory of its construction, interesting though the latter may be. But it is the next step in Mr. Newman's mental processes that convicts him of unwarrantable dogmatism. In effect he says, 'And those pieces of Stravinsky's of which I approve as worthy *are* worthy: while those which I assert are poor specimens *are* poor specimens.' It seems impossible for him to comprehend that others might have different values. True, he never puts this attitude into a single sentence, but he writes the whole of his long articles on that dogmatic assumption, apparently taking it for granted that his taste is absolute and irrefutable. It is true he says, with mock modesty, 'If anything is wrong with us it is with our taste,' but there is no hint in any of his articles that he has the slightest misgiving on that score. He takes it for granted that his taste is *the* taste, and that anyone who differs from his standard is an extremist of the worst kind.

With regard to the second point (Mr. Leigh Henry's non-appreciation of the past and his extreme appreciation of the 'modern'), I was present a short time ago at a lecture wherein Mr. Henry dealt most appreciatively with the Elizabethan madrigalists, Monteverde, Scarlatti, Pergolesi, Mozart, Gluck, Rossini, and Verdi: while in the *Musical Standard* of September 25 he wrote, 'I deny the imputation

that I desire to see the work of the old masters destroyed. I believe in the continuity of musical art.'

This seems to imply that Mr. Leigh Henry's musical sense is not so narrow as Mr. Newman asserts. But this counting of heads, this gross summing up of units seems to me a fundamental fallacy. Taste is a personal matter, and the fact that Beethoven does not appeal to Mr. Henry argues nothing more than the obvious fact that it is practically impossible for a fastidious taste to embrace the whole of the past with a more or less even appreciation. To me, the alert mind that faces the work of the past in a critical spirit is worth more than floods of sentimental adoration and blind acceptance. Why, therefore, should not Beethoven sometimes be 'bombastic and sententious' and Brahms sometimes 'intolerably dull and utterly platitudinary'?

Another point in connection with the subject of taste. Mr. Newman seems to imply negligibility by employing the terms 'fragments,' 'mere studies' (one is reminded irresistibly of 'mere people'), and 'sketches.' But we know Sappho by fragments, and some of Da Vinci's finest things are his sketches, 'mere pages torn from a sketch-book.'

Surely bigness does not constitute greatness. Greatness of conception is the thing that matters, and this can be seen in the slightest sketch. The taste that weighs by avoirdupois and relies upon a ballot to back it up is in every sense of the term vulgar. The man in the street is a dangerous person to associate with too often, and if Mr. Newman does not take care he will find himself neither prophet, priest, nor king, but the man in the street himself, with all that man's gross values and vulgar conceptions.—Yours, &c.,

C. MORTON RENDLE.

3, Glebe Road, Bromley, Kent,
November 8, 1920.

NEW SCALES AND CHORDS

SIR,—Had your article on 'Some New Scales and Chords' not been signed by so distinguished a name as that of Prof. Walford Davies I should have been tempted to regard it as in the nature of a hoax! As it is, I must admit that I have read it through twice without getting any very clear idea of what it is driving at. It seems to have set out to 'explain' or account for certain progressions found in modern music: but, to the best of my remembrance these progressions are quite as well accounted for (so far as it is necessary or possible to 'account for' them) by the theories of the late Dr. Prout or even Macfarren—whom I remember to have read with mingled awe and wonder many years ago. Prout—or was it Macfarren?—said quite clearly that it was possible to use a triad, either major or minor, over every note in the chromatic scale of any given key; and this would seem to 'account for' all the chords given by Prof. Davies at the bottom of page 736, together of course, with a good many more. . . . . But, in truth, all this talk of explaining or accounting for various progressions is rather nonsensical, and leads nowhere. Surely all that need be said is that in the earlier 'harmonic' days of music musicians were content to make up their chords (for the most part) of the more obvious products of the harmonic series; whereas now they are led to 'colour' them by allowing in also the more remote products. (This is putting it very shortly; but I fear to intrude too much upon your space.)

In column 1, page 736, Prof. Davies speaks of 2,047 possible 'soundings' of groups of notes, but in col. 1, p. 738, the number is given as 2,049. There is doubtless a slip of the pen or a printer's error here, but just as a matter of curiosity one would like to know which is correct.

In saying 'the ratio 1 : 2 could not be imagined to cease in the created universe with the departure of a man's mind should it perish,' &c., Prof. Davies disposes in very summary fashion of what is really a fundamental philosophical problem which has vexed the mind of man for ages. The matter, however, could hardly be well discussed in a musical journal, so I content myself with merely touching upon it.—Yours, &c.,

A. R. C.

Worthing.

D

SIR,—It is true that I have not had the pleasure of reading Prof. Walford Davies's paper, addressed to the British Association, on the subject of 'Euphonic Scales,' but judging from his recent contribution to the *Musical Times*, I am disposed to think that his theories are unlikely to be so fruitful in good results as he seems inclined to believe.

In the first place, if the history of European music teaches one fact more plainly than another, it is that the foundation of harmony is to be found not in the so-called perfect consonances (4th, 5th, and 8ve), but rather in the three directly intelligible intervals, as Hauptmann terms them—namely, the 8ve, the 5th, and the major 3rd. In his selection of the former series, Prof. Walford Davies would appear to be influenced by the example of the ancient Greeks, especially if, as Helmholtz maintained, the four-stringed lyre was tuned *c*-F-G-*c*^{1}, which is precisely the foundation of the new 'euphonic scales.' However this may be, it was the system of tuning by 5ths which caused the Greeks to overlook (or at least to ignore) the beauty of the major 3rd, with the result that music was the one art in which they failed, comparatively speaking, to make a mark. Of course, the selection of *any* three intervals upon which to build up these scales must be purely arbitrary; but why Prof. Davies should return to the exploded notion of the perfection of 4ths, to the exclusion of the most beautiful interval in nature, I confess puzzles me.

Prof. Davies tells us that between the sounding of the octave and the sounding of all twelve notes of the scale together, he has found that there are 2,047 possible soundings of groups of notes. Towards the conclusion of the paper the number is given as 2,049. I have not been at the pains to ascertain which of these is a misprint. But alongside of such numbers the eighty-four scales of the Chinese appear a very little thing; although, on the other hand, the scales of Prof. Davies are as nothing when compared with the 16,000 scales of the ancient Hindus. However, it is a comfort to reflect, as Stainer said long ago, 'music has made the scales, not the scales music.'

And are these 'vast new harmonic riches' really new? Are they only 'now to be had for the asking'? Were they quite unknown to Bach, Mozart, and Beethoven? Were they not, on the contrary, there all the time? Is it not rather to be feared that these naughty boys were in the orchard before the 20th century composers got there, and wickedly appropriated the best of the fruit?

According to Prof. Davies, 'the lucid mastery of resource' to be attained by the composer (or composers) for whom the world is waiting, will be as much superior to that of Bach as Bach's was to that of Palestrina. But was Bach's 'lucid mastery of resource' really greater than that of Palestrina? I think not. Palestrina, and others of that era, produced the finest unaccompanied vocal music that the world has ever known. Wilbye and Gibbons are the last great names of a school which, for choral music unaccompanied by instruments, has never since been equalled, much less surpassed. Bach's work, although far from neglecting the glorious traditions of this school, was mainly built upon the 'new music' of the 17th century; and vocal music in combination with that of instruments finds its culmination in him. The Requiem of Mozart and the Missa Solemnis of Beethoven may possibly be placed alongside the compositions of Bach; but can a third work be named worthy of such a position? Again, in purely instrumental work Beethoven still remains supreme. Notwithstanding all that has been written since his day, no successor has been able to scale those empyrean heights. We do not expect another Milton or another Shakespeare, why then should we suppose that any amount of 'lucid mastery of resource'—in other words, any amount of juggling with the twelve sounds of an equally tempered scale, should enable some yet unknown man (or woman!) to surpass the achievements of Palestrina, Bach, or Beethoven?

But to proceed to details. As it has been admitted long ago that any chord can be employed in any key, it is not easy to perceive the necessity for selecting six, or seven, or nine, or any other number of notes from the chromatic series, since the composer is already at liberty to confine himself to any such scale, if he feels that it gives him all he

requires for a certain purpose. For example, in the first Prelude of the 'Forty-eight,' Bach uses all the twelve sounds of the tempered scale; but in the following fugue he employs only eleven. Do we therefore say that these compositions are constructed upon slightly different scales? Would such a distinction be worth the mention? I am not quite clear as to whether or no Prof. Davies intends to suggest that composers should sometimes confine their efforts to the manipulation of 'the augmented 3rd scale,' or 'the diminished triad scale,' or even to a 'six-note sounding.' But I am inclined to think not, since even in the few bars marked '*maestoso*,' he has introduced *b* flat and *g* flat, neither of which sounds form part of the given scale. But in that case, what becomes of the scale?

It is obvious that Prof. Davies accepts the device of equal temperament as a foundation for his theories, his examples showing that he draws no distinction between sharps and flats. I should very much like to hear the chords on page 736 sung by a small choir—or, say, six voices, soprano, mezzo-soprano, contralto, tenor, baritone, and bass. The example in arpeggio *à la* Schumann certainly possesses possibilities, as Prof. Davies remarks, which become gradually obvious. I have discovered, for instance, that it sounds equally well if played *al rovescio;* not note by note, but arpeggio by arpeggio; only in that case the 4th with which it concludes should be played not at the beginning, but at the end; of course *g-c* instead of *b-e*.

As for the *maestoso*, I cannot agree that it is 'commonplace,' except for the fact that I am unable to discover anything in the upper part that can be called melody. But here again, the notation is weird. The final progression, by the way, is the same as that with which 'Everyman' opens—the tonic chord preceded by one consisting of the 7th, minor 3rd, and minor 6th.

Passing on, I am again doubtful whether we are to be allowed any notes other than those of the given 'sounding,' because when speaking of 'the diminished triad scale,' Prof. Davies says 'there are no chords of the diminished 7th,' and this deprivation applies also to 'the augmented triad scale.' I agree that 'this characteristic alone would give them distinction'; but if passing-notes are allowed (as in the *maestoso*), might not a sinful diminished 7th perchance creep in?

As for 'the six-note sounding,' we are vouchsafed no information concerning its genesis, but clearly it is not based on the 'perfect euphonics'—perhaps this is why it is so 'entrancingly interesting.' Six common chords, to an old-fashioned musician, seem rather short allowance: but I do not suppose that the man now due, or over-due, will have any use for common chords. The 'sounding' is (again I agree) piquant and very clear, but I doubt whether it will prove also 'very useful.' I can easily imagine myself getting very tired of it.

Prof. Walford Davies tells us—he even suggests that we shall be able to discover for ourselves—that chords and scales are lasting things. Well, I always thought they were, although I never took any particular credit to myself for thinking so. But of late years I have begun to hope that some at least of the chords are *not*. When Prof. Davies says 'they are imperishable because there is nothing in them to perish,' he makes me feel very uncomfortable. I cannot help hoping it is not true.—Yours, &c.,

5, Richmond Mansions, ARTHUR T. FROGGATT.
Dewton Road, Twickenham.

SYSTEM IN MUSICAL NOTATION

SIR,—In my opinion Mr. A. R. Cripps's letter in your issue for November should not remain unchallenged. He has, apparently, read the *Musical Times* review of Mr. Elliot Button's book and not the book itself, and has chosen two of the most convincing examples in the book, viz., the opening of the Schumann Romance in F sharp, and that of Bach's Toccata in D minor. He is evidently more 'hide-bound' than he thinks, and I am *not* one of those 'everyones' who will agree that 'the impression produced on the eye by the original differs absolutely from that produced by the amended version.'

From time to time I have written down and published many of my musical thoughts, and I feel sure that had I followed Mr. Button's rules—which until now I had not thought of—I should in many cases have made my meaning clearer to portrayers of my compositions than I have done. Mr. Cripps seems not to have noticed that which impresses other musicians, viz., the light the book sheds on the real intentions of the great classical composers. If, for instance, the *Scherzo* of the 'Eroica' is 'Buttonized' the result is rather astonishing, and, as far as one can judge, it shows quite clearly Beethoven's intentions.

Personally I think that musicians and composers should be much indebted to Mr. Elliot Button for having had the courage to offer his opinions in a published book. I say quite frankly that I am firmly convinced of the usefulness of the changes advocated in 'Musical Notation.' As to that, how can we go to a higher authority than Sir Edward Elgar, whose Preface graces this most interesting publication?—Yours, &c., FERRIS TOZER

20, Howell Road, Exeter. November 17, 1920.

BRITISH COMPOSERS AND THE MILITARY BAND

SIR,—I trust you will allow me the hospitality of your columns for the purpose of appealing to British composers on behalf of military music. Hitherto they appear to have regarded this branch of their art as a negligible and somewhat contemptible Cinderella whom they have tacitly agreed to ignore. Either this, or they have been restrained by fear of the unknown from exploring the potentialities of the combination of wood-wind and brass of which the military band is composed. It seems to me that they are thus neglecting an important means of obtaining for their work a very wide public hearing, not only in the three kingdoms, but wherever throughout the world British units are stationed. Therefore, through your columns, may I put before them the following propositions with a view to inducing them to reconsider their present attitude.

The concert season at Kneller Hall is from the middle of May to the end of September, and during that time I will undertake to give performances of:

(*a*) Original compositions for military band;
(*b*) Original compositions for orchestra, arranged for military band;
(*c*) Arrangements for military band of music by classical composers.

With regard to (*c*) it should first be ascertained by application here whether an arrangement has already been made and whether the piece selected is considered suitable.

A committee of experts will sit in judgment on all music submitted to determine whether it is worth rehearsal and performance. Compositions for consideration should be sent in on or before January 1 in each year. None can be accepted subsequently for performance in the forthcoming season.

Composers will be invited to attend the rehearsal and performance of their works, and invitations for the latter will be sent to musical critics, military directors of music, and representatives of music publishing firms. As many such works as possible will be played throughout the concert season, and a final performance of all those considered most successful will be given, at which it is hoped to secure a representative attendance of the above. Composers are advised to keep, if possible, a duplicate copy of their scores.

A library of the works performed will be formed at Kneller Hall, a list of the contents of which will be forwarded to military band presidents and directors of civil wind-bands, who for a small fee will be able to have any piece required for a specified time for performance. Any pieces subsequently published will be withdrawn from circulation.

The above scheme has the support of the British Music Society and the Patron's Fund.

Full information regarding the technique and normal composition of a military band will be forwarded on application.—Yours, &c., JOHN C. SOMERVILLE
(*Colonel-Commandant, Royal Military School of Music*).

Kneller Hall, Twickenham.
October 12, 1920.

'LETTERS OF GREAT COMPOSERS'

SIR,—The article in your September issue breaks new and fruitful ground. For a long time many of us have looked upon these lives and letters as the best light on the connection between the spiritual and the æsthetic in human personality. It is however rather remarkable that the writer should altogether have passed over the wonderful things that may be gathered from the letters of Johannes Brahms. Though perhaps in some things uncouth and rugged, Brahms was a highly intellectual and educated man, and a man who expressed more intimately than most of the great musicians some of the foundations of his faith. They, as Beethoven said of himself, spoke only in their music, but Brahms and the circle revealed by his life, his letters, and his association with the Schumanns, especially as told in Clara Schumann's life, are unsurpassed in their revealing of the inner things of a great artist's soul.—Yours, &c.,

R. B. KETTLEWELL.

99, Franklin Road,
Harrogate.
September 5, 1920.

VINCENT D'INDY'S VIEW OF HARMONY

SIR,—In his article on the above subject Mr. Richard Capell says:

> 'M. d'Indy's student is exhorted to weave into the very texture of his thought the existence of the series of Upper and Lower Partials (or rather of the earlier ones). If one cannot hear them in nature, one is to realise them "by second nature." He covers well-known ground by demonstrating the first six of both harmonic series, and the weight of his emphasis is of course against any lingering notion in his student's mind of a "fundamental bass."'

Later he continues:

> 'M. d'Indy evidently finds insistence desirable to dispel from the student's mind the notion of a "bottom note," of a bass which is a foundation to an edifice—the true notion of course being that of radiation, your deepest possible "bass" ever radiating still lower as well as upper harmonics.'

It so happens that for many years I have taken much interest in the subject of harmonics, and I am quite familiar with the terms upper and lower partial tones, as used by Helmholtz. But this sense is quite different from that in which the terms are used by M. d'Indy, who evidently employs the term 'upper' in reference to the segments of the prime, and 'lower' in reference to 'partials' which are of lower pitch than the prime. As to these I should very much like to see some definite statements, and shall be very glad if you or your reviewer, or M. d'Indy himself, could refer me to some well-established facts.

I notice that M. d'Indy says expressly 'if one cannot hear them in nature, one is to realise them by second nature.' Does he mean that the 'lower partials' cannot be heard by anyone in nature, but are to be imagined?

Of course, if they are to be heard at all, they are phenomena of quite a distinct character from the 'upper partials.' These latter, as is well known, are due to actual vibrations of segments of solid material, and are governed by well-known laws. In the case of the 'lower partials,' however, there is no solid material to vibrate. We can get sounds from half the length of a wire, such sounds being an octave above the prime, because the half-length of wire is there to vibrate; but how do we get the vibrations of double the length of the wire when the double length of wire is not there to vibrate? The same remarks apply to quarter lengths of wire, and four times the length of wire, and so on.

I am not saying that such duple and quadruple lengths of vibration do not occur; I am only asking for evidence, and pointing out the difference in character of such 'lower' partials from the 'upper.'

May I also point out that, in my opinion, in the words 'ever radiating still lower as well as higher harmonics' the term *radiating* is not applicable to the *upper* partials. These are due to the breaking up into vibrating lengths of a straight wire. There is no 'radiating' about this process. No doubt the vibrations themselves from the various segments radiate in all directions, as all sounds do, but the breaking up of the wire into segments cannot be spoken of as 'radiating.' Of course I say nothing about the nature or causes of the lower partials, except that 'partials' does not seem a very apposite term, and I should suggest 'multiple tones' as more suitable.

At present, I must confess that I am somewhat sceptical as to these multiple tones, and I have reason to think that I am not alone in my scepticism. I am, however, ready and anxious to be convinced if they really are natural phenomena, and I hope that this letter may have the effect of eliciting evidence upon the subject which will enable those interested to judge for themselves.—Yours, &c.,

WALTER H. THELWALL.

3, Earl's Court Square, S.W.5.
October 13, 1920.

THE DISAPPEARANCE OF THE LONDON SUBURBAN CHORAL SOCIETIES

SIR,—The *Daily Telegraph* of September 1 contained an interesting article by Geoffrey Whitworth on 'The English Stage', in which he said that 'In 1914 English drama was, in spite of the usual grumbles, a fairly vigorous institution.' There have, however, been some unsatisfactory changes in English musical life, and the outbreak of the war was by no means responsible for the extinction of a once prominent feature, the London suburban choral Society. The 'golden' period was from 1875 to about 1895, when almost every district, high and low, rich and poor, had its choral society. The South and South-Eastern districts of London were particularly favoured, and even the German residents had a well-trained Society at Denmark Hill. I attended with a German friend from Breslau a remarkably fine performance of Gade's 'Earl King's Daughter,' with Sir George Henschel and his gifted wife, *née* Lilian Bailey, as principal singers. One winter, M. Pasdeloup, the distinguished French conductor, came over from Paris to attend the wedding of a young lady, a relative of his and of my family, and before returning he expressed a desire to hear some choral Society performances, which, he had been informed, by Gounod, were a great feature in musical England. With the aid of the advertisements in the *Musical Times* and the announcements of the local newspapers I managed to make up a programme for six nights in the week—finishing up with a Sunday afternoon performance at Holy Trinity Church, Tulse Hill, under the direction of Humphrey J. Stark—without leaving the Surrey side of the Thames. One evening we attended a performance of Cowen's dramatic cantata 'The Corsair' and Bridge's short oratorio 'Mount Moriah' at Gresham Hall, Angell Town, Brixton. Both composers were announced as conductors of their respective works, but Sir Frederic Cowen was unable to attend owing to indisposition. M. Pasdeloup was much struck with the *grandiose* character of the 'Mount Moriah' choruses, and was particularly enthusiastic over the organist-composer's abilities as a conductor. 'André, you will live to see that young man become the conductor of the first choral Society in London,' he repeatedly exclaimed. M. Pasdeloup was no false prophet. Before leaving London, at Charing Cross Station, he told me he hoped to return soon to attend performances in the North of London, but his many engagements and increasing rheumatism made it impossible to gratify his wishes. His principal object was to write a series of articles on the subject for the long since defunct *Revue et Gazette Musicale*. An unfortunate sufferer by the disappearance of suburban choral Societies was the once popular John Frances Barnett. I attended, when a boy, three performances of his 'Ancient Mariner' in different districts of London in one week. The last time I met him was at Baker Street Station during the summer of 1916. There was a violent air raid on that night. He had in his hand an old copy of Chateaubriand's tale 'Atala,' which he had picked up at a stall in Charing Cross Road, and said would make a fine subject for an opera. I replied there was not much chance for English opera now, 'Why not try a dramatic cantata, and repeat the

success of the "Ancient Mariner"?' 'My dear old pupil,' he replied, 'composing for me is a thing of yesterday. I passed away as a composer of dramatic cantatas with the disappearance of the London suburban choral Societies.'—Yours, &c.,

36, Somerleyton Road, Brixton, S.W. 9. ANDREW DE TERNANT.

MIXED RHYTHMS IN BACH

SIR.—In his interesting article on Bach's 'Orgelbüchlein' in your last issue Mr. Harvey Grace suggests that, in the chorale 'In dulci jubilo,' Naumann is probably correct in assuming that Bach did not intend a mixed rhythm of duplets against triplets (Bach writes quavers instead of crotchet triplets), and in substituting for the original notation.

I should like to suggest that there is something to be said in favour of the opposite view, though I must begin by admitting that Naumann's treatment is fully in accordance with the general practice of Bach's time. Ph. Em. Bach, in Part 1 of his 'Versuch,' &c. ('Essay on the true way of playing the harpsichord'), 1759, Section 3, §27, says:

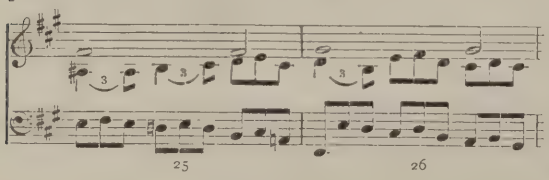
> 'Since the frequent use of triplets in so-called common 4-4 time (as also in 2-4 or 3-4 time) one finds many pieces which, instead of the above indications, would often be more conveniently marked 12-8, 9-8, 6-8.
>
> So one divides the notes in Fig. 12 with regard to the second part [*i.e.*, the dotted notes] as is there shown,
>
> Ph. Em. Bach therefore assumes that will be understood to be equivalent to

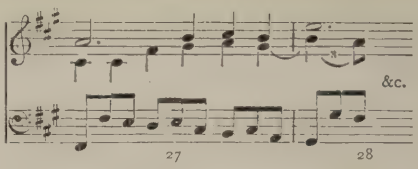
The first mention which I have been able to find of and even played independently as in modern music, is in Türk's 'Klavierschule,' 1789. Türk begins by saying, 'Whether this manner of writing is agreeable or repulsive to the feeling, I leave others to decide,' and concludes with some suggestions for the mastery of the difficulty, 'which,' he adds, 'is not one for beginners.'

It was therefore nearly forty years after J. S. Bach's death that these mixed rhythms found a place in an instruction book.

But why should not Bach have been in advance of his generation—even of his own son—in this as in other matters?

Bars 25 *et seq.* of 'In dulci jubilo' (omitting the pedal part) run as follows in the Bachgesellschaft edition (vol. ii. of the Organ works, pp. 12, 13), which presumably follows the notation of Bach's MS. in important particulars.

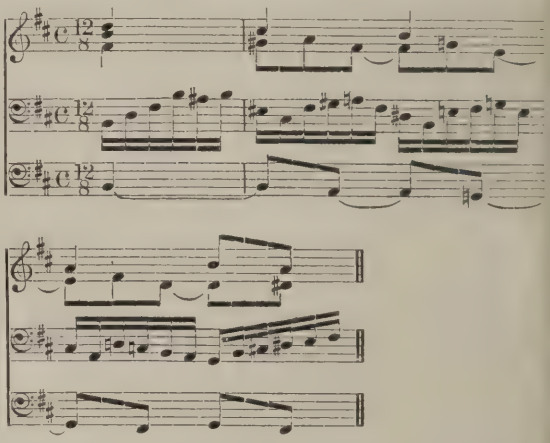




If the crotchets in bar 27 are to be played exactly as in bars 25, 26, and 28, why did Bach so carefully write them differently? Even supposing that the notation has been substituted by the editors for (as in Ph. Em. Bach's example), it does not materially affect this question.

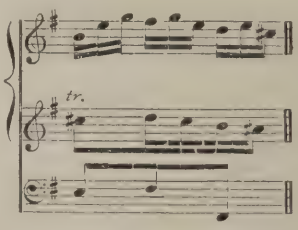
There is a somewhat parallel case in the organ chorale 'Vom Himmel hoch da komm ich her,' which is printed from a copy of a MS. of Bach's pupil, Kittel, entitled, 'Der anfahende Organist, bestehend in varürton Chorälen mancherlei Art gefertigt von Johann Sebastian Bach.'

The time-signature of the manual part is C 12-8, and of the pedal part, C. The fourth bar from the end runs as follows:



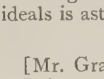
It was a common enough thing in the early 18th century for the bass to bear the signature C against 12-8 in the top part (*e.g.*, in the final *Allegro* of Corelli's Opera quinta, Sonata No. 3), in which case in the bass was treated as , but are we necessarily to assume that this was so in the Bach chorale just quoted?

It seems to me that there is at least the possibility of the contrary being the case. Again, in the final *Allegro* 3-8 of Bach's Sonata for two manuals and pedal (Peters, vol. i., pp. 42-5), the dotted semiquavers are undoubtedly to be taken as ; but what value is to be attached to the semiquaver duplets—*e.g.*, in bar 15?:



If they were to be played in the same way as the dotted semiquavers, why did Bach not write them so?

Is it possible that the dotted semiquavers were used to indicate a more *marcato* rendering, and that the duplets, even if not actually independent of the triplets, as in modern music, approximated to that rendering—a groping on the part of the prophetic Bach after a new effect?

It is possible to play the crotchets in 'In dulci jubilo' in such a way that they are *differentiated from the*  *rhythm without being obtrusively independent of the triplet*, and I cannot help believing, after many years' acquaintance with the Chorale, that Bach *did* intend a difference to be made.

With regard to the execution of dotted notes against triplets, a widespread misunderstanding prevails.

Ph. Em. Bach's rule, quoted above—which, as he himself explicitly says, applies to cases where 4-4, 3-4, 2-4 *are only careless substitutes for* 12-8, *&c.*—is often wrongfully extended to genuine 4-4, &c., time.

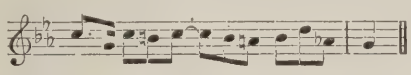
In the latter, so far from the short note after the dot coinciding with the last note of the triplet, it should be treated as if the note were *double-dotted.*

Quantz, in his 'Versuch einer Anweisung die Flöte traversiere zu spielen' ('Attempt at a guide to the playing of the flute'), 1752, Section 5, §22, gives the rule as follows:

> 'The above rule [*i.e.*, playing dotted notes as though double-dotted] is likewise to be observed when one part has triplets against which the other part has dotted notes. One must therefore play the short note after the dot, not with the third note of the triplet, but after it. *Otherwise it would sound like* 6-8 *or* 12-8 *time.* [The italics are mine.] . . . If one played these dotted notes, which occur against triplets, in strict time [*i.e.*, not as double-dotted] the effect, instead of being brilliant and grand, would be lame and stupid.'

It is obvious that the question must often arise, 'Is the time really 4-4 or 12-8?'

For instance, Bach's great C minor Organ Prelude obviously begins in genuine 4-4 time. Are we to suppose that with the entry of the subject:



the time changes to 12-8 interspersed with bars in 4-4 time? It seems more natural in this instance to treat the dotted notes as than as

Ph. Em. Bach ('Versuch,' &c., Pt. 2, 1762, ch. 29, §15) gives a very significant warning against always interpreting rules too literally. He says:

> 'In the notation of dotted notes there is often a lack of sufficient exactness. It has been attempted to set up a sort of general rule for the execution of these notes, which, however, is open to many exceptions. According to this rule the notes following the dot should be played as short as possible, and for the most part this precept is right, but sometimes the distribution of certain notes in the various parts, in accordance with which they must enter together at the same moment, causes an alteration; sometimes an ingratiating effect, not consistent with the defiant character otherwise inherent with these notes, is the reason why one does not linger quite so long over the dot. If one takes only one way of executing these notes as a basis, one loses the other ways.'—Yours, &c.,

F. T. ARNOLD.

University College,
Cardiff.
November 8, 1920.

THE HILLER MSS. AND MENDELSSOHN

SIR,—In looking back at the *Musical Times* for May, 1906, I came across your review of Dr. von Ernst Wolff's 'Life of Mendelssohn—Felix Mendelssohn-Bartholdy'—in which you state:

> 'But Dr. Wolff notes two other well-springs which for the present are dry . . . viz., the composer's diaries; also the MS. literary remains bequeathed by Ferdinand Hiller to the Municipal archives of Cologne, which are not to be opened until thirty years after his death, *i.e.*, until 1915; and these, he presumes, will throw much light on many points in Mendelssohn's life and art-work.'

Much has happened since 1915, and it is possible the custodian of the Municipal archives of Cologne has overlooked these MS. remains of Ferdinand Hiller, and that my inquiry may bring out some interesting information.—Yours, &c.,

OLIVER E. FLEET COBB.

Blean House, Victoria Road,
Sidcup, Kent.
September 8, 1920.

'STYLE IN CHURCH MUSIC'

SIR,—A Bristol paper, reporting a lecture by Mr. Harvey Grace on the above subject quotes him as saying 'Above all there should be a clear ecclesiastical atmosphere. Composers who introduced sacred music into operas were careful in this respect. The sacred music in "The Sign of the Cross" could be taken as a case in point. It had the truly ecclesiastical characteristics.' A suggestion that we should go to 'The Sign of the Cross' for our Church music ideals is astounding.—Yours, &c.,

'BRISTOLIAN.'

[Mr. Grace writes:

It is,—so astounding that I am glad I didn't make it. The reference to 'The Sign of the Cross' arose in this way. The point of the lecture was that Church music, whether ancient or modern, ought to be as definitely ecclesiastical as Church architecture, or as the diction of the liturgy. I showed how modern Church composers—*e.g.*, Stanford, Harwood, Bairstow, Ireland, &c.—obtained their ecclesiastical colour by the use of ancient Church themes, or by motives written in imitation thereof. I further pointed out that the method was well-known to theatrical composers, giving as an example 'Shepherd of Souls' from 'The Sign of the Cross,' the opening phrase of which is merely a plain-song tone—viii. 1., note for note. The rest of the music to the play may or may not be ecclesiastical in style. I have never heard it. I am glad 'Bristolian's' letter gives me an opportunity for correcting the report.]

Obituary

We regret to record the following death:

ANDREW BLACK, the famous baritone, one of the greatest singers of 'Elijah' within recent memory. He was born in 1859 at Glasgow, where he became an organist. He studied singing at first under Randegger, and afterwards at Milan. His success at a Crystal Palace concert in 1887 brought him into wide renown, and in 1892, at Leeds, he took his place as a Festival singer. Perhaps the climax of his career was his interpretation of Judas in the first performance of 'The Apostles' at Birmingham in 1903. He died in Australia, his adopted country.

Sixty Years Ago

From the *Musical Times* of December, 1860:

BARREL ORGAN FOR SALE.—Playing 40 Psalm Tunes and Chants. Four barrels, oak case, gilt pipes. Instrument good as new. Price only 25 guineas. Apply to Mr. Dace, Professor of Music, Chelmsford, Essex.

PHILOSOPHIC WHIZ-GIG. A beautiful illustration of the phenomena of light and colour. On one side the colours of the rainbow maintain their brilliancy in swiftest revolution, on the other side the same colours produce white. Price 1s. Enclose stamps to M. A. Wheeler, Upton Scudamore, Warminster.

MADAME NOVELLO'S FAREWELL CONCERT.

Abridged from *The Times.*

ON Wednesday, the 21st of November, at the St. James's Hall, Madame Clara Novello sang her last notes in this country. The audience was exceedingly numerous, and every manifestation of artistic skill met with enthusiastic

demonstrations of approval. . . . The irreparable loss now sustained by the musical world was deeply felt on the occasion of her farewell, and her execution of the different pieces in the programme, which we have not space more particularly to refer to, elicited unqualified admiration of her artistic refinement, and the avowal from all sides was that her voice at this, the moment of her abdicating the throne she has so long and so gloriously filled, was as clear and penetrating, as vigorous and flexible, as bell-like and silver-toned in quality, and as unerringly modulated, as ever. . . . Her final effort in the solo verse of 'God save the Queen,' brought the concert to a close with that wonderful B flat, for which Madame Novello has been so justly celebrated, and which now can be heard no more by the British public.

DEBAIN'S ANTIPHONAL, or SUBSTITUTE FOR AN ORGANIST.—This instrument can be placed on the keys of any Organ or Harmonium, and is played by a lever in conjunction with small blocks of wood, on which the piece to be performed is arranged, which it faultlessly produces, without the mechanical effect so much objected to in instruments of a similar nature. Persons without the least knowledge of music can by it play with equal facility the common hymn tune, chant, or grand chorus. Price, from 12 guineas. Hymn tunes, chants, &c, arranged from any score to order, according to length, from 2s. each.

ROYAL ACADEMY OF MUSIC

On Friday afternoon, November 5, the Lord Mayor (Sir Edward Cooper) as chairman of the R.A.M. unveiled a memorial tablet which has been placed in the Duke's Hall, as a tribute to the memory of fourteen ex-students who lost their lives in the war. The prayers of dedication were said by the Rev. Dr. Morrison, vicar of St. Marylebone, after which the Academy choir sang Spohr's 'Blest are the departed,' and Sullivan's 'In Memoriam' Overture was played by the orchestra, Dr. Stanley Marchant playing on the organ Sir A. C. Mackenzie's Funeral March from 'Coriolanus.' A large and representative gathering of professors, students, and officials of the Academy filled the Hall.

The fourth and last of the series of historical lectures given by Dr. Frederick G. Shinn in the Duke's Hall took place on Wednesday, November 10, and was devoted to Elizabethan music. At the outset the lecturer traced some of the principal causes which led up to that great and memorable period covered by the reign of Queen Elizabeth, referring to the influence of the discovery of the art of printing, which made possible great advances in literature and education, to the influences of the Renaissance and the Reformation, and the discovery of America with its far-reaching results upon European countries. He then sketched the general as well as the specially musical conditions of the reign, describing the instruments in use and the kinds of music—vocal and instrumental. In order that the students should obtain some idea of Elizabethan music rendered in the manner of the period, a five-part madrigal was played by a string quintet, as an illustration of music for the viols. Ayres by Dowland and Rosseter were sung by Miss Christabel Edwards accompanied by Miss Florence Edgcombe on the harp—in place of the lute—and two of Wilbye's madrigals were sung, first by a few voices, as was the Elizabethan custom, and then repeated by a full choir, the choir also singing Thomas Morley's charming ballet madrigal, 'My bonnie lass she smileth.' The choral items were under the able conductorship of Mr. Henry Beauchamp.

On November 26 and 27 the members of the dramatic class gave two performances of 'David Garrick' and a one-Act play entitled 'Op o' my thumb,' under the direction of Mr. Acton Bond, the cast being changed for each performance.

The usual terminal orchestral concert will take place at Queen's Hall on Monday, December 6, at 3 o'clock.

A number of students of the Metropolitan Academy of Music took part in concerts given by the Academy at Steinway Hall on October 23 and 27

Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

BATH

The Municipal Entertainments Committee, with Mr. John Hatton as general director, is giving the public of its best, and it may be safely stated that the standard of music presented at the Pump Room concerts has never been higher. Only after due consideration did the committee feel compelled to change the traditional policy of these concerts by displacing the orchestra in favour of a septet. 'While this is to be deplored, the fact had to be faced that the attendance at the orchestral concerts did not justify the heavy and increasing cost of the orchestra. Had there been reasonably large audiences, the committee would undoubtedly have been prepared to suffer a loss, provided it was not too great.' Thus cogently and briefly the committee urges its reason for the change.

Analysis of the usual weekly programme shows that it may include a great instrumentalist, one or two well-known vocalists, a chamber concert, and ordinary concerts by the septet, with or without vocalists. Mr. Hatton has already engaged, or is in negotiation with, some of the most distinguished artists of the day, to appear up to the end of March, 1921, so that there is promise of a successful season. In addition the Russian Ballet (November 22-24), the Glastonbury Players in Rutland Boughton's music-drama 'Bethlehem' (January 3-5), and the English Ballet have been engaged.

Four programmes given on Thursdays from October 14 to November 4 contained sonatas, trios, quartets, and quintets by Haydn, Beethoven, Mendelssohn, Schubert, Raff, Reissiger, Bargiel, Grieg, Dvorák, Scarlatti, Ernest Galliard, Percy Godfrey, and Sidney Rosenbloom.

A special programme of instrumental and choral music was arranged for Armistice Day. The orchestral items, under the directorship of Mr. Jan Hurst, included Sullivan's overture, 'In Memoriam,' Mackenzie's 'Benedictus,' and Coleridge-Taylor's suite 'Othello.' The choir, under the choirmaster Mr. H. J. Davies, was heard to advantage in Holst's 'O England, my country'; Hubert Parry's 'England' and naval ode, 'The Chivalry of the Sea'; and Elgar's 'For the Fallen' and 'Fourth of August.' Madame Hilda Blake was the soloist.

Of exceptional interest was the appearance of the great French pianist, M. Alfred Cortôt. It is needless to enlarge on his unassuming demeanour, his absence of mannerisms, and his superb technique. Suffice it to say that his performance of Debussy's first book of Preludes (twelve) was a a revelation in interpretative art.

BELFAST

The season of the Philharmonic Society opened brilliantly with a miscellaneous concert given on October 22. Judging by the crowded audience, the public appreciate the efforts of this old Society to provide music of the highest class selected from all periods. The principal work performed was Elgar's exquisite cantata, 'The Music Makers,' which only once before had been heard in Ireland, when it was produced by this Society in 1915. There was a very strong desire that it should be heard again, and on this occasion Mr. E. Godfrey Brown, the Society's admirable conductor, secured an excellent performance that gained an enthusiastic reception. The solo part was sung by Miss Olga Haley with perfect art. Another outstanding feature of the concert was the first appearance in Ireland of the renowned pianist, Miss Myra Hess. Finer playing than hers has rarely if ever been heard in Ulster Hall, and her selection of items was admirably conceived, comprising Schumann's 'Etudes Symphoniques,' three Etudes by Chopin, and the 'Pavane pour une Infante Defunte' and 'Alborado del gracioso' by Ravel. The contributions of the orchestra consisted of 'The entrance of the gods into Walhalla' (Wagner), Entr'acte, 'Aux Etoiles' (Duparc), and 'Pomp and Circumstance.' It should be remembered that at this concert the band for the first time played at the lower pitch used by the Queen's Hall Orchestra. The Philharmonic programmes for the rest of the season comprise

'Hiawatha's departure' (Coleridge-Taylor), Brahms's 'Song of Destiny,' a new work for orchestra, 'Dunluce,' by E. Norman Hay—written expressly for this Society and never before performed—and a new orchestral work by Arnold Trowell.

The first Quinlan concert took place on September 29, when a very fine body of artists, comprising Madame Calvé, Miss Isolde Menges (who took the place of M. Jacques Thibaud), M. Cortôt, and Mr Joseph Hislop, appeared in the programme.

The first concert of the Belfast Symphony Orchestra was given in Wellington Hall on November 13. Mr. E. Godfrey Brown, the conductor, had got together a quite efficient small orchestra, and the interest of the public was proved by a full house. The work of the Orchestra comprised the 'Marche Hongroise' (Berlioz), the Overture to 'The Mastersingers,' 'Ave Maria' by Arcadelt, very happily scored by Mr. Brown, and Beethoven's Symphony No. 2, in D. The solo performers were Mr. John Mundy (Dublin) violoncello, and Mr. Frederick M. Stevenson, a local baritone with a fine voice and much musical feeling. These concerts, to which the price of admission is very moderate, seem to supply a great want in the musical life of the city, and a prosperous future should be assured to the public-spirited management.

BIRMINGHAM

Mr. C. W. Perkins, the City organist, gave a special recital at the Town Hall on October 16, before the members of the Birmingham Bach Society. The programme comprised the great B minor Prelude and Fugue, a copious selection from the Chorale Preludes, and the jubilant Sinfonia in D, from the cantata 'Wir danken Dir, Gott.' The occasion marked the inauguration of the Society's second season.

The second 'International Celebrity' concert of the season, given at the Town Hall on October 19, was restricted to a characteristic pianoforte recital by Pachmann, opening with Beethoven's Sonata, Op. 31, No. 2, in D minor. The rest of the programme was devoted to Chopin excerpts, in which the aged virtuoso was in his element, although the selection was somewhat disappointing.

The first of three 'Salon Concerts' arranged by Mr. Wilfrid Ridgway, a highly gifted local pianist, was given at the Royal Society of Artists' Exhibition Room on October 20. Mr. Paul Beard joined Mr. Ridgway in a virile and musicianly performance of Medtner's Violin Sonata in B minor, and in that of Grieg in G major.

At the Town Hall, on October 23, the Birmingham Choral Union did well in 'The Creation,' and the miscellaneous music that followed. Under Mr. Richard Wassell the descriptive character of the choral music was fully realised, and the orchestra and soloists (Miss Margaret Harrison, Mr. Hinde, and Mr. James Howell) helped to give notable effect to the performance.

Mr. Herbert Brown's first concert of a series of four attracted a very large audience to the Town Hall on October 25. With the exception of some pianoforte solos the programme was entirely vocal, and was much in the nature of a ballad concert, pleasing variety being imparted by the introduction of choral music given by the Joseph Lewis Choir, a fine body of singers especially rich in sopranos and contraltos. Their efforts were devoted to an interpretation of the new version of Elgar's 'For the Fallen,' for general ceremonial use, Cyril Jenkins's 'Out of the Silence,' and part-song arrangements of Scottish airs by Bantock and Roberton. The choir is artistically trained by Mr. Lewis, and it was a pleasure to hear such excellent singing, in spite of the preponderance of female tone. Mr. Brown was assisted by Miss Rosina Buckman, Mr. Maurice D'Oisly, Mr. Robert Radford, and Miss Irene Scharrer.

A pianoforte recital by the eminent French pianist, M. Alfred Cortôt, in the Town Hall, on October 27, served to inaugurate Mr. Max Mossel's series of four concerts and to introduce to the Birmingham public an artist whom repute rightly places in the front rank.

The first of the Quinlan Subscription Concerts—of which five will be given during the season—was held at the Town Hall on October 28, and proved a delightful musical function. On this occasion Madame Emma Calvé made her first appearance at Birmingham, and here, as everywhere else, she simply charmed her hearers. Mr. Arthur Rubinstein and M. Jacques Thibaud joined in an admirable performance of César Franck's Sonata for violin and pianoforte. Mr. Cecil Sherwood sang in place of Mr. Joseph Hislop, who was indisposed.

'Elijah,' given by the Midland Musical Society at the Town Hall on October 30, constituted the inaugural performance of this Society's season. Owing to the serious illness of Mr. A. J. Cotton, the conductorship devolved upon Mr. John Tyler, who certainly proved a worthy and efficient substitute, attaining excellent choral effects and also seeming to handle the orchestra with a sure grip. Mr. C. W. Perkins at the organ gave great assistance in the whole exposition of the oratorio. The principals were Miss Dorothy Freeman, Miss Muriel Boughton, Mr. Walter J. Ottey, and Mr. Albert E. Townsend.

Miss Beatrice Hewitt, an accomplished local pianist, gave the first of three Saturday afternoon concerts at the Royal Society of Artists' Exhibition Room on October 30, when she had artistic help from Miss Evelyn Stevenson (vocalist) and Miss Effie Rogers (accompanist). Her solos included a Nocturne (MS.) by Willy Lehmann, Arnold Bax's 'May Night in the Ukraine,' and Julius Harrison's 'Worcestershire Suite.' Miss Stevenson's choice of songs covered a wide range from Purcell to Debussy.

A somewhat novel pianoforte recital was given by Mr. Arthur Hirst at the Midland Institute on November 2. His recital was interspersed by remarks on the music, and a brief discourse on the average man's attitude towards music.

The Birmingham Festival Choral Society's first concert of the season at the Town Hall, on November 3, was of special interest inasmuch as Granville Bantock's 'The Great God Pan'—which was first heard at Glasgow last year—was given here for the first time, under the composer's direction. The poem is by Mrs. Helen F. Bantock, and when completed will comprise two parts. The first part, entitled 'Pan in Arcady,' was given in its entirety, the performance lasting over two hours. The second part, 'The Festival of Pan' has not yet been completed. From the start 'Pan in Arcady' obviously suggests that it contains all the elements essential for a stage performance. It is certainly a remarkable creation, its chief feature being the elaborate orchestral score, which abounds with technical difficulties. Want of space will not permit of any detailed description; be it said, however, that a first hearing leaves the impression of much inventive and descriptive power. The work for chorus representing Nymphs, Dryads, Fauns, Satyrs, Mænads, Earth-Spirits, and Hunters, is of somewhat abortive character. The *dramatis personæ* comprise Pan (Mr. Herbert Brown), Echo (Miss Lilian Rogers), a Shepherd (Mr. Charles Hill), and the Moon (Miss Astra Desmond). It was evident that the exponents had to cope with a new idiom, but the performance as a whole was not wanting in colour and technique. There is also an organ part, which was entrusted to Mr. C. W. Perkins. The work was well received by a large audience, which included Sir Henry Wood.

The Carl Rosa Opera Company closely followed the Beecham opera, giving a fortnight's season at the Prince of Wales' Theatre during November 1-13, the repertory including 'Lohengrin,' 'The Jewels of the Madonna,' 'La Tosca,' 'Tales of Hoffmann,' 'Madame Butterfly,' 'Faust,' 'La Bohème,' 'Aïda,' 'Maritana,' 'Cavalleria Rusticana,' 'Pagliacci,' and 'Carmen.' The performances were of the usual standard, and highly gratifying in every respect.

The annual concerts of the City Police Band, given at the Town Hall in the afternoon and evening of November 5, under the direction of Mr. Appleby Matthews, proved conclusively that the band has made remarkable progress under its new conductor. The feature of the concert was the performance of Gustav Holst's Suite in E flat, written specially for military band, the work consisting of three parts—Chaconne, Intermezzo, and March. The new composition was enthusiastically received, as indeed was the whole of the programme. Miss Madeline Collins and Mr. Arthur Jordan were the vocalists, Mr. Paul Beard solo violinist, and Mr. Perkins was at the organ.

The Theatre Royal Sunday evening orchestral concerts continue to draw large houses, and the orchestra under Mr. Appleby Matthews gradually ripens into a body of players of eminence, which can be attained only by continuous ensemble playing under the same conductor. At one of the concerts Mr. Arthur Cooke played Liszt's 'Totentanz' for pianoforte accompanied by the orchestra.

At the third 'Celebrity' Subscription Concert at the Town Hall, on November 8, Dame Melba was the only lady vocalist. She had for coadjutors Mr. Dinh Gilly, Mr. Lionel Tertis (viola solo), Mr. Howard-Jones (pianoforte), Mr. Arthur Mason (organ), and Miss Ella Ivimey (accompanist). The great prima donna was heard in a varied and well chosen selection of songs, which found the utmost appreciation. The other artists in the programme each revealed individual talent of the highest order.

On November 10 the City of Birmingham Orchestra held its first Symphony Concert at the Town Hall, when the occasion was made distinctive by the visit of Sir Edward Elgar, who conducted three of his own compositions, namely 'Falstaff,' the Violoncello Concerto, and the second Symphony, which comprised the whole of the evening's programme. Previous to the concert a civic welcome was accorded to Sir Edward by the Lord Mayor and Lady Mayoress (Alderman William A. and Mrs. Cadbury), at the Council house, to which some two hundred ladies and gentlemen were invited. The gathering was representative, and included most of our leading musicians. The preparation of the above three important works had devolved upon Mr. Appleby Matthews and Mr. Alex. Cohen (the distinguished leader of the Orchestra), and was thoroughly well done, for the playing revealed points of excellence which made the interpretation of these masterworks under their composer's energetic conductorship a memorable event. Mr. Felix Salmond, a master of his art, was the soloist in the Concerto. The audience was most enthusiastic and demonstrative.

BOURNEMOUTH

The Bournemouth Symphony Concerts have made a more than usually brilliant start this season, some of the works introduced into the opening programmes having aroused an interest quite in excess of the average. The orchestral playing, while taxing the powers of conductor and orchestra to the utmost, has disclosed an intimate understanding of the requirements of the various compositions, and the financial returns show an increase over those of last year—and this, too, when the town is emptier than it has been for several seasons. It may not unreasonably be assumed that such gratifying public support has to a certain extent been forthcoming as an earnest of the townfolks' determination to ensure the upkeep of the Orchestra as at present constituted. We think this consideration is a decided factor in the situation. On the other hand, there is not the slightest doubt that some subscribers of many years' standing—and subscribers of substance—have resented the increased charges, and have discontinued their patronage. Apparently there are certain people who cannot, or will not, face the logic of hard facts. It is a sheer waste of breath to recount to them the enormous advance in expenditure that the running of high-class concerts now entails. The discontented element consists mainly of those who have been spoilt, as it were, by the ridiculously low charges that formerly procured admission to these fine music-makings.

Taking the concerts in their proper order, that which was given on October 14 will be chiefly remembered for the wholly excellent performance of Beethoven's fourth Symphony—a performance replete with gracefulness—and for the revival of Hamilton Harty's Violin Concerto in D, a work of real musicianly feeling, which, however, though soundly written, cannot at the same time be acquitted of a certain laboriousness. It was played very deftly and with assured artistic insight by Miss Murray Lambert, whose intonation, however, was not always quite accurate. The 'Garden of Allah' Suite by Landon Ronald—which the composer was prevented from conducting by reason of an injury to his arm—was given its first performance here. It cannot be described as revealing a great amount of originality.

On October 21 Elgar's A flat Symphony came to a hearing, and was, of course, the central attraction of the programme. Mr. Dan Godfrey and the Orchestra rose to great heights in the performance of this composition, the playing being really magnificent. A new Pianoforte Concerto by Wilhelm Stenhammar—a work of considerable interest, though too much of a musical mosaic to be entirely successful—was splendidly performed by Miss Johanne Stockmarr, whose reappearance was warmly welcomed by her many Bournemouth admirers.

The César Franck Symphony and Mr. Arnold Trowell's delightful violoncello playing in a revised version of a Mozart Concerto were the pick of the following week's programme, though mention must not be omitted of Mr. Trowell's further contribution in the shape of his exceedingly pleasing tone-poem, 'The Waters of Peneios,' which richly deserves wider recognition than it has apparently yet received.

Scriabin's second Symphony, Glazounov's 'Carneval' Overture, Paderewski's Polish Fantasia for pianoforte and orchestra, and Julius Harrison's 'Worcestershire Suite,' constituted a decidedly interesting programme on November 4. The Scriabin Symphony and Glazounov's Overture are now fairly familiar here, but the English composition was being played for the first time at Bournemouth. It is a work of distinct merit, the four pieces of the Suite, although in direct contrast, rivalling each other in ingenuity and general effectiveness. Mr. Harrison himself conducted the performance, and both by his talent as composer and his genuine abilities as conductor, won the unequivocal approval of all enlightened music-lovers present. The Polish composer's engaging work was played by Mr. Gordon Bryan, whose appearances at the Winter Gardens are always looked forward to with pleasure. In the Fantasia he has discovered a composition particularly suited to his style and temperament, his adroit interpretation being full of animation, while imbued with the authentic spirit of the music.

BRISTOL

Bristol Choral Society opened our concert season on Saturday, October 23, with a good but not remarkable performance of the 'Dream of Gerontius.' Mr. George Riseley, the conductor, by his significant interpretation and his avoidance of theatrical effect, succeeded in imparting a proper sense of solemnity to this impressive work. The choir, however, needs a sharper drilling than, apparently, it had received, if its work is to compare with the fine results of previous years. Tenors are of course the weak point, and the sopranos are perhaps too brilliant for the rest of the voices. Mr. Gervase Elwes was the right man to interpret the deeply devotional tenor solos of Gerontius; Miss Phyllis Lett, always capable and unfailingly careful, imparted nobility to the Angel's music; and Mr. Charles Knowles was the Priest. In the miscellaneous selection which followed, two choral dances from Borodin's 'Prince Igor' were very notable for their emphasis and wild beauty, and Miss Phyllis Lett gave a touchingly beautiful interpretation of G. O'Connor Morris's 'Army of the Dead.'

The first Quinlan concert—which also drew a full house to Colston Hall, the cheaper seats being crowded out—was marked by the farewell of the great Calvé, an artist whose singing is always a sheer delight. Mr. Cecil Sherwood, M. Jacques Thibaud, and Mr. Arthur Rubinstein contributed in the success of a memorable concert.

On October 30, M. Cortôt came to Bristol for the first time, and an audience at Colston Hall realised that there had been no exaggeration in the reports of his greatness. On November 1, Dame Clara Butt also had a night of triumph at the first 'International Celebrity' concert. Her fellow-artists were Mr. Kennerley Rumford, Mr. Albert Sammons, M. Josef Hollmann, and Mr. William Murdoch.

Something has at last been heard of the proposal made by the Colston Hall committee of the City Council, now that the Hall has become the citizens' property, that a series of organ recitals should be given on the famous instrument installed there. There has been some correspondence and criticism in the local press, and some doubt has found expression concerning the practicability of the scheme. It

has become known that the nimble ninepence will not carry a would-be patron very far, if the attendances do not equal those which organ music-lovers make at St. Mary Redcliff. Three shillings and ninepence, is, we believe, to be the top price.

On November 13, Messrs. Boosey's London ballad concert party (a group of eminent artists) gave a characteristic concert of a kind that does not often occur at Bristol.

Lastly, must be noted the ever-welcome visits of the D'Oyly Carte and Carl Rosa Opera Companies, which both drew crowded houses to the Prince's Theatre. The Carl Rosa Company, despite the absence of 'Tosca,' presented a brilliant programme comprising Puccini's 'Madame Butterfly' and 'La Bohème,' Verdi's 'Aïda,' and Ferrari's 'Jewels of the Madonna,' that was splendidly mounted and received with every mark of popular approval, evidenced in long queues and tremendous applause. The month that these two companies spend at Bristol is always a notable one.

During October Mr. Geoffrey Shaw lectured to the Bristol branch of the British Music Society, his text being that Church art stood in need of reform and improvement. He stated that a good deal of Church music was of a standard that an ordinary music-hall audience would hiss off the stage. The congregation was too often choir-ridden, and the musical part of the services had in many places gravitated to a dead dull level of uniformity. Mr. Harvey Grace has also visited Bristol, and not only associated himself with the notable players whom Mr. Ralph Morgan has chosen for his excellent and valuable series of organ recitals at St. Mary Redcliff Church, but he also lectured to the Church Music Society at Clifton on 'Style in Church Music.' He pleaded that Church music should be as definitely ecclesiastical in style as Church architecture, furniture, or the diction of her liturgy, and by means of numerous illustrations at the pianoforte showed how composers attained or fell short of this style. A capable choir, conducted by Mr. A. S. Warrell, sang works by Farrant, Redford, Walmisley, Charles Wood, and Elgar.

CORNWALL

The advent in August of Mr. H. S. Middleton to Truro in the capacity of organist at the Cathedral is already having some of the results fervently hoped for. Convened by Mr. J. H. Williams, organist of St. Mary's Wesleyan Church, a Choral and Orchestral Society was formed with Mr. Middleton as conductor and Mr. Williams as deputy. For many years Truro has been moribund as regards music, the Cornwall Competitions being almost the only musical event taking place throughout the year. The new Society has put 'Messiah' in rehearsal—perhaps a wise choice under the circumstances; but we hope it does not indicate the lines on which it is intended exclusively to continue.

'Merrie England' was sung by Liskeard Choral Society on October 11, under the baton of the Rev. E. A. Saunders. The choir numbered forty, and the orchestra consisted of players from the district.

COVENTRY AND DISTRICT

The Coventry Chamber Music Society was early in the field of a long list of promised concerts. Its first programme attracted a larger audience than usual to St. Mary's Hall, Coventry, on the evening of October 26. Owing to the illness of two of its members, the Arthur Hytch String Quartet was unable to appear. Nevertheless, three excellent artists were engaged at short notice in Miss Winifred Taylor (pianoforte), Mr. Charles Bye (violin), and Mr. Frederick Bye (violoncello). Change of performers necessitated change of programme. The Elgar Quartet and Mozart Quintet, which had been anticipated, were abandoned in favour of compositions by Bach, John Ireland, Dvorák, and Arensky. The three instrumentalists succeeded in entering into the spirit of the interpretation of each item.

November brought a number of concerts all of which were crowded into the last ten days.

Of recent Church music heard at Coventry, an organ recital by Mr. Cuthbert K. Osmond, the seventeen years' old assistant-organist at Salisbury Cathedral, was of exceptional interest. He gave a well-varied programme in Holy Trinity Church, on October 17, assisted by Mr. Donald Bradshaw (vocalist).

At Leamington, the Orchestral Society has Schubert's 'Unfinished' Symphony in preparation for its first concert this season, while the Leamington Male-Voice Choir is to enlist the services of Mr. Robert Radford in a programme that has yet to be announced.

DEVON

Since Dr. Ernest Bullock took the post of organist at Exeter Cathedral eleven months ago he has done much to awake musical life in the city. His weekly organ recitals have made an almost unbroken series, and the music played has constituted a course of education in organ music of all periods, while attracting many hundreds of hearers. The recital on October 21 may be cited as a special event, vocal music being introduced, and a collection of £15 13*s.* 6*d.* taken for the relief of Mont Didier, the French town 'adopted' by Exeter. But even more far reaching in results than the organ recitals is the formation of an organization known as Exeter Chamber Music Club, which has just been inaugurated. The membership comprises performers and listeners, and no doubt numerous chamber music parties will be formed as a result of this means of mutual introduction. The Mayor, Mr. A. C. Roper, is president, and Mr. R. G. Rudd hon. secretary. The scheme, that owes its inception to Dr. Bullock, is an excellent one, and at the first meeting much delight was provided by the playing of a Beethoven Pianoforte Trio (in F) by Mrs. Bullock, Miss Phyllis Smith, and Mr. W. L. Sutcliffe. More particulars of the Club will doubtless be forthcoming next month.

Members of the South-western section of the Incorporated Society of Musicians met at Plymouth on October 16 to hear a recital of modern pianoforte and vocal music arranged by Mr. A. C. Faull. The outstanding features were works for two pianofortes—Saint-Saëns's Variations on a theme of Beethoven and a Theme with variations and final fugue by Rosenbloom.

The tiny fishing village of Beer, near Seaton, on the east coast of Devon, is to be congratulated on its enterprise in forming a choral society. The Lyme Regis Choral Society has been revived, and now includes the operatic element; Seaton Choral and Operatic Society has started a new era with 'Patience' in rehearsal; and Colyton amateur operatic members are studying 'H.M.S. Pinafore.' In connection with Honiton Choral Society the study circle formed by Mr. Lancelot Holden has to complete its figure for lack of larger accommodation than thirty members. On November 10, a concert-lecture was occupied with Bach, Handel, and Purcell, Mr. Walter Belgrove (Exeter Cathedral) sang vocal examples, and Purcell's Golden Sonata for violins, 'cello, and harpsichord was played. The Choral Society is preparing 'The Revenge,' 'The Pied Piper of Hamelin' (Parry), 'Ode to the west wind' (Charles Wood), and part-songs by Elgar and Boughton. Mr. Holden is also forming a music study circle at Exmouth. Sidmouth Choral Society (Mr. J. A. Bellamy) is rehearsing 'Elijah.'

The singing of Gunnislake and District Male Choir (Mr. W. Leverton) at Plymouth on October 20 was reminiscent of that of the Welsh choirs in its beauty of tone and emotional impulse. Technically the Choir has yet some way to go, but the singers are evidently out for progress. Their concert was memorable for the exquisite singing of Mlle. Fifine de la Côte.

In the week beginning October 20, Barnstaple Amateur Operatic Society gave successful performances of 'The Pirates of Penzance.' Mr. A. Brackenbury was chorus-master, Mr. Percy Parish led the orchestra, and Mr. Manning conducted.

Liza Lehmann's cycle, 'The Persian Garden, received a very good interpretation at Bideford on October 27, the principals being Madame Adelina Delines, Miss Hetty Gent, Mr. Gerald O'Brien, and Mr. Charles Keywood, with Mr. Vivian Langrish at the pianoforte. Each artist contributed interesting solos to two programmes, the

proceeds of the concerts—organized by Miss Guerra da Fontoura—being given to the fund for rebuilding Edgehill College, which was destroyed by fire in June last. Madame Clara Butt, Mr. Kennerley Rumford, Mr. William Murdoch, Mr. Albert Sammons, and M. Hollman toured Devon in November. The three instrumentalists played the Saint-Saëns Pianoforte Trio in F quite delightfully.

The Rev. Greville Cooke, a musician of outstanding gifts, is, unfortunately, about to leave Tavistock, and a recital given on November 1 was partly in the nature of a farewell. Mr. Cooke played three pianoforte preludes by Bach, Chopin, and César Franck, and with Mr. George East (violin) played the César Franck Sonata. Mr. Orlando Jolliffe sang several songs composed by Mr. Cooke ('Two quiet songs,' 'Innisfree'), and Mr. Cooke played his own arrangements for pianoforte of 'Sealight' and 'Lagoon' (his own orchestral compositions), and sang songs by Blow, Elgar, Vaughan Williams, and Strauss. Mr. Cooke will be much missed, for in addition to adding to the musical life of Tavistock in various ways, he has also trained the girls of the Church Schools to sing very beautifully.

DUBLIN

The recently formed Irish Musical League has already given evidence of doing things—not merely projecting or talking. A series of eight Sunday afternoon concerts at the Abbey Theatre was auspiciously inaugurated on October 17, with Dr. Esposito's orchestra, and Miss Dinah Copeman as pianist. It is hoped to develop an Irish Symphony Orchestra for the performance of the best classical and modern works, with special reference to compositions of the 20th century school. The League has it in mind also to erect a suitable concert-hall, a veritable desideratum at Dublin. The second concert was given on October 31, the artists being Signor and Madame Grossi, with Mr. Percy Whitehead as vocalist. The principal novelty was a selection by Bossi, the director of the Academy of St. Cecilia, Rome.

On October 26 and 27, Dr. George H. P. Hewson, organist of St. Patrick's Cathedral, gave two organ recitals in the Cathedral in aid of the choir fund. He performed a fine selection, including Bach's well-known Passacaglia in C minor. One of the novelties was an Intermezzo by Mr. George Webster, a musical amateur of promise.

The Quinlan concert on October 25, notwithstanding the disturbed state of the city, was a great success. The four stars were Chemet, Rosing, Rubinstein, and Curzon. Madame Chemet delighted her audience, and as a graceful compliment played an interesting item by John Field. The vocal selections by Messrs. Rosing and Curzon were in good taste, and Mr. Rubinstein played brilliantly. Nor must it be forgotten that Mr. Ivor Newton did splendid work at the pianoforte.

In aid of the Cancer Hospital a rare treat was given in the Theatre of the Royal Dublin Society on October 28, when Mr. W. E. Hopkins and Mr. Walter Starkie collaborated in an organ and violin recital. Quite a novelty was Vitali's Concerto for organ and violin, but conspicuously fine was Handel's sixth Violin Sonata, wonderfully fresh after two hundred years. Mr. Hopkins is rapidly becoming one of our leading Irish organists.

At the conferring of degrees at the National University of Ireland on October 27, the degree of Mus. Bac. was conferred on Miss Annie G. Brereton, with honours in the second class.

Among the recent acquisitions by the National Gallery of Ireland is a rare portrait of John Field, of Dublin, discovered by Dr. Grattan Flood in an old Russian book found in Petrograd, and presented to him by the late distinguished musicologist, Michel Brenet.

The McNally Opera Chorus has been launched as an Opera Company under the experienced direction of Mr. Vincent O'Brien.

Miss Jean Nolan's song recital at the Abbey Theatre on November 3 was a great success, her group of songs being well chosen. It was gratifying that an exquisite old Irish melody, 'At the mid-hour of night,' could hold its own with the best Continental examples. Miss Rhoda Coghill played some acceptable pianoforte solos, and amply demonstrated her improved technique: indeed she is easily one of our best pianists. As accompanist, Dr. J. F. Larchet was all that could be desired.

Capt. Joshua F. Watson has been appointed by the Governors of the Royal Irish Academy of Music as senior professor of the violin, in succession to Signor Simonetti, resigned. The other candidates for the vacancy included Mr. Arthur Darley and Signor Grossi, the former of whom is one of the finest violinists in Ireland.

On November 7, at La Scala Theatre, the Dublin Symphony Orchestra, under the direction of Mr. Vincent O'Brien, gave a very fine concert, assisted by four members of the Carl Rosa Opera Company (Miss Eda Bennie, Miss Constance Willis, Mr. Albert Bond, and Mr. Appleton Moore), in aid of the Mater Hospital. A crowded house enjoyed a feast of good things, including Grainger's 'Molly on the Shore.'

Quite a successful three weeks' season must be chronicled to the credit of the Carl Rosa Opera Company, which wound up on November 6 with Balfe's perennial 'Bohemian Girl.' It was a 'good-all-round' company, and as such afforded much satisfaction to large audiences.

The first classical recital of the season 1920-21, in connection with the Royal Dublin Society, was given on November 8 by Miss Myra Hess, the well-known pianist. Her best number was Beethoven's Sonata, Op. 10, although of course she elicited much applause by the Chopin studies and the Brahms Waltzes. On November 15 the second recital (pianoforte and string) by Dr. Esposito, Dr. Adolf Brodsky (violin), Mr Frank Park (viola), and Mr. Walter Hatton (violoncello) was announced, particulars of which will be given in the next issue.

On November 14 the Irish Musical League gave a successful vocal and instrumental recital in the Abbey Theatre, the artists including Dr. Larchet, Miss Jean Nolan, Miss A. Lord, Miss O'Hara, Mr. Hoyle, and Mr. Schofield. On the same evening, at La Scala Theatre, the Dublin Symphony Orchestra gave a second concert in aid of the Mater Hospital. Four members of the Carl Rosa Company assisted. The programme was popular, and included such items as Offenbach's 'Barcarolle,' Benedict's 'The moon has raised,' the 'Zampa' Overture, and Clay's 'She wandered down.' Mr. Vincent O'Brien was the conductor.

Miss Eurydice Draconi, the brilliant Greek pianist, kindly gave a charity performance at Palmerstown, Straffan (near Dublin), by courtesy of the Earl and Countess of Mayo, on November 12, and delighted a large and aristocratic audience with a varied selection, ranging from Scarlatti to Scriabin. She gave a Dublin performance at the Abbey Theatre on November 15.

EDINBURGH

The first Quinlan Concert was given on October 16, when Madame Calvé made her first appearance before an Edinburgh audience. The interesting feature of the concert, however, was the appearance of Mr. Joseph Hislop, a native of Edinburgh, whose reputation promises to be world-wide. Critics are unanimous in their praise, and unreserved in their use of adjectives in describing his voice and style. It would seem that Scotland has produced a phenomenal 'star.' M. Jacques Thibaud and Signor Siloti completed the concert party, their performances being of the usual high standard.

Madame Norris-Adams, who has not been heard for some years, recently gave one of her cultured and interesting song and story recitals on Scots song, her subject being 'The Women Song-writers of Scotland.' She was assisted by Miss Dewar, Miss Todd, and Miss Davidson in her illustrations.

A young contralto vocalist, Miss Alice M'Lauchlan, gave an excellent recital of classic and modern songs on October 20. Another equally enjoyable recital on October 22, of the same nature, was given by Miss Florence Johnstone, also a contralto, and Miss Jean Summers gave a vocal recital assisted by Mr. Millar Craig and Mr. De la Haye. A wide range of composers was drawn upon—*e.g.*, Weber, Puccini, Verdi, Rimsky-Korsakov, and modern ballad writers—the concert-giver proving herself an

accomplished artist. All of these ladies gave choice programmes, and the fact that this type of concert is establishing itself very firmly in the city this season augurs well for local improvement in musical taste.

Whatever success the Beecham Opera Company meet with in other provincial centres, Edinburgh leaves nothing to be desired. The booking was phenomenal, and 'house full' was the notice every evening. 'The Mastersingers' was undoubtedly the feature of the tour.

The first of three pianoforte recitals was given on October 13 by Mr. Frederic Lamond. His programme included the Paganini Variations in A minor by Brahms, the Funeral March Sonata of Chopin, and the G major Sonata, Op. 109, of Beethoven.

Mention should here be made of a project to form a Repertory Theatre at Edinburgh. The Repertory Company was projected twelve months ago to stimulate interest in dramatic art, but that is not all. It has already secured an orchestra of twenty-five performers, and it is hoped that in the future genuine musical plays may be included in the repertoire. We wish it all success.

GLASGOW

On November 4 Mrs. Curzon Watt, one of our best resident pianists, gave a successful recital of modern pianoforte compositions, the composers represented being Scriabin, Debussy, William Baines, Cyril Scott, Frank Bridge, and MacDowell. A feature of the programme—and one which might be adopted generally by recitalists—was the exceedingly concise but remarkably helpful annotations. On November 9 Mr. Jean Baptiste Toner, a young Glasgow pianist, made his first public appearance in the city. Mr. Toner has the technique of a virtuoso allied with a fine musical temperament, and these qualities should eventually place him in the first rank of pianists. His splendid powers were best exhibited in groups of pieces by Chopin and Ravel.

The Beecham Opera Company began a month's season at the Theatre Royal on November 8, and up to the time of writing everything points to the success of the visit in its artistic and box office aspects. The Company is a strong one in respect of principals, chorus, orchestra, and conductors, and the programmes are on the whole very attractive. An event of some interest here was the appearance of Mr. Andrew Shanks, a local singer whose fine reading of the part of Hans Sachs in 'The Mastersingers' created a good impression.

The season of the Choral and Orchestral Union opened on November 13, when an audience of gratifying dimensions assembled to greet Mr. Landon Ronald and the Scottish Orchestra. For this occasion the programme was fittingly drawn up on popular lines, including as it did Dvorák's 'New World' Symphony, Mendelssohn's 'Ruy Blas' Overture, Délibes's 'Sylvia' ballet, and Tchaikovsky's Theme and Variations from the Suite in G. Georgio Corrado was the solo vocalist. The personnel of the Orchestra is pretty much the same as last season, an excellent leader of the first violins being found in Mr. B. Squire, and if the playing at the opening concert is a foretaste of its normal quality, a highly successful season is in prospect. The Helensburgh Subscription Concerts, in abeyance during the war, have been resumed, and on November 12 a delightful programme was played by Mr. Albert Sammons and Mr. William Murdoch. The ever-popular 'Gondoliers' had a week's performances by Mr. Hutton Malcolm's Opera Company (amateur), the proceeds, as usual, being devoted to charitable purposes. The concerts of the Glasgow Abstainers' Union (ballad) are now being given at their old quarters in the City Hall, and are attracting large audiences. Mr. John Pullein by his monthly recitals at St. Mary's Cathedral is doing a good work in popularising organ music. He is a very accomplished performer, whose programmes have invariably the merit of freshness. Choral numbers by the Cathedral choir add variety to the occasions. Concerts by visiting entrepreneurs are represented by the Quinlan Company, which appeared on November 12, and an 'International Celebrity' company which included Dame Melba.

HASTINGS

An absence of six months at Harrogate has if anything improved the ensemble of the Municipal Orchestra, and it was patent when the musical season opened at the Royal Concert Hall on October 30 that the new surroundings are all to the good. A slight clouding of detail was more than counterbalanced by the surprising volume of tone produced by three dozen players in this building. At the first symphony concert, on November 4, Mr. Julian Clifford adapted his tempi to suit the hall, and a high standard of performance was maintained throughout Dvorák's 'New World' Symphony. Mr. Anderson Tyrer evoked unstinted admiration by his pianoforte playing in Mackenzie's Scottish Concerto, and proved that he is well able to grapple with even more exacting works.

The reading of Beethoven's C minor at the second symphony concert was not so traditional as to rob it of interpretative individuality, though Mr. Clifford's effort was both sound and dignified. Very impressive was the conductor's own tone-poem, 'Lights out' (in memory of Ernest Farrar, killed in action in 1918), where the composer's marked personality is underlined by some vivid and picturesque instrumentation. Boëllmann's 'Variations Symphoniques' brought forth a particularly fine 'cellist in the person of Mr. Clyde Twelvetrees, whose tone, technique, and rhythm are all equally beyond dispute.

Mr. Mark Hambourg was less than usually extravagant on November 6; indeed, although he shocked us with his 'Harmonious Blacksmith,' he made ample amends in Beethoven's Concerto in C minor. Here he was faithful both to the text and spirit of the music. Mr. John Dunn came and conquered on November 12. His style and tone were alike magnetic in Max Bruch's G minor Concerto.

Some hundred and fifty girls from the Municipal Secondary Schools gave a concert in the Drill Hall, and revealed what careful training can do. A well-balanced performance of Schubert's 'The Lord is my Shepherd,' in four parts, was specially commendable.

LIVERPOOL

Mr. Landon Ronald conducted the first concert of the Philharmonic Society on October 19, which opened in a rather remarkable way in the accents of a single chorus soprano (unaccompanied) in the first two bars of Balfour Gardiner's 'There were three ravens.' This cleverly constructed eight-part chorus in the modern manner was extremely well sung under Dr. Pollitt's direction. The unconventional Violin Concerto by Delius, on a first hearing revealed many moments of beauty in its harmonic modernity. It is a continuous, unbroken tone-poem, in which the orchestral background is no less interesting than the obbligato solo part, which was finely played by Mr. Albert Sammons. The conductor's orchestral Suite, 'The Garden of Allah,' is incidental music of the best type—rhythmic, tuneful, strenuous, exciting. It quite caught the popular ear. For the others, there were compensations in Brahms's 'St. Antony' Variations, finely played. Miss Madeline Collins sang with flexible art and feeling in Mozart's 'Non mi dir' and Charpentier's 'Depuis le jour.'

For the second Philharmonic concert, on November 2, Sir Henry Wood arranged a diversified programme which he conducted with characteristic energy and mastery. It contained Goldmark's beautiful 'Sakuntala' Overture, and the Symphony in B flat by Ernest Chausson (1855-99), a pupil of César Franck, whose influences are plainly to be traced in a work of great power and unflagging movement. Serious and constructive, without the tonal vagueness of the later French School, the work reveals nobility of thought and expression if not sustained inspiration. It has been previously heard here, and well-deserved such a rehearing as it received under Sir Henry's direction. A great contrast was made by Strauss's 'Death and Transfiguration.' To many, however, the chief interest centered in the singing of a young Welsh artist, Miss Leila Mégane, the possessor of a beautiful, well-trained voice.

The first Max Mossel concert on October 16 was sustained by M. Alfred Cortôt, who gave a wonderful exhibition, as one of the world's great pianists, in playing Chopin's

twenty-four Preludes, Saint-Saëns's 'Etude en forme de Valse,' Ravel's 'Jeux d'eau,' and Debussy's 'La Cathédrale engloutie.' Of the latter piece, as well as of the Chopin music, M. Cortôt is surely an unexcelled exponent.

The singing of Madame Calvé at the Quinlan concert on October 23 has left an unforgettable memory of a golden voice, still in its prime, a perfect art, and a gracious presence. Signor Lenghi Cellini also found favour in his tenor songs, and the instrumental items were in the hands of great executants in M. Jacques Thibaud and Mr. Arthur Rubinstein, who colloborated with fine effect in Franck's Violin and Pianoforte Sonata in A major. Mr. Harold Craxton was an exceptional accompanist.

Mrs. M. Kennedy-Fraser, assisted by Miss Patuffa Kennedy-Fraser and Miss Margaret Kennedy, had a highly appreciative audience in Crane Hall on October 25, at their recital of 'Songs of the Hebrides.' Examples of these notable songs were given in various styles, interpreted with delightful art, both vocal and instrumental. The absence of printed programmes tended rather to heighten the interest, for Mrs. Kennedy-Fraser's spoken explanations of the various items added a personal charm in their vivid touches of romance and humour.

The Rodewald Society's concerts were resumed on October 25, when the Catterall String Quartet gave admirable performances of Beethoven's colossal A minor Quartet, Op. 132, followed by Arensky's melodious Quartet in G, which brought its hearers down to earth again. The Brahms Quartet in A minor completed a well-contrasted scheme. At the second concert, on November 8, Miss Jo Lamb (violin), Miss Kathleen Moorhouse (violoncello), with a predominant partner in Mr. Edward Isaacs as pianist, were heard in Dvorák's fine, if diffuse, Trio in F minor, in which is a captivating *Allegretto*. The two young string-players made an excellent impression by their deft skill in the Passacaglia by Halvorsen—founded, if one mistakes not, on a theme by Handel—and a Sonata in A for violin and pianoforte, by Mr. Isaacs, was also included in the programme.

At the concert of the Harmonic Choral Society on November 6, the singing was an example of what can be done with fresh, young material, disciplined with patience and infused with enthusiasm. Would that similar organizations were at work in all districts of the city. We should then be nearer to the solution of our social salvation. The choir possesses bright and tuneful sopranos and good contraltos; the male-voice element is hardly equal, and could be made more effective by being somewhat raised behind the ladies. Of the pieces submitted, not all were so beautifully sung as Elgar's 'My love dwelt in a Northern land,' the choir being less suited in Elgar's 'Challenge of Thor,' the vocal framework of which demands a larger number of voices and an orchestra. The same may be said of Dudley Buck's 'Hymn to Music,' which, however, was sung with spirit and precision. Less effective, and with loss of pitch in each verse, was the singing of Bantock's 'Annie Laurie,' an arrangement in which the tender old air is apt to be overlain by the vocal counterpoint. The choir bids fair to take a high place under its compelling conductor, Mr. David Roberts, and the willing obedience and interest of his well-drilled choralists in their work was pleasant to see. Such excellent singers as Miss Emily Breare, Mr. Charles Tree, and Mr. Griffith Owens, with Mr. Walter Wright's pianoforte solos, completed a successful programme, Miss Breare giving at least one object-lesson in her correct enunciation of the word 'gentle.'

Recent concerts in Crane Hall have included a pianoforte recital by Mr. Arthur Spencer, assisted vocally by Miss Iseult Morice and Mr. John Pegg; on November 4, the pupils of Miss Ethel Penhall—herself well-known as an accomplished vocalist—were heard in a successful programme; Miss Monica Scott and Miss Ethel Attwood collaborated in a song and pianoforte recital on November 5; and three clever artists, Miss Gladys Scollick (pianoforte), Miss Murray Lambert (violin), and Miss Gladys Foster (vocalist) gave an interesting programme on November 10.

Reference is cordially made to the invaluable assistance provided in Messrs. Rushworth & Dreaper's local 'Concert Calendar, Music and Dramatic Year-Book,' of which the 1920-21 issue is to hand. It is, as usual, a mine of well-arranged information and a credit to this enterprising and public-spirited firm.

The first concert of the Warrington Musical Society was held on November 11, when Mr. Frank H. Crossley conducted a highly satisfactory performance of Elgar's 'King Olaf' in which the vocal principals were Miss Elsie Suddaby, Mr. William Heseltine, and Mr. Herbert Heyner. The band and chorus numbered two hundred and fifty, and the miscellaneous items included Mendelssohn's 'Hebrides' Overture.

MANCHESTER AND DISTRICT

It is already abundantly evident that under Mr. Hamilton Harty's alert and compelling conductorship the Hallé concerts are renewing their youth in this their sixty-third season. The conductor had by the third concert already secured results in ensemble which become more frequently the rule as the season approaches its mid-term. Manchester folk have not been slow to respond to this definite challenge of a musician who comes into their midst with an art-policy so clearly defined and executed. In carrying out his ideas Mr. Hamilton Harty has unmistakably gone from strength to strength. Unremitting in his zeal for choral preparation, his enthusiasm for this work naturally begets a like interest on the part of the singers. He is notoriously a specialist in Berlioz. Were any additional conviction necessary on the auditor's part, this predilection will be manifest in the forthcoming performance of 'Faust,' and 'Elijah' on February 12 has now been scrapped in favour of Berlioz's 'Te Deum' and Verdi's 'Requiem' Mr. Hamilton Harty's reading of Brahms's No. 2 I was unable to hear, but report speaks of its being gloriously alive, far removed from the solid old readings of other days. Sir Thomas Beecham is our authority for the statement that Harty declined an operatic conductor's career, his preference being for the concert-hall. On November 6, in a concert performance of 'Carmen,' he displayed an uncommonly fine aptitude for this class of work, his impetuosity in rhythm sweeping everybody along, and an audience perhaps prepared to find the whole affair somewhat boring, quickly sat up, rubbed its eyes, and enjoyed itself immensely. The score was played better even than the best Beecham exposition, and beautiful singing from Miss Madeline Collins, Miss Astra Desmond, and Messrs. Walter Hyde and Percy Heming rendered books of words quite superfluous. The chorus was obviously happy in its task, and the conductor—who was himself responsible for this (to Manchester) innovation—has every reason to be satisfied with the effort.

One's personal feeling may be recorded that in the transition from stage to platform 'Carmen' lost less than any other opera of its essential quality, and choral societies in search of variety with the spice of novelty might follow the Manchester precedent with equally good results.

On October 28 Heifetz played with the Hallé Orchestra here (and for the first time with any orchestra in England, I believe) in the Tchaikovsky Concerto. A fortnight later he gave a recital with pianoforte accompaniment. Had the main experience of his playing in this country been with orchestra, it is reasonably doubtful whether he would have created quite such a sensation. However flawless his beautiful tone and technique may be, by no stretch of imagination can he be called a strongly emotional player. During the recital on November 12 we had a purely formal reading of a Handel Sonata, and in the 'Romance' of the Wieniawski Concerto we got a momentary glimpse of true emotional feeling, but it flickered out almost at once. Clearly at present Heifetz is preoccupied with a purely objective attitude to his music. To violonists who may hear him one might suggest a study of the way in which he continuously plays close to the bridge, using the full width of his bow, and note too, on his bow hand, the full use of his finger, knuckle, and hand muscles.

The second Quinlan concert was even better attended than the first. The reason may be found in the appearance of Rosing, but it was not one of his good days. Long recitals, in which he can balance the several phases of his peculiar art, probably exhaust him nervously and physically more than do one or two appearances in a miscellany

programme in which the choice of songs appears a trifle haphazard, but nobody hearing him for the first time on November 6 could be said to have heard a fair sample. Three songs, 'Lord Rendal,' 'On with the motley,' and Moussorgsky's 'Song of the Flea,' were terrific in their drastic characterization, and made normally fine readings by other people seem almost childish. The instrumental work by Madame Chemet and Mr. Arthur Rubinstein was in a purely musical sense by far the most satisfying feature of the concert. Albeniz is not often played here, and his real individuality was quite sharply outlined by Mr. Rubinstein in the three big-scale pieces played. Was Mr. George Curzon's work quite worthy either the occasion or the musical standards achieved by his associates? His voice and enunciation were notable, but could his contributions by any stretch of imagination be considered as meriting the same description?

The Brodsky Quartet underwent its first change when Mr. Carl Fuchs was interned in Germany in 1914. Mr. Simon Speelman died last spring, and now Mr. Rawdon Briggs is to retire, so the twenty-fifth year of Dr. Brodsky's residence here finds him the only survivor of the original quartet.

Two members of the Catterall Quartet—Messrs. Bridge and Park—will play with Dr. Brodsky, Mr. Walter Hatton (violoncello) retaining his position *vice* Mr. Carl Fuchs, so for the present Messrs. Bridge and Park will be playing in two Manchester quartets. What will happen when Mr. Arthur Catterall crosses the Atlantic can only be surmised. Dr. Brodsky has shown himself thoroughly alive to and sympathetic with the great changes now going on in the appeal which chamber music is making to the wider public through the instrumentality of the noon-time recitals. His own quartet concerts this season are to be on Monday noon, November 22, December 6 and 20, in Houldsworth Hall. At popular prices, success is assured.

No more ambitious song-recital programmes are presented at Manchester than by Mr. Fred Crampton, whom we heard on October 19. An amateur with high ideals, one may wish that his voice could more surely follow the dictates of his brain when tackling work of the scope of Siegmund's Love-Song or the bigger Wolf—*e.g.*, 'Fire Rider' or 'Ganymede.' These are obviously beyond his reach at the moment. 'The Gardener' or 'Wandering' ('Fussreiter'), from the Mörike group, were much more satisfactory evidences of his capacity. It was good to come across an accompanist (Mr. Kimberley Smith) who was weight for his task.

This mid-day concert was followed a week later by the great Op. 130 Beethoven B flat Quartet played by the Catterall Quartet, and in the following week Schubert's 'Trout' Quintet was given by Mr. Max Mayer and friends. These three occasions serve as a fair specimen of the good, steady work being done by the Tuesday Noontide Committee (who were pioneers in the early days of the war) in what may rightly be called chamber propaganda. Certainly many in these audiences would never have ventured on a whole evening at quartets, still less on a series-ticket; but now they can do so. Scores of persons present at these concerts live in towns outside Manchester, and may themselves become leaders in their own area for the stimulation of interest in the chamber-forms.

Probably no town in Lancashire has maintained a chamber music society for so long an unbroken period as Accrington. The old Bolton Society has been dissolved; interest in other centres has been spasmodic. Last season Rochdale and Blackpool commenced a few concerts in the nature of trial-runs; this season both have made more substantial arrangements. In pre-war days Southport, the home of many wealthy patrons, ran the most expensive series of any in the country. At Manchester this season the Bowdon Society will open on November 20, too late for comment this month. At Miss Edith Robinson's series the whole of Beethoven's Quartets are to be played in chronological order in celebration of the hundred and fiftieth Beethoven anniversary, and it is understood that the Hallé Society is also to mark this event in some special manner.

The Oldham Orchestral Society, for many years past conducted by Messrs. Lawton and Frederic Dawson, has this season passed under the care of Mr. Walter Mudie, of Manchester.

NEWCASTLE-ON-TYNE

On Sunday, October 24, the Newcastle Philharmonic Orchestra, under the direction of Mr. E. L. Bainton, gave its first concert of the present season. The programme included Schumann's fourth Symphony, Vaughan Williams' Overture 'The Wasps,' Holbrooke's 'Three Blind Mice' Variations, and Grieg's 'Elegaic Melodies.' Mr. Arthur Jordan sang Dunhill's song-cycle 'Wind among the reeds,' and the forging songs from 'Siegfried.'

The Bach Choir, in addition to its choral activities, runs a series of four chamber concerts each season. The first of these took place on October 27, when the Edith Robinson Quartet, with the assistance of Mr. H. Mortimer (clarinet), gave charming performances of the clarinet quintets of Brahms and Mozart, together with Frank Bridge's 'Three Idylls' for string quartet alone. One beautiful feature of the quintet playing was the skilful way in which the clarinet took its place as a unit in the ensemble, not attempting to reduce the strings to the level of an accompaniment, as there might have been a temptation to do.

On November 3, the first 'International Celebrity' concert was held. The same evening the Elswick Works Orchestra, under Mr. Robert Peel, gave a programme including the 'William Tell' Overture, selections from the 'Meistersinger,' and 'Scènes Pittoresques' of Massenet.

On November 4, Misses E. Scorer (vocalist), Dallas Frazer ('cello), and A. Eckford (pianoforte) give a recital. The vocal items ranged from Scarlatti and Purcell to the British moderns, the principal instrumental contributions being a Sonata for 'cello and pianoforte by Sammartini (1705-75), and a group of pieces by F. Purcell Warren, a British composer who fell in action in 1915.

A Bach recital was given in the Cathedral on November 6 by the Bach Choir, when the programme comprised three of the Church Cantatas, viz., No. 8, 'Ah, God in Heaven,' No. 26, 'Ah how fleeting,' and No. 67, 'Hold in remembrance Jesus Christ.' The beautiful orchestration of the first-named was a feature which struck even those who had heard a good many of the cantatas. The soloists were Misses J. Fleming and A. Lawton, Messrs. Tom Purvis and E. J. Potts. A word of praise is due to Mr. Purvis, who made his first appearance in connection with the Bach Choir. The tenor arias are most exacting, and merely to sing them is no mean achievement, but the interpretation that they received was much more than a mere display of vocal dexterity. Mr. Potts seems to get right at the heart of anything he sings, his readings being always convincing. The choral singing was excellent, while the orchestral and organ accompaniments were tastefully done. Mr. Alfred Wall was leader of the orchestra, Mr. William Ellis was at the organ, and Mr. W. G. Whittaker conducted.

NOTTINGHAM AND DISTRICT

A word of appreciation is due to Mr. Bernard Johnson for the really excellent educational value of the work he is accomplishing at Nottingham. It is gratifying to find how greatly his efforts are appreciated by the immense audiences that gather for his recitals. On November 17, Miss Helen Guest was associated with the popular organist in a fine interpretation of Moszkowski's Pianoforte Concerto in E minor, compelling the closest attention for its forty minutes' duration. The People's Concerts were resumed on October 19, with a vocal recital by Madame Donalda and M. Mischa Léon, Mr. Harold Craxton accompanying with great ability and sympathy. The programme was well varied, and presented many charming features, although some members of the audience would have liked sometimes to hear a language 'understanded of the people.' The first 'International Celebrity' concert, on October 26, boasted Dame Clara Butt as its main attraction. Needless to say, the great contralto was enthusiastically received. Mr. Kennerley Rumford contributed several songs with artistic effect, while Mr. Albert Sammons gave brilliant violin solos, Mr. William Murdoch evinced his technical skill on the pianoforte, and M. Hollman's 'cello solos were admirable. The Quinlan subscription series opened on October 21, the artists being Miss Agnes Nicholls, Signor Lenghi-Cellini (in place of Mr. Joseph Hislop, whose indisposition deprived

Nottingham of an opportunity for hearing him), M. Alfred Cortôt, and M. Jacques Thibaud. M. Cortôt gave admirably contrasted solos which displayed his remarkable power, expression, and technical brilliance, and was allied with M. Thibaud in Violin and Pianoforte Sonatas by Franck and Grieg.

Messrs. Wilson Peck's first concert took place on October 27, when Mr. John Coates, M. Siloti, and Miss Jelly D'Aranyi appeared. The interesting programme revealed the ability of those fine performers, including as it did the 'Kreutzer' Sonata and Bach's 'Chaconne.' M. Pachmann's numerous admirers had yet another opportunity for hearing him on November 5, when the aged artist revealed a technique so faultless and an imagination so exquisite as seemingly to defy time's advance.

Mr. W. B. Haslam was associated with Mr. Johnson in a capital performance of Beethoven's 'Emperor' Concerto on November 7. The University College Chamber Music Concerts were delightfully inaugurated on November 4, and a well-filled hall showed that Miss Cantelo's popularity in her native city is assured. The Catterall String Quartet gave Beethoven's Quartet, Op. 59, No. 1, in F major, and two interesting 'Impressions' by Josef Holbrooke. Miss Cantelo's contributions were the Ballade in D major and Scherzo in F minor of Brahms, and in collaboration with the Quartet she was also heard in an entirely satisfying performance of Schumann's exquisite Quintet, Op. 44, in E flat major.

The Derby 'International Celebrity' concerts began on October 20, with the certain attraction of Dame Nellie Melba, Mr. Edward Dykes, Mr. Lionel Tertis, and Mr. Howard-Jones, and ensured a completely successful evening. Two fine audiences assembled on October 29 for the opening concerts of the fifth Derby Municipal Concert series. The Bohemian String Quartet and Miss Fanny Davies again gave immense pleasure to both afternoon and evening enthusiasts, repeating their success of last reason. The fourteenth season of the Lincoln Orchestral Society was inaugurated on October 27 with a largely attended concert, when pianoforte solos were given by Miss Lilia Kanevskaya, and the vocalist was Miss Cecilia Farrar. The instrumentalists—sixty-five in number—included performers from Leeds, Nottingham, &c. An interesting programme was submitted, under the direction of Canon Scott. Miss Frances Rose acted as accompanist.

The Chesterfield Operatic Society gave several successful performances of 'A Princess of Kensington' on November 8, and succeeding evenings. The chorus numbered over a hundred voices, and Dr. F. Staton conducted.

PORTSMOUTH

A welcome addition to the present musical season is the Max Mossel series of subscription concerts, the first of which was given at the Town Hall on October 20. Mr. Max Mossel was supported by Miss Margaret Balfour, Mr. John Coates, and M. Arthur de Greef. On December 1, a pianoforte and violin recital is being given by M. Alfred Cortôt—who is making his first appearance at Portsmouth—and Miss Phyllis Lett. The dates of the forthcoming concerts are February 9 and March 23. Mr. Michael Mullinar is acting as accompanist throughout the series.

A Melba concert is always a treat to be appreciated, and great numbers flocked to the Town Hall to hear the celebrated prima donna on November 2. Her fellow-artists were Mr. Edward Dykes (bass), Mr. Lionel Tertis, one of the greatest virtuosos on the viola, and Mr. Arthur Mason at the organ.

When the magnificent organ was first installed at the Town Hall, some thirty years ago, the older generation of music-lovers in the town greatly enjoyed the recitals given by Dr. Westlake Morgan. Since 1890, however, Dr. Morgan had not played at Portsmouth until November 8, when he accompanied Miss Marie Ambrose, the dramatic mezzo-soprano, at the King's Theatre, on Major Harvey Bathurst's new travelling organ, an instrument of five manuals, seventy-five stops, twenty-five pistons, 2,303 speaking pipes, drums, a set of carillons, and a glockenspiel. There was a special matinée on Armistice Day, when Dr. Morgan performed Tchaikovsky's '1812' Overture.

Mr. R. H. Turner addressed the October meeting of the local branch of the Hampshire Association of Organists on 'Art in relation to Commerce.' Madame Frederica Birch (pianoforte), Mr. Arthur Emms (violin), and Mr. C. W. Harding (violoncello) afterwards provided a musical programme.

Mr. J. H. Jackson, organist of St. Matthew's Church, Southsea, has accepted the conductorship of the Fareham Music Circle's Choral Society, and a concert is to be given before Christmas. The Choral Society is really the infant of the old Fareham Philharmonic, which it is hoped some day to revive.

The Portsmouth Operatic Society's revival of 'A Greek Slave' has been one of the features of local musical activity during the past month. The Theatre Royal—the premier theatre of the town—was placed at the Society's disposal during the week November 8-13, and the production, for which rehearsals had been in progress since July, under the direction of Mr. H. F. Ramsey, proved most successful.

The Borough of Portsmouth Philharmonic Society's Armistice Night concert will take its place among the outstanding successes of the local musical season. So great was the demand for seats that the promenade, which has been a feature of the Society's previous concerts at the Town Hall since its after-the-war revival, had to be given up to provide all the accommodation required. The programme was an all-British one, with the exception of Saint-Saëns's well-known 'Danse Macabre'—a delicate compliment to our French Allies—and opened in a manner befitting the occasion with Sullivan's 'In Memoriam' overture, the spirit of which was finely conveyed by the orchestra, which, with the Society's Glee Choir, was under the baton of Mr. Arthur Bliss. Mr. Adrian C. Boult, who made his first public appearance at Portsmouth, also journeyed down from London specially to lead the orchestra through the difficult passages of Stanford's 'Irish Rhapsody' No. 1. Mr. Edmund Burke was the vocalist of the evening, and there was also some excellent part-singing by the Glee Choir.

SOUTH WALES

Mr. Mark Hambourg gave a pianoforte recital at Cory Hall, Cardiff, on October 20, and next day he appeared at the Albert Hall, Swansea, at both places playing to crowded houses.

Owing to the Albert Hall having changed hands, only two concerts of the Quinlan series have been arranged for Swansea. The first of these took place on November 2, at the Albert Hall, the artists being Messrs. Frank Mullings, Mostyn Thomas, Jacques Thibaud, and Harold Craxton. It is invidious to single out any when all did well, but of conspicuous merit was the magnificent interpretation of Franck's Sonata by Messrs. Thibaud and Craxton. Mention must also be made of the latter's excellent accompanying.

The second concert at Cardiff of the Quinlan series was held at the Empire on November 4, when Mesdames Kirkby Lunn and Renée Chemet, and Messrs. Vladimir Rosing and George Curzon were the artists. Madame Kirkby Lunn sang some delightful ballads in her unrivalled style, and Madame Chemet played some charming old-world violin solos by Sammartini (1700-40), Field (1782-1837), and Mozart. This was Mr. Rosing's first appearance here, and his intensely emotional interpretation of some Russian items was a new and interesting experience to a Cardiff audience. Mr. Curzon was also worthily received.

The Cardiff Chamber Music Society gave its second concert of the season on Wednesday, November 3, at the High School for Girls. The Bohemian String Quartet had been secured, with Miss Fanny Davies as pianist, and the works presented were Brahms's Quintet in F minor, Op. 34, Mozart's Quartet in D minor, and Dvořák's Quintet in A major, Op. 81. The high expectations which such a combination of artists warranted were fully realised, and the charm peculiar to chamber music was preserved in the balanced and sympathetic expositions of the works chosen.

The Cardiff Sunday Concerts are proceeding as usual, with the exception of one or two which were suspended during the coal strike. On November 7, at Park Hall, the Angle Orchestra performed a new work—an orchestral suite in three movements—by a local composer, Mr. Cyril Best,

who himself conducted. The audience accorded it an encouraging reception. On the same date, at the Empire, the celebrated Williamstown Male-Voice Choir (ninety voices) appeared, with Mr. Zacharewitsch as violinist, and Mr. Herbert Ware's newly-formed string orchestra (thirty-five performers). Miss Margaret Francis and Mr. Boland were the vocalists on this occasion.

The Cardiff Musical Society gave its opening concert of the season at Park Hall on November 5. The choir numbered two hundred and sixty voices, and the orchestra sixty performers, the artists engaged being Miss Astra Desmond, Messrs. John Booth and Charles Tree, with Mr. H. C. Wyman at the organ. Mr. T. E. Aylward was the conductor. Preluded by a few choice miscellaneous items, came a magnificent performance of Elgar's 'Dream of Gerontius,' principals, chorus, and orchestra according superbly with the baton of the veteran conductor, creating an atmosphere redolent of the mystic spirituality of the work and rousing the audience to subdued enthusiasm.

Cardiff is practically *en fête* at these concerts, and it was a relief to see a crowded hall, after the somewhat scanty attendances observed at some of the 'celebrity concerts' recently held.

YORKSHIRE

BRADFORD

At Bradford the Subscription Concerts retain theri pride of place as affording at once the best music and the best interpreters to be heard in the county. They were resumed on October 8 by a miscellaneous concert in which the finished violin playing of Miss Isolde Menges and the singing of Madame Donalda and Mr. Gervase Elwes were the attractions. At the second concert, on October 29, the Hallé Orchestra appeared in a programme of exceptional interest, including Beethoven's E flat Pianoforte Concerto, of which Mr. Lamond gave a magisterial performance, and Berlioz's 'Symphonie Fantastique,' over which Mr. Hamilton Harty must have expended great pains, for a most brilliant and finished interpretation was the result. An 'extra' concert was given on November 5, to introduce to Yorkshire Heifetz, who in Tchaikovsky's Violin Concerto made a most favourable impression. Seldom, if ever, has one heard such perfect, effortless playing, conveying such an impression of reserve force, and a word is due to Mr. Harty, who, with the Hallé Orchestra, accompanied the soloist with admirable closeness of sympathy. Yet another development of the Subscription Concerts has to be recorded, one of a series of three chamber concerts given in a smaller hall. At this—the first—the Flonzaley Quartet appeared on October 15, and played Mozart's Quartet in D (written for the King of Prussia), Smetana's 'Aus meinem Leben,' and little sketches by Goossens and Grainger, in which the perfect balance of tone and unity of style of the quartet were well displayed. The Bradford Permanent Orchestra opened its twenty-ninth season on October 30, when Mr. Julius Harrison conducted a very welcome revival of Haydn's 'Reine de France' Symphony and the effective 'Keltic Suite' by Mr. J. H. Foulds. Miss Kathleen Moorhouse was the soloist in slow movements from violoncello concertos by Dvorák and Haydn.

A very enjoyable concert was given on October 12 by the violoncellist, Mr. Felix Salmond, who, with Mrs. Bernard Osborn as pianist, played in fine style sonatas by Brahms (No. 2) and César Franck, whose well-known Violin Sonata seemed just as suitable to the 'cello. Mr. Neville Barber was a refined and accomplished vocalist. Some popular Saturday concerts, organized and apparently subsidised by the Corporation, deserve passing mention, since they introduce a good many first-rate soloists. On October 27 Mr. Edgar Drake gave a chamber concert with a popular programme, including the 'Kreutzer' Sonata and César Franck's Sonata, with Mr. Geoffrey Tankard as pianist, Mr. Harry Howell singing some well-chosen songs in artistic style. The Festival Choral Society, of which Dr. Bairstow is the conductor, gave 'The Dream of Gerontius' on November 12. Miss Astra Desmond and Messrs. Coates and Heyner made an almost ideal cast, and the choir sang with admirable finish and spirit.

HUDDERSFIELD

The Huddersfield Music Club, which has been organized by Dr. Hull, is introducing to the town a type of concert in which it has hitherto been deficient. A new season began on October 13, when Miss Adela Verne gave a brilliant recital of pianoforte music, and at the next concert, on November 10, the Bohemian Quartet was heard in one of the Rassoumovski Quartets, Smetana's 'Aus meinem Leben,' and Arnold Bax's Pianoforte Quintet. The Philharmonic Concert on October 2 was under a new conductor, Mr. J. Fletcher Sykes. Mozart's 'Jupiter' was the chief thing in the programme, and met with a creditable performance, as did Mendelssohn's G minor Pianoforte Concerto, though the solo part, nicely played by Mr. Harold Sykes, was somewhat wanting in fire. On October 26 the Glee and Madrigal Society, under Mr. C. H. Moody's direction, sang works, old and modern, in capital style, Miss Flora Woodman and Mr. Robert Radford being the solo vocalists. On November 12 the Choral Society gave a concert of unusual importance, Bantock's 'Omar Khàyyam' being sung under the composer's direction. Miss Olga Haley, Mr. Mullings, and Mr. Arthur Cranmer were the principals in a brilliant performance, to which the Hallé Orchestra contributed not a little.

LEEDS

So far there is no sign of a slump in the music of the West Riding, and though it may be doubted whether the majority of musical enterprises are a financial success, they manage to continue their good work. The record for what is practically the first month of the season is a good one, even without any reference to the touring concert-parties that visit every large town, and introduce eminent virtuosi, but whose influence on the appreciation of good music is so small as to be negligible. On October 14 Mr. George Beach gave a pianoforte recital at Leeds. A stranger to the town, he made a most favourable impression by his masterly interpretation of Liszt's music, to which his programme was entirely devoted. He is a brilliant and forceful player, with a crisp touch and a power that is never abused. It will be interesting to hear him in a more varied programme. Of the regular events the Saturday orchestral concerts were first in the field, and promise to maintain their unique success. On October 16 Mr. Hamilton Harty conducted the 'Jupiter' Symphony, and Mr. Anderson Tyrer was the soloist in Tchaikovsky's B flat minor Concerto, with which work he may be said to have made his name.

On November 6 Mr. Eugène Goossens was the conductor, and, with Miss Murray Lambert as a refined and artistic interpreter of the solo part, introduced to Leeds Glazounov's Violin Concerto, a work which arouses respect if not enthusiasm, for it seems to have everything but spontaneity. Excellent performances were secured of Mr. Goossens's little sketch 'By the Tarn' and some other pieces, and a good interpretation of Tchaikovsky's fourth Symphony, the only poor performance being of the arrangement of the Rhine Maidens' scene from 'Götterdämmerung.' On October 18 the O'Mara Opera Company came to Leeds for a fortnight, but the only approach to a novelty that was presented was Balfe's 'Puritan's Daughter'—a rather dull, uninspired work, the choice of which seems singular when so many more attractive light operas are waiting revival. It compared badly with Benedict's 'Lily of Killarney,' in which Mr. O'Mara rollicked through the part of Myles in a fashion that was irresistible. On October 23 Mr. Alban Hamer, who has been appointed organist of Bloemfontein Cathedral, gave his farewell recital at All Souls' Church, where he will undoubtedly be missed. There was also a service at the Parish Church on November 1, which took the form of an orchestral programme, with a couple of anthems included. A small but complete and efficient orchestra was heard in Mozart's G minor Symphony, Beethoven's 'Egmont' Overture, Elgar's 'Sursum Corda,' and Guilmant's first Symphony for organ and orchestra. The new organist, Dr. Tysoe, conducted, and had for his colleague at the organ Dr. Bairstow, formerly of Leeds and now of York. These musicians exchanged places for the Guilmant work, which went with brilliant effect. As a new

departure the event was of exceptional interest, and it is satisfactory to learn that the collection sufficed to cover the considerable expenses, so we may look forward to further developments on similar lines. One of the best appreciated series of concerts at Leeds are the Leeds Bohemian Chamber Concerts, which began their twenty-second season on November 3. In Beethoven's Quartet in A (Op. 18), and Brahms's in A minor, and in a couple of Serenades by the Belgian composer Jongen, the quartet (Messrs. Ghent, Perkins, Moxon, and Haynes) played in musicianly style, and gave interpretations that were sympathetic and effective. Leeds University is doing a good work for art by its public lectures and recitals—Chinese art is being dealt with by several experts, mediæval music has been the subject of lectures by Dr. R. R. Terry and Dr. Frere, and the recitals already given consist of chamber music by the Leeds Bohemian Quartet party, and a pianoforte recital by Miss May Summers, who set a good example by heading her programme with one of the 'Forty-eight'—the lovely Prelude and Fugue in G sharp minor from the 1st Book. A very delightful lecture-recital by Mr. Plunket Greene, assisted by Dr. Bairstow, on October 27, also deserves mention, and the record must stop with a visit of Mr. Diaghilev's Russian Dancers on November 13, which would have been still more enjoyable had an adequate orchestra been provided.

SHEFFIELD

The chamber concerts organized by the University of Sheffield Musical Society are being continued this season, and an excellent series of programmes has been arranged. The Catterall Quartet, on October 15, gave fine performances of Beethoven's A minor, Op. 132, and Tanéïèv's Op. 11, in the same key. The former, with its cryptic slow movement in the Lydian Mode, and its sketchy texture elsewhere, provided some problems as well for performers as listeners, but seemed to be generally enjoyed. The work of Tanéïèv is a fine, scholarly composition, with a particularly attractive *divertimento* as second movement, and Messrs. Catterall, J. T. Bridge, Parke, and Hock presented the work in a most favourable light. The slow movement from J. B. McEwen's 'Biscay' Quartet, sandwiched between these two quartets, made quite a charming interlude.

The Bohemian (Czech) Quartet gave the second concert on November 12, when the programme comprised Dvorák's Quartet in A flat, Op. 105, the first of Schumann's Op. 41, and Smetana in E minor. A slight unsteadiness in the first movement of the Dvorák was the only point open to adverse criticism throughout the concert, the superb playing of these famous artists, especially in the beautiful Smetana work, giving intense pleasure to a large audience. Some two hundred and fifty members of the University were present.

The 'Kreutzer' Sonata was finely played by Miss Jelly D'Aranyi and Signor Siloti at the first of the season's Sheffield Subscription Concerts, and Miss D'Aranyi also gave a memorable performance of Bach's 'Chaconne.' Signor Siloti's best solo work was done in a group of pieces by Russian composers. Mr. John Coates sang two groups of Love-songs, classified as 'old' and 'modern' respectively, with much success, not a little of which he owed to the clever work of his accompanist, Miss Ethel Cook.

Dame Clara Butt was presumably the chief attraction to a crowded audience at the second 'International Celebrity' Concert on October 27, when her singing gave much satisfaction to the majority of her audience. Mr. Kennerley Rumford, Mr. Albert Sammons, Mr. Hollman, and Mr. Murdoch, with Miss Grace Torrens as accompanist, completed a distinguished concert party.

Mr. Mark Hambourg gave a recital here on November 8, playing the César Franck Prelude, Chorale, and Fugue, and Beethoven's 'Waldstein' Sonata, a group of Chopin Studies, and pieces by Cyril Scott, Arnold Bax, Ravel, and Debussy.

The Sheffield Musical Union, with Dr. Coward in control, gave a repetition performance of Berlioz's 'Faust' on November 4, which was most successful. Miss Olga Haley, Mr. John Booth, Mr. Charles Tree, and Mr. Stanley Beckett, were all excellent as principals, and choir and orchestra did well under Dr. Coward's guidance.

The first of the Promenade Concerts took place at Victoria Hall on Wednesday, November 10. The only discouraging feature was the small size of the audience, which suggested either indifference to orchestral performances of mainly local origin, even with Sir Henry Wood as conductor, or insufficient advertisement, and we are inclined to suspect that the latter was the chief cause. A programme which included the César Franck Symphony, the 'Siegfried Idyll,' the Grieg Pianoforte Concerto, and a Suite of Bach movements, cleverly scored by Sir Henry Wood, was played with marked success, and from an artistic point of view heartiest congratulations may be offered to all concerned. M. Arthur de Greef's playing in the Concerto was masterly, and was received with quite exceptional enthusiasm.

OTHER TOWNS

The last of the Harrogate Symphony Concerts took place on October 13. During the season twenty-eight of these weekly afternoon concerts have been given under Mr. Julian Clifford's direction, and a vast amount of first-rate orchestral music—symphonies, concertos, overtures, and so forth—has been heard. They have also been the means of introducing many young artists as soloists, and have in this way had a special interest. At Wakefield Miss Ethel Hick, who has long been known as one of the ablest teachers in the West Riding, gave a concert, at which three more than promising young artists were heard. Miss Etty Ferguson is, of course, already well-known as a most accomplished contralto, whose interpretation of Lieder is always sympathetic and intelligent; Miss Connie Bee is a young and brilliant executant on the violin; and Miss Marion Brearley a pianist who has already achieved much, and has such a fine technique and refined taste that she may be expected to go even further in her art. The thirty-second season of the Wakefield Chamber Concerts, which Miss Clarkson organizes with such enthusiasm, began on October 22, when the Beatrice Hewitt Trio was heard in pianoforte trios by Beethoven, Brahms, and Arensky. The Hull Harmonic Society, of which Mr. Porter is conductor, gave Gounod's 'Faust' on November 5, and on November 11 the Hull Philharmonic Society, under Mr. Hudson, gave an orchestral programme that included the 'New World' Symphony, Miss Astra Desmond being the irreproachable vocalist.

Musical Notes from Abroad

AMSTERDAM

The concert season may at the present moment be said to be in full swing, and the amount of music distributed daily has reached a height which will hardly admit of being exceeded. Contrary to expectation, Mengelberg's state of health has not yet permitted him to return here. He was to have travelled by motor-car from Switzerland, but it seems that his physician has been averse to such an expedient. Meanwhile the news of his probable reappearance in his wonted place on November 21 was received with more than common satisfaction. Up till that date the management had to continue its policy of filling his place by inviting guest-conductors, whose efficiency, although by no means negligible, had not proved all that might have been desired. The very fact that none had conducted more than two concerts in succession, and the subsequent want of 'adjustment' that the orchestra should feel to its director, has frustrated first-rate results. Indeed, it would have been a sort of miracle if it were otherwise, seeing that no orchestra can stand such changing of hands for any length of time, and though it cannot be doubted that the ideal is in every case striven after, the initiated at Amsterdam became painfully aware that the symphony concerts were showing a tendency to vegetate rather than to thrive. As it is, the lucidity and transparency of its readings to which our Concertgebouw Orkest owes its chief fame are on the wane, and it is to be hoped therefore that the true balance may soon be restored. Apart from the above-mentioned drawbacks the present system conduces to a personal cult which on the part of the guests is not always left unencouraged. This makes itself felt in some certainly novel but not always acceptable

No. 388. NOVELLO'S CHRISTMAS CAROLS. *Price* ~~1d.~~ 1½*d.*

Ring Christmas Bells.

CHRISTMAS CAROL.

Poem by Lady LINDSAY.
(By permission.)

Music by
Sir FREDERICK BRIDGE, C.V.O.

Allegro. ♩. = 64.

Bells, . . .

Ring the Bells, ring the Bells, Ring

Ring Christ - mas Bells, . . . ring the Bells, Ring

Christ - mas Bells, Ring the mer - ry Christmas Bells, . . And

Christ - mas Bells, ... ring the Bells, . .

let their voice re - sound . . A - round, . . a - round, . . Till

o'er the leas and o'er the fells The glad-some e - cho loud - ly

Copyright, 1920, *by Novello and Company, Limited.*

MADE IN ENGLAND

RING CHRISTMAS BELLS.

ff

tells, . . How we to - day . . Are blithe and . .

ff

pp

gay, . . And how for all sad hearts we pray. . . .
pray, we . .

pp

pray. . .

Ring the Bells, . . .

p

ff

pray. Ring the Bells, ring the Bells, Ring Christ-mas

p

ff

. . Ring the Bells, . . . ring the Bells, Ring Christ-mas

Slow.

ff

Bells, Ring the joy - ful Christmas Bells, Ring Christmas Bells! . .

ff

Bells, . . . Ring the Bells,

RING CHRISTMAS BELLS.

Ring the Bells, . . .

f *ff*

Ring the Bells, ring the Bells, Ring

f *ff*

Ring Christ - mas Bells, . . . ring the Bells, Ring

ff *mf*

Christ - mas Bells, Ring the mer - ry Christmas Bells; . . So

ff *mf*

Christ - mas Bells, . . . ring the Bells; . .

cres. *f*

ring them high and low, . . O'er ice . . and snow, . . O'er

cres. *f*

crag - ged hills, and si - lent dells, While round the earth the mes - sage

ff *pp*

swells, How we to - day . . Are blithe and gay, . . And

ff *pp*

how for all sad hearts we pray. . . . .

pray, we . . pray. Ring the

p

pray. . . .

Ring the Bells, . . .

p *ff* *ff*

Ring the Bells, ring the Bells, Ring Christ - mas Bells, Ring the

ff

Bells, . . . ring the Bells, Ring Christ - mas Bells, . .

Slower.

joy - ful Christmas Bells, Ring Christ - mas Bells! . .

. . joy - ful Bells,

readings of household works which least of all can stand being tampered with. On the other hand it cannot be gainsaid that some very good work has been done by both Herr Abendroth and Prof. Carl Fiedler. Each presented us with a novelty, which in Prof. Fiedler's case was a 'Comedy Overture' of his own. As a work of art it does not rank much above the kind that Wagner used to call 'Kapellmeistermusik.' Its make-believe frolicsomeness was, however, accepted by the less sophisticated part of the audience, the piece meeting with a favourable reception. Herr Abendroth gave us a first hearing of Max Reger's four Tone-poems after pictures by Arnold Böcklin. As an orchestral composer Max Reger reached the point of culmination in his 'Hiller-variations' (Op. 100). In the few years preceding his death he had got acquainted with the works of Debussy, and already his 'Romantic Suite' shows traces of the Frenchman's influence. After that he essayed programme music, and the Böcklin tone-pictures show him in a light which was most decidedly not destined to find a true reflection in his musical character. Of course it could have been forecasted with tolerable safety that the idea of the 'Fiddling Hermit,' when transfigured into music, would shape itself into a succession of chords founded on the ancient Church modes with a solo violin hovering about the whole. There is nothing unreasonable in such a procedure. We might furthermore have been induced to accept Reger's method of picturing a 'Bacchanale,' or the musical description of his impressions of the 'Isle of the Dead.' But surely it was a disappointment to find him having so completely mistaken the purport of Böcklin's 'Play of the waves,' for, instead of recognizing in the picture the obvious allegory on an approaching sea storm, he set about to depict in turn the several figures individually, each episode being moreover terminated by a sort of full stop, a procedure which radically severs all reciprocal coherence. Since this work, even when regarded from a purely musical point of view, furnished no occasion to hail Reger as a tone painter, we shall certainly not grumble if henceforth it be permitted to rest undisturbed on the shelves of the music library. It was reserved for the Parisian conductor Gabriel Pierné to reap the hitherto greatest success of the season. Characteristically his programmes consisted exclusively of music by French masters (Dukas, Franck, Saint-Saëns, Berlioz). He played also two works of his own—the 'Ramuntcho' overture and 'Paysages Franciscains'—of which the former (an earlier work) revealed him as a follower of Bizet and Saint-Saëns, whereas in the latter work he proved to have been influenced by Debussy. The appearance of the extremist Arnold Schönberg has been hailed with only moderate delight. He gave a hearing of his sextet 'Verklärte Nacht' (arranged for string orchestra), a work entirely influenced by Wagner and Richard Strauss. It has the merit of sounding well, which cannot by any means be said of his 'Five orchestral pieces' (composed in 1911). These certainly acted as an endorsement of René Lenormand's stricture (in 'L'Harmonie Moderne'), 'Nous osons à peine citer M. Arnold Schönberg de Vienne, dont les œuvres sont pour nous complètement inintelligibles.' We are promised more of this composer's works during the winter. Of our native composers the only orchestral composition performed was an 'Adagio mesto with variations' by Cornelis Dopper, who himself conducted his work. The extreme length of this piece, only to a certain extent relieved by ingenious orchestration, was against its success. I can devote only short notice to the many soloists who have made their appearance. The more important were Eleanor Spencer, whose choice of a Pianoforte Concerto by Rimsky-Korsakov was unfortunately a big mistake; the Hungarian violoncellist Judith Bokor, who gave a very fine interpretation of Saint-Saëns's Violoncello Concerto in A minor; the admirable Liszt pupil Alexander Siloti, who excelled in his late master's 'Danse Macabre'; and the Russian violinist Alexander Schmüller, who on one and the same evening played two Concertos, one by Mozart, in D major, and another by Glazounov, the enormous difficulties of which he overcame victoriously. An account of the twenty-four concerts of the 'Beethoven Festival,' now in progress, will be given in next month's letter.

W. HARMANS.

MILAN

The talk of the musical town during the month of October is Toscanini—or, to be more precise, Toscanini and his orchestra of ninety-eight professors, that is by no means an ordinary orchestra as usually understood. Toscanini himself chose each individual player from various parts of Italy on what might well be called the selective system, inasmuch as he has enrolled the best orchestral elements obtainable. The maestro's intention was to create a *nulli secundus* orchestra for a *tournée* in the United States of America, which is being preceded by a series of concerts in different towns in Italy, and is to be followed by another series of concerts in other towns in Italy which are not at present being visited.

The first of the concerts which Toscanini is to give in the United States will take place at the Metropolitan Opera House at New York on December 28. In the meantime American tongues are wagging in speculative anticipation of the forthcoming treat, which indeed it will be for the music-loving Americans, who will be enabled to hear perhaps the finest orchestra in the world, chosen, organized, and led by the finest conductor living in his particular line. Toscanini means to make an exceptionally vivid impression by his new venture.

As soon as the news of his exceptional scheme leaked out, Toscanini was inundated with offers both flattering and profitable from a great number of concert societies in Italy. But he paid little heed to these, having his own plans well-mapped out and already embracing an Italian *tournée* which should precede that in America.

The Italian *tournée* is being made under the patronage of H. E. Rosaid, Under-Secretary of State for Fine Arts, Advocate Caldara, the socialistic Mayor of Milan, being the honorary president. The organizing committee was formed with the aid of La Scala, Ltd., the Society of Symphonic Concerts, and the Italian Touring Club.

The first of three concerts at the Conservatorium took place on October 23, when the programme comprised 'Concerto grosso per il Santissimo Natale' (F. Manfredini, 1688-1717), Beethoven's Symphony No. 5, Respighi's 'La Ballata delle Gnomidi,' Debussy's 'Iberia,' and the Prelude and Liebestod from 'Tristan and Isolda' The second concert, on October 26, included Brahms's Symphony, No. 2, Roussel's 'Le festin de l'araignée,' Pizzetti's Suite for orchestra from the music of 'Pisanella' of Gabriele d'Annunzio, Strauss's 'Don Juan,' and Verdi's overture to the 'Vespri Siciliani.'

The orchestra was due to sail from Trieste or Naples towards the end of November on the s.s. 'President Wilson,' and to reach New York about December 14.

The Scala Theatre even at its brightest is never a cheery looking building, with its severe outlines and dull-coloured walls, but to-day with its closed doors it is gloomy and forbidding to the casual passer-by who, perhaps, observing its neglected outward appearance, does not penetrate its inward activity. Readers of the *Musical Times*, however, who know that this stalwart monument of operatic movement is undergoing radical structural changes so far as the stage and its accessories are concerned, would perhaps be glad of an opportunity for peeping into the interior. In a small room at the back of the theatre there are strange meetings these days, an assembly composed almost entirely of engineers, grave and mature. In the semi-darkness one can perceive a miniature Scala, a mere child's toy it would appear to be at first sight, but it becomes a thing of intense interest when the tiny fabric is illuminated. In a few inches of space appears an immense landscape, a vast horizon, all-embracing as a view obtained from some height. All the colours of the breaking dawn merge one into another with extraordinary reality. No harshness, no blinding lights, no painfully inartistic reliefs. One's eye searches a limitless sky. Shimmering screens of silk are being handled by one man—the painter, Don Mariano Fortuny. Here in this narrow little room the first experiments in the new lighting and scenography are being carried out. These systems, which are new to this country, have already been tested in some German theatres and also in a small theatre at Paris, but the conception is neither German nor French, but Spanish, and owes its origin to the above-mentioned

painter Don Mariano Fortuny, son of the famous Spanish artist. Don Fortuny has now been at Milan for several years, and it was here that he first began to study scenic illumination. With him it has become almost an obsession. His system is based on indirect reflex illumination. A powerful light is directed on to silk screens of different colours graded in all shades. A mechanism permits the regulating and the changing of the screens which are required to come under the rays of the light, and the desired colours and nuances are then projected on to the stage. By means of a dome-shaped screen a wonderful impression is given of a vast expanse of blue sky. This screen is really half a dome, or a quarter of a sphere. The blue colour of the sky is projected on to the white dome from the coloured screens, and the spectator has a vivid illusion of seeing a never-ending extension of sky, horizontally, laterally, and vertically. The weather becomes threatening, clouds accumulate on the horizon, the sun sets in all the glory of a winter glow. It is sufficient merely to move the right screens into their proper positions for the effect to be either gradual or instantaneous. Side-scenes and cross-bars are excluded from the stage. Don Fortuny has constructed two types of dome, one rigid and the other folding. Owing to the peculiar formation of the back of the Scala stage, the technicians advise adopting the folding type of dome, which can be closed after the fashion of a carriage hood, and made to move forwards or backwards as occasion requires, by means of small rails on which it is mounted. The dome can be expanded to the extent required for the purpose of the stage, and can take on any shape.

E. HERBERT-CESARI.

ROME

The name of Domenico Alaleona will not be new to those readers who follow regularly the Roman notes of this journal, and I recently had occasion to write of his 'Mirra.' Alaleona's forte is revealed in the part-song, and he has particularly distinguished himself in the field of folk-music. On Sunday, October 24, he gave a successful concert at the Augusteum, when he introduced the Guido Monaco to the Roman public. This is a choral society consisting of a hundred male voices, and it is recruited from amongst the dock labourers of Leghorn. The programme was as follows:

'Night'	*Schubert*
'Brindisi alla gioia'	*G. Castagnoli*
Labourers' song	*Escher*
'The little church'	*Kreuzer*
Il Canto dell' amore...	*Alaleona*
Saluto a Rosaura (from 'Maschere') ...	*Mascagni*
Two canzoni a tre voci	*Palestrina*
'Mid-day quiet in the Alps'	*Bossi*
Hymn to Rome	*Thermignon*

The Canzoni of Palestrina were remarkably well rendered, and Alaleona's Canto and Bossi's chorus were encored.

AN ECHO OF SEPTEMBER 20

To mark the fiftieth anniversary of the unification of Italy, a great band contest was organized at Rome. A goodly number of bands from the provinces participated, amongst them being the well-known municipal band of Lanciano, an organization that enjoys an international fame. The victory seemed assured—but lo! the commission of judges, with Vessella as president, awarded the palm to Civitavecchia. This decision came as a surprise to the Lanciano players and their friends. A committee was hastily formed to save the laurels, a subscription list being opened with the same object, and an invitation was sent to the Civitavecchia players to meet the Lanciano band in another venue. In other words, Civitavecchia was challenged to enter a new contest, first at the Augusteum and then in one of the public squares, of which event the Roman public was to be the supreme judge. The invitation, which aroused keen interest in musical circles, was duly received and pondered by Civitavecchia, and, as was to be expected, was by them respectfully declined 'as an indirect and inconvenient affront to the scrupulous and well-weighed decision of a commission composed of illustrious masters.'

The committee of protest has now to decide what to do with the subscriptions collected. The *Giornale d'Italia* suggests that a part at least of the sum be devoted to the purchase of a gold medal, which may remain as proof of the estimation of the Roman public of the Lanciano band, which, if not the winner of the September competition, remains always one of the best bands in the country, and one which, says Maestro Lanella, director of the Musica Lyceum of Pesaro, 'makes itself not only admired but loved.'

LEONARD PEYTON.

PARIS

At the moment the activities of quack singing-masters are a subject of discussion in French musical circles. At Paris, as elsewhere in other countries, these charlatans abound, and during the present winter season will, as ever, irreparably damage many voices, since the law places no restriction on such teaching. One of the fraternity, who is said to flourish exceedingly, receives his victims in a well-furnished *appartement*, ostentatiously hung with signed photographs of famous singers of yesterday. (These artists being dead, no one can question the imposter's claim to having enjoyed the honour of their acquaintance.) A telephone is on the table, and occasionally a confederate rings up, whereupon there follows an imaginary conversation with an artist of high repute, and the simple-minded client is duly edified—'What, another engagement (at the Opéra!). And the director says your voice is even better than before! Ah, I knew my special method would improve your voice, besides adding a couple of notes at either end!'

It would seem that the majority of these 'specialists' are accompanists—and, be it said, very good accompanists, too. Unfortunately, their legitimate calling is poorly paid, for throughout France pianists who are able to read difficult accompaniments at sight are common. So it is that, finding themselves objects of the wayside, and remembering how easily would-be Melbas and Carusos are gulled, they put up a brass plate bearing the legend, 'Maître de Chant,' and await pupils. Ignorant of the difference between singing and shouting, or between a forward and a throaty emission, and scarcely knowing one voice from another, they permit their dupes to commit every possible fault. Consequently, many a promising voice is more or less seriously damaged at the very outset.

It is to be regretted that a licensing order is not brought into force, so that a check might be imposed upon these very dangerous people. France possesses so many good judges of singing that there should be no difficulty in empanelling a jury.

Wagner, having been shelved during the war, is again tolerated. True, his works have not yet been revived at the Opéra, though there is some talk of staging them there. Excerpts, however, have lately been given at concerts in different parts of France, and received without incident. Still, there are a number of foolish people who insist that the performance of the 'Meistersinger' Overture is a most unpatriotic act, exception being taken for the same reason—or lack of reason—to the 'Tannhäuser' Overture.

In the Paris Opéra Museum, by the way, is a letter from Wagner, written in fluent idiomatic French. Though kept under lock and key, a word in the custodian's ear—and it may be seen.

A SUGGESTION

It is a pity that capable English singers and instrumentalists should never be heard at Paris, and that the cream of English compositions are not known here. Parisians in the main are under the impression that the concerts organized by the Y.M.C.A. during the war advertised our best artists, and that 'Tipperary' represented the national taste in music! In fact musical France asks the most extraordinary questions about the conditions under which music is performed in England. 'Is there an opera-house in London? Have you no Conservatoire? Is there no serious music? Are all your songs written for ballad concert consumption? &c., &c.'

Is it not time that some enterprising London concert-agent enlightened Paris by giving a miscellaneous concert on propaganda lines? It would, for example, be

No. 392. NOVELLO'S CHRISTMAS CAROLS. *Price* ~~1d.~~ 1½*d.*

THE CAROLLERS

Composed by A. M. GOODHART.

Bramley, Rev. H. R. / **Stainer, John** — CHRISTMAS CAROLS, NEW AND OLD.

FIRST SERIES. One Penny each.
Tonic Sol-fa (complete), 1s.

*1. God rest you merry, gentlemen .. *Traditional*
*2. The Manger Throne .. .. .. *C. Steggall*
*3. A Virgin unspotted .. .. .. *Traditional*
*4. Come, ye lofty .. .. *Elvey*
*5. Come, tune your hearts .. .. *Ouseley*
*6. The First Nowell .. .. .. *Traditional*
*7. Jesu, hail .. .. *J. Stainer*
*8. Good Christian men .. .. .. *Old German*
*9. Sleep, holy Babe .. .. *Dykes*
*10. Good King Wenceslas .. .. *Traditional*
*11. When I view the Mother .. .. *J. Barnby*
*12. The seven joys of Mary .. .. *Traditional*
*13. On the Birthday of the Lord .. .. *Dykes*
*14. What Child is this? .. .. .. *Old English*
*15. Glorious, beauteous .. .. *Maria Tiddeman*
*16. Waken! Christian Children } 1d. *S. C. Hammerton*
*17. A Child this day is born } .. *Traditional*
*18. Carol for Christmas Eve .. .. *Ouseley*
*19. When Christ was born .. *A. H. Brown*
*20. Christmas Morning Hymn .. .. *J. Barnby*

SECOND SERIES. One Penny each.

*21. Carol for Christmas Eve .. .. *Traditional*
22. Jesus in the Manger .. .. .. *H. Smart*
*23. The Holly and the Ivy } 1d. .. *Old French*
24. The Moon shines bright } .. *Traditional*
*25. The Virgin and Child .. .. *C. Steggall*
26. The Incarnation .. .. .. *Traditional*
*27. Christmas Day .. .. .. *J. Stainer*
28. The Cherry-Tree Carol .. .. *Traditional*
29. God's dear Son .. .. .. *Traditional*
*30. See, amid the winter's snow .. .. *Goss*
31. The Babe of Bethlehem .. .. *Traditional*
32. In Bethlehem, that noble place .. *Ouseley*
*33. A Cradle Song of the Blessed Virgin *J. Barnby*
34. Christmas Song .. .. *Dykes*
35. Jacob's Ladder .. .. .. *Traditional*
36. The Story of the Shepherd .. .. *J. Barnby*
*37. The Wassail Song .. .. .. *Traditional*
*38. In terrâ pax .. .. *Dykes*
39. Dives and Lazarus .. .. .. *Traditional*
*40. From far away .. .. *Dykes*
*41. Carol for Christmas Day .. .. *A. Sullivan*
42. The Child Jesus in the Garden .. *J. Stainer*

THIRD SERIES. One Penny each.

43. What soul-inspiring music .. Har. by *J. S.*
44. In the country nigh to Bethlehem .. *G. Hine*
45. We three Kings of Orient are Har. by *J. S.*
46. Emmanuel, God with us .. .. *H. Gadsby*
47. New Prince, new pomp } 1d. .. *C. Steggall*
48. A Babe is born } Har. by *J. S.*
49. Come, let us all sweet Carols sing *F. Champneys*
50. Let music break on this blest morn *J. B. Calkin*
51. Carol for New Year's Day .. *A. H. Brown*
52. The Angel Gabriel .. .. Har. by *J. S.*
53. The Shepherds amazed .. *A. H. Brown*
54. Noël! Noël! .. .. .. Har. by *J. S.*
55. I sing the birth .. .. *G. C. Martin*
56. Christmas Night .. .. *A. H. Brown*
57. The Christmas Celebration .. .. *E. Prout*
58. Arise and hail the Sacred Day *A. H. Brown*
59. The Holy Well .. .. Har. by *J. S.*
60. The Angel and the Shepherds *E. H. Thorne*
61. The Coventry Carol .. .. Har. by *J. S.*
62. The Morning Star .. .. .. *J. F. Bridge*
63. The Shepherds went .. .. *J. F. Barnett*
64. I saw three ships .. .. Har. by *J. S.*
65. Mountains, bow your heads *W. H. Cummings*
66. Luther's Carol .. .. .. *J. Higgs*
67. The Boy's Dream .. .. *W. H. Monk*
68. Legends of the Infancy ... *J. F. Bridge*
69. Let Christians all } 1d. .. .. *Traditional*
70. Immortal Babe }

	s.	d.
The above 70 Carols, complete, cloth, gilt	4	0
Library Edition, with Historical Preface Roxburgh binding	7	6
Illustrated Edition, 1st and 2nd Series ..	7	6
Three Series (cloth, gilt, 2s.) .. each	1	0
Words only, complete (cloth, 6d.) ..	0	4
Words, each Series	0	1½

Helmore, Rev. T. / **Neale, Rev. J. M.** — CAROLS FOR CHRISTMASTIDE. Set to Ancient Melodies.

71. Here is joy for every age.
72. Earthly friends will change.
73. Gabriel's message.
74. Christ was born on Christmas Day.
75. Earth to-day rejoices.
76. Good Christian men, rejoice.
77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends.

} 1d. each.

	s.	d.
The above 12 carols, complete	1	0
Folio, with pianoforte accompaniment ..	4	6
Treble part	0	6
Words only	0	1½

Wensley, Shapcott.—TWELVE NEW CAROLS FOR CHRISTMAS. Three-halfpence each.

83. O holy star .. .. *J. Stainer*
84. The shepherds .. .. *Eaton Faning*
85. Hymn of the angels .. .. *G. M. Garrett*
*86. The anthem of peace .. .. .. *J. Barnby*
87. The desert .. .. .. *Emma Mundella*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
92. Christ is born .. .. .. *J. F. Bridge*
93. Christmas Day .. .. *Battison Haynes*
*94. Sweet Christmas Bells .. .. *J. Stainer*

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

Ten Christmas Carols. Three-halfpence each.

95. Now join we all with holy mirth .. *J. Stainer*
96. Softly the night .. .. *J. M. Crament*
97. Sleep, Holy Babe .. .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. *J. H. Wallis*
104. Two thousand troubled years *J. F. Bridge*

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

16/10/12. MADE IN ENGLAND.

The Carollers.

A CHRISTMAS CAROL.

Words by THOMAS HOOD. Music by A. M. GOODHART.

In moderate time. ♩ = 90.

mf *cres.*

1. Un-der-neath my win-dow, where the snow lies white, I can

mf *cres.*

hear sweet voi - ces sing-ing in the night: As the

p *p*

night - wind va - ries, so they rise and fall, In this

cres. *cres.*

poco rit. *f* *a tempo.* *p*

quaint old car - ol join - ing one and all— "In the

poco rit. *f* *a tempo.* *p*

cres. *f*

East a . . grey light pro - phe - sies the dawn, Up and

cres. *f*

ff *poco allargando.*

hail . . the day - light, Christ the Lord is born."

ff *poco allargando.*

p *cres.*

2. Ah ! that quaint old ca - rol, well its words I know, First

p *cres.*

p

sung in the vil - lage long, long years a - go ; In the

p

cres.

grow - ing day-light, many a time, and oft, Have the

cres.

poco rit. *a tempo.* *p*

dark winds ren-dered back its bur - den soft—"In the

poco rit. *p* *a tempo.*

cres. *f*

East a . . grey light pro - phe - sies . . the . . dawn, Up and

cres. *f*

ff *poco allargando.*

hail . . the day - light, Christ the Lord is born.'

ff *poco allargando.*

interesting, even illuminating, to know what a Parisian audience thinks of our really competent artists, such as John Coates, Kirkby Lunn, Gertrude Peppercorn, and others who are in the fronk rank. They might also, with advantage, be introduced to the glories of Purcell, the late Georgian composers, the best of the Victorian song-writers, and two or three latter-day orchestral composers. Our reputation demands the lifting of the veil.

According to ultra-patriotic Parisians, the finest performances in the world take place at Paris. So far as orchestral playing is concerned, there is some truth in this vaunting dictum. One could not wish for better playing than that provided by the Lamoureux and Colonne Orchestras, which have recently embarked upon their winter season under very auspicious conditions. M. Gustave Pierné and other distinguished conductors have been engaged, and the programmes are of more than ordinary interest. At a recent Lamoureux concert, for example, unusually satisfying readings of the 'Benvenuto Cellini' and the 'Flying Dutchman' Overtures were secured.

Opera in the provinces is flourishing. Each opera-house is in full swing, the support generally being all that the most grasping impresario could wish, while the singers on the whole are capable—even, in some cases, distinguished. Indeed, for all round satisfaction, the provincial representations are an improvement on those at Paris, where one expects the best, only to be disappointed. The fact is, the average Parisian star has long since ceased to scintillate; but managers apparently being loth to part with them, they continue to appear at the Opéra and the Opéra-Comique year in and year out. It is doubtful if they would be successful outside Paris. Country critics might be too much for them.

In one respect Parisian and provincial managers meet on the same ground; they all permit the same cut in 'La Traviata.' The present writer 'assisted' at performances of the tuneful work at Paris, at Rouen, and at Havre (poor Manon's port of embarkation for the penal settlement to which the foolishly-attached Des Grieux followed his deceitful enslaver). In each case the second Act, and, consequently, the whole context of the opera, was ruined by the duet for Violetta and Germont being ruthlessly relegated. As to the translation, much of it differs from the Italian text. In short, all who prefer 'La Traviata' as Verdi wrote it would be well-advised to give French performances of this opera a miss.

GEORGE CÉCIL.

Miscellaneous

MUSIC AT THE WORKING MEN'S COLLEGE

Music has long held a prominent place at this institution. A new departure is the formation of a Sunday Evening Concert Society, run on the lines of the well-known South Place concerts. The Society has arranged for the appearance of some well-known chamber music combinations and soloists. The concerts take place on Sundays at 7.30. Mr. W. W. Cobbett is the president, supported by Dr. Walford Davies, Mr. Edwin Evans, Mr. Frank Bridge, Dr. Hugh Blair, &c., &c.

GRAHAMSTOWN (SOUTH AFRICA).—On October 9 the Professors of the Grahamstown Training College gave an excellent concert in the Hall of the institution. These concerts, which are largely attended, form the most important educational musical work at Grahamstown, and their value can hardly be over-estimated. The College Orchestra played 'Sursum Corda' (Elgar) and 'Lurline' (Wallace) under the conductorship of Mr. George Wilby. Mr. Archie H. Higgo's pianoforte solos included MacDowell's 'Celtic' Sonata. Mr. George Wilby played the violin and Mr. Hayden Matthews sang. The Training College is to be congratulated on having such capable musicians on its staff.

DUNEDIN, N.Z.—The Dunedin Choral Society, which celebrates its Jubilee in 1922, gave 'King Olaf' on September 4 and 6, under the direction of Mr. Sidney Wolf. Solo parts were taken by Mrs. Astley Black, Mr. Harry Drake, and Mr. G. Stuart Thomson.

Lord Phillimore presided recently at a Conference of representatives of professional institutions and benevolent funds and other bodies in touch with the professional classes. It was reported that the Professional Classes War Relief Council had decided upon a scheme of reconstruction in order to become a permanent body for dealing with post-war distress among professional men and women and others of the more highly educated classes. The Conference warmly supported this action on their part, and a resolution moved by the Rev. Canon Deane, chairman of the Incorporated Society of Authors, Playwrights, and Composers, and seconded by Mr. E. W. Monkhouse, was adopted, urging all bodies in touch with the professional classes to recognise the Council and to avail themselves of its services when likely to be of use. Among those present were Major Leonard Darwin, Sir Maurice Cameron, Mr. K. L. Woollcombe, Sir Reginald Acland, K.C., Lady Chambers, Miss Philippa Strachey, Mr. A. A. Somerville, Mr. Percy Tubbs, and Lieut.-Col. E. F. Ward, D.S.O.

The London Chamber Concert Society announces a spring series of ten concerts. The scheme includes the first performance of a new String Quartet by Arnold Bax (April 20), and a new Violin Sonata by Ruby Holland (March 9). Other British composers represented include Julius Harrison, Frank Bridge, and Katherine Eggar, and Mr. Murray Davey will sing his own songs with quartet accompaniment. The first programme (February 3) includes Schubert's Octet. On February 17 Ravel's Septet will be played, and at the same concert Dr. Ethel Smyth's vocal scene 'Chrysilla,' with accompaniment for strings, harp, flute, double-bass, and triangle will be sung by Lady Maud Warrender. On March 23 Elgar's chamber works will be repeated by general request, with the artists who appeared at the original performances—Messrs. Albert Sammons, W. H. Reed, Raymond Jeremy, Felix Salmond, and William Murdoch.

The Great Eastern Railway Musical Society gave its first concert of the season at Hamilton Hall on November 3, before a crowded audience. The full orchestra of the Society, which showed itself to have still further improved, particularly in the string section, played the 'William Tell' Overture, the second movement of Dvorák's Symphony, 'From the New World,' the 'Peer Gynt' Suite, and a selection from 'La Bohème.' The soloists were Miss Maggie Inglis and Miss Sarah Fisher. The concert was conducted by Colonel W. J. Galloway.

The Dumfries and Maxwelltown Choral and Orchestral Society has chosen an unusual and very commendable plan for its musical season. Besides the choral concerts which offer 'Hear my prayer,' 'From the Bavarian Highlands,' 'Hiawatha's Wedding-Feast,' and Stanford's 'Songs of the Fleet,' there is an orchestral concert with Mozart's G minor Symphony and Elgar's Serenade for strings as principal features, and a chamber concert by the London String Quartet. Elgar's Quintet is to be given, with Mrs. Douglas Barbour as pianist.

Tredegar Orpheus Male-Voice Choir, one of the premier choirs of Wales, recently honoured its conductor, Mr. J. D. Evans, by giving him a complimentary concert, concluding with a handsome presentation. During the proceedings it was stated that the choir, which was mainly composed of miners, had raised £7,000 for charity since its formation in 1909. In May last the choir scored huge successes in London at the Palladium, Alhambra, and other theatres.

The Novello Choir (hon. conductor, Mr. Harold Brooke), will give a concert of Christmas music on December 22, at 7.30, in the King George's Hall (London Central Y.M.C.A.), Tottenham Court Road. The programme will include Holst's 'Christmas Day,' a Bach selection, and carols and part-songs. The soloists will be Miss Ethel Fenton and Mr. Edward Halland. Mr. Charles Fry will recite. The entire proceeds will be given to St. Dunstan's Hostel.

The season of the Royal Choral Society opened at the Royal Albert Hall on October 30 with a performance of 'Elijah,' in which fine tone-building and broad and simple directness of expression proved again the capabilities of this choir. With Sir Frederick Bridge conducting, Mr. H. L. Balfour at the organ, and Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Ben Davies, and Mr. Herbert Brown as principal soloists, everything was a repetition of familiar experiences.

Answers to Correspondents

SIGMA.—An announcement in our 'Chamber Music' column would probably put you in touch with the people you want. You may have replies sent to this office if you wish.

ZYX.—We cannot give you the address of Messrs. Smeed & Bundy, because there is no such firm, nor is there such a book as the 'Reminiscences of Lysbeth Malpas.' We hate having to explain, but the article was a parody on Mrs. Asquith's memoirs. What has poor 'Feste' done that you should take him so seriously?

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

BENNETT, GEORGE J.—Elegiac Prelude. (No. 73, Original Compositions, New Series.) 2s. 3d.

BROWNING, S.—"God's Darlings." Song. 2s.

CHAMBERS, H. A.—Te Deum laudamus. Chant form in A. (No. 1004, Novello's Parish Choir Book.) 4d.

ELGAR, EDWARD.—"With proud thanksgiving." Military Band accompaniment. Arranged by FRANK WINTERBOTTOM. 9s.

—— Ditto. Brass Band accompaniment. 6s.

ELLINGFORD, H. F.—The Organ. A study of its Principles and Practice. (No. 93, Novello's Music Primers.) 3s.

GERMAN, EDWARD.—"London Town." Four-part song. (No. 1388, Novello's Part-Song Book.) 6d.

GOUNOD, CHARLES.—"Send out Thy light." Arranged as a Trio for S.S.A. with Pianoforte accompaniment. (No. 471, Novello's Octavo Edition of Trios, &c.) 4d.

HARTY, HAMILTON.—"The Mystic Trumpeter." Book of words, 7s. 6d. per hundred.

HARWOOD, BASIL.—Office of Holy Communion in E flat. A Short and Easy Setting for Village Choirs and Congregations. 1s. Voice Part only. 6d.

HATTON, J. L.—"Simon the Cellarer." Four-part Song for T.T.B.B. Arranged by Ernest Newton. (No. 571, The Orpheus.) 4d.

JOHNSON, J. ST. A.—"Sandy the Piper." Song for Baritone. 2s.

—— "The Fiddler." Song. For Baritone. 2s.

NOVELLO'S CHRISTMAS CAROLS:
No. 392. "The Carollers." A. M. GOODHART. 1½d.
No. 393. "The Rose and the Lily." ALEC ROWLEY. 1½d.

PATTERSON, ANNIE W.—"Once in olden time." Christmas Carol. 2d.

SCHOOL MUSIC REVIEW (No. 342) contains the following music in both notations: "Lonely Woods." Unison Song by Lully. "Old Winter's Voice." English Folk-Song. Arranged for Two-part (or unison) Singing with a part for Baritone *ad lib.* 2d.

SCHOOL SONGS. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). *B.* Voice Parts only, in Tonic Sol-fa Notation. A B
No. 1294. "O Mistress Mine." Traditional Melody. Arr. as a Duet for Female or Boys' Voices. JOHN E. WEST. 3d. —
No. 1304. "Lullaby." Two-part Song. R. BERNARD ELLIOTT. 4d. —

STEGGALL, REGINALD.—"Lullaby." Song. For Contralto. 2s.

STOCKS, W. H.—A Selection from Thirty-one Psalms (Bible Version.) Edited and Pointed for Chanting. 3d.

SUTTON, ETHEL K.—"Our Saviour, so holy." Christmas Carol. 2d.

TONIC SOL-FA SERIES:
No. 2332. "The Boy." A Humorous Part-Song for mixed voices. A. HERBERT BREWER 3d.
No. 2333. "O loving Saviour." Anthem for four Voices. F. W. WADELY 2d.

DURING THE LAST MONTH—*(continued).*
TONIC SOL-FA SERIES—*(continued.)*
No. 2334. "O God, Who hast prepared." JOHN MUDD 2d.
No. 2335. "Wi' a hundred pipers." Arranged for mixed voices by JOHN E. WEST 3d.
No. 2336. "An old song resung." Mixed voices. (unaccompanied.) H. BALFOUR GARDINER 4d.

PUBLISHED FOR THE H. W. GRAY CO., NEW YORK.

BACH, J. S.—"O Saviour Sweet." Arranged for Alto Solo and Chorus. 10 cents (6d.).

CANDLYN, T. F.—"O come, O come Emmanuel." For S.A.T.B. 20 cents (1s.).

—— "O God of Armies." Bass Solo for Saints' Days.

CLOKEY, J. W.—"In a Norwegian Village." For Organ.

DELAMARTER, ERIC.—"Noel." A Cycle of Ancient Carols. $2 (8s.).

DICKINSON, CLARENCE.—"In the silence of the night." Norwegian Folk-Song arranged for Solo Voices and Chorus.

—— "The Shadows of evening are falling." For S.A.T.B. 10 cents (6d.).

FERRARI, GUSTAVE.—Intermezzo (Musette). For Organ.

—— Solemn March. For Organ.

—— Fantasy on French Folk-Songs. For Organ. $2 (8s.).

FISKE, D.—"Love can die." Song.

GOUNOD.—"Serenade." Transcribed for Organ by EDWIN H. LEMARE.

JAMES, P.—"The Nightingale in Bethlehem." (A legend of the Nativity.) For Soli and Chorus.

JENNINGS, A. B.—"Springs in the Desert." Anthem for Advent or Missions. 15 cents (8d.).

LEMARE, EDWIN H.—Second Romance in D flat. For Organ.

—— "Home Sweet Home." Transcribed for Organ.

—— "Suwanee River." Transcribed for Organ.

—— "Robin Adair." Transcribed and Paraphrased for Organ.

—— "The Minstrel Boy." Transcribed and Paraphrased for Organ.

ULICH, G. R.—Magnificat and Nunc Dimittis in F. 20 cents (1s.)

WEBBE, W. Y.—"A Norse Lullaby." Cantata for Women's Voices. 50 cents (2s. 6d.).

THREE
CHRISTMAS CAROLS
BY
C. H. H. PARRY.

I SING THE BIRTH ... ... 4d.
WELCOME YULE ... ... 3d.
WHEN CHRIST WAS BORN OF MARY FREE ... 3d

London: NOVELLO AND COMPANY, Limited.

TO THE PROFESSION.

FOR SALE
in readiness for January (1921) Term,
A VALUABLE PRACTICE
Cardiff as Centre.
SINGING AND PIANOFORTE
(principally Singing).
Exceptional opportunity for a capable Teacher.
Present owner giving up private Practice
to take up a University Appointment.
PERSONAL INTRODUCTIONS GIVEN TO SUCCESSOR.
For particulars, apply—
"E. V.," c/o Novello & Co., Ltd., 160, Wardour Street, London, W. 1

HASTINGS MUSICAL FESTIVAL.

MARCH 14TH, 15TH, 16TH, AND 17TH, 1921.

YLLABUS 2d., by post, 3d.
From *Hon. Secs.*, Station Approach, Devonshire Road, HASTINGS.

THE ART OF VOICE TRAINING.

MR. FIELD HYDE

WILL CONDUCT HIS

Christmas Vacation Course in London

From WEDNESDAY, DECEMBER 29, 1920, to JANUARY 5, 1921.

TWELVE LECTURE-DEMONSTRATIONS will be given, of about one and a-half hours each.

The Course covers every important feature of Voice-Training method and is the outcome of over thirty years' experience and investigation of all the principal schools of voice-training. Lessons are given to selected voices for the purpose of showing how to treat the various defects in voice use, and a permanent printed record of the chief features of the method is provided. The course has been attended by Principals and Professors of some of the greatest musical institutions, Cathedral and other Organists, and well-known Conductors and Teachers, and their recommendation is unanimous.

A more EXTENDED COURSE is given during term on Saturdays, at the Training School for Music Teachers.

For full particulars of either Course, address:
MR. F. C. FIELD HYDE,
4, WIGMORE STUDIOS, 52, WIGMORE STREET,
LONDON, W. 1.

THREE ARTS CLUB BUREAU.
CONCERT DIRECTION.

RELIABLE ARTISTS FOR ORATORIO AND BALLAD CONCERTS.
19a, Marylebone Road, N.W. 1.
Mayfair 2000

RALPH WILLIAMS (L.R.A.M.)
(TENOR).
Lackham House, Osterley Park, W.

HANDEL.—WANTED Letters, early Copies of Works, or authenticated relics of the composer. Flower, Idehurst, Sevenoaks.

WELLS CATHEDRAL.—Assistant-ORGANIST required at once. Salary, £120 per annum, with teaching connection. Single man with Cathedral experience preferred. Apply, Rev. Canon Davis, The Liberty, Wells, Somerset.

WANTED.—Beginning new year. Organist and CHOIRMASTER for St. Mary's, Guildford Three-manual Norman & Beard organ. No week-day Services. Salary, £70. Apply, Rector, Rectory House, Guildford.

SOUTHWELL CATHEDRAL.—LAY-CLERK required (Bass). Communicant (C. of E.). Good sight-reading essential. Stipend, £80. Apply, stating age and occupation, to H. W. Tupper, Vicars' Court, Southwell, Notts.

ORGAN MUSIC for SALE.—Cheap. Particulars. Disabled organist. "Hardisty," 5, Princess Road, Ripon.

ORGAN PEDALS for piano. Straight, concave, in good condition, with seat. £7 10s, "W," 19, Lavender Gardens, S.W., 11.

FOR SALE.—Bridgeporte ORGAN, massive mahogany case; fine, powerful tone; 11 stops; high mirror back; thoroughly overhauled. Suit Mission or Chapel. Price £50. Stewart, Stanford Rivers, Ongar.

COSMOS CHORAL LEAFLETS.
NEW AND ATTRACTIVE CHURCH CHOIR MUSIC.
COMPOSED BY A. CARRINGTON BRIGGS.
Tonic Sol-fa and Old Notation combined.
REST AT EVENTIDE (Vesper). "Very Tuneful" ... ... 1d. each.
GRANT, WE BESEECH THEE (Introit). "Most inspiring"... 1d. each.
FOURFOLD AMEN. "Charmingly original" ... ... 1d. each.
THE LORD'S PRAYER (Not a Chant). "Very Devotional" 1½d. each.
Specimens sent post free for three penny stamps. Mention this paper.
A. CARRINGTON BRIGGS,
GLENHOLME, THE COMMON, HESSLE, E. YORKS.
Publisher of the "Cosmos Series" S. S. Anniversary Music.

NEW RECITAL PIECES
FOR ORGAN.

ALBERT COATES

Idyll (Arr. by A. EAGLEFIELD HULL) 2s. net.

CYRIL SCOTT

(Arr. by PURCELL J. MANSFIELD).

The Wild Hills of Clare }
All through the Night } 2s. net.

(From "British Melodies.")

Passacaglia (From the Pastoral Suite) 2s. net.

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET,
LONDON, W. 1.

JOHANN SEBASTIAN

BACH

His Life, Art and Work. Translated from the German of J. N. FORKEL, with Notes and Appendices by C. SANFORD TERRY, Litt.D. 21s. net.

"Very much more than a re-translation of an old work which was previously translated very imperfectly into English a hundred years ago. . . . It contains material for a history of Bach criticism from the beginning of the 19th century until the present day, and incidentally suggests directions which future research may follow." — *Times Literary Supplement.*

"Dr. Terry has done English musicians considerable service. . . Two-thirds of what Dr. Terry magnanimously describes as 'Bach by Forkel' is Bach by Terry. My only complaint is that there is not still more Terry."—*New Statesman.*

BACH

CONSTABLE & CO., LTD., 10-12 ORANGE STREET, LONDON, W.C.2.

THREE-MANUAL ORGAN,

BY "FATHER" WILLIS. FOR DISPOSAL.
Apply, WILLIS,
234, FERNDALE ROAD, BRIXTON, S.W.9.

ORGAN.—Two Manuals, spotted metal pipes, for SALE. Price £425 Now in the Parish Church, Wembley; being replaced by larger instrument. Apply, Churchwarden, 20, Swinderby Road, Wembley.

FOR SALE.—CHURCH ORGAN. One manual, with pedals, at present used in St. Albans Road Primitive Methodist Church, Watford, where Memorial Thanksgiving Organ is being installed. Inspection and trial by appointment. H. J. Winters, 123, Leavesden Road, Watford.

FOR SALE.—AMERICAN ORGAN, by Estey. Solid Walnut case, panelled back, 24 stops, ivory keys, treble and bass couplers, knee swells, blown foot or hand. Perfect condition. Suitable small Church or Hall. £70, or offers. Seen by appointment. "Vero." Verona, Barnsley.

ÆOLIAN PIPE ORGAN for SALE.—17 stops, 2 composition pedals, 116-note, double tracker board, two-manual. Carved black oak case. 10-ft. 6-in. high; 11-ft. broad; 7-ft. deep. Electrically driven. A most beautiful instrument. Can be seen by appointment. The present price of this instrument—which is very difficult to obtain—is £2,300. I will accept £1,700, W. Bowker, 125, Kings Road, Brighton.

FOR SALE.—Organ Pedal Attachment for Piano, with seat. Simple to fix. Practically new. £6 10s. Seen by appointment. 189, Forest Road, Leytonstone, E. 11.

FOR SALE.—Grand PIANO, by Erard. Fine instrument in excellent condition. Rosewood case. Accept 100 guineas for quick sale, as room wanted. Worth double. Apply, "M. J.," c/o Novello & Co., Ltd, 160, Wardour Street, W. 1.

FOR SALE.—Steinway Grand PIANO, rosewood case. Can be inspected at 33, Southborough Road, Bickley, Kent, between the hours of 10 and 12 noon, on Tuesdays and Thursdays. Orders to view and offers in writing to Wilkinson & Marshall, Solicitors, 1, Mosley Street, Newcastle

FOR SALE.—(Offers.) Dr. Burney's History of Music, four Vols.; Jebbs's Choral Service; Hipkins's Musical Instruments, 50 coloured plates. 18, Ayresome Terrace, Roundhay, Leeds.

THE "MUSICAL TIMES" for SALE.—Fine Collection of Forty-three bound Volumes from 1869, perfect condition. Any offers. W. H. Sturges, 28, Blenheim Crescent, S. Croydon.

BASSES AND BARITONES should buy Song "THE SILENT LAND" (Oakley). Compass A to D. Price 2s. Weekes & Co., 14, Hanover Street, W. 1.

PIANO PEDALS, with Octave Coupler

This wonderful invention supersedes all Piano Pedals, and is a Master Patent.

"Orrisdale," 418, Chorley Old Road, Bolton.

DEAR SIRS,—I have opened many organs by various builders, but I wish to say this: That I have never played on a finer Pedal Board than the one which you make.

ARTHUR E. JONES, F.R.C.O., L.T.C.L.

Terms: 17 guineas net cash, or monthly payments arranged.

Write for Lists, Prices, and Clients' Opinions, and References to
THE MALKIN PATENT PEDAL CO., LTD.,
NEWCASTLE-UNDER-LYME.
London Address: 11, Ashlake Road, Streatham, S.W. 16.

JUST PUBLISHED.

THE ELEMENTS OF HARMONY

BY

JAMES LYON, MUS. D. (OXON.).

CHAPTERS: I. Introductory; II. Primary Triads, Major or Minor; III. The Secondary Triads; IV. General Information. V. The Inversions of the Diatonic Triads; VI. Sequences; VII. The Dominant Seventh; VIII. Cadences; IX. Modulation Part 1; X. Chromatic Triads; XI. Unessential Notes; XII. Suspensions; XIII. Secondary Chords of the Seventh; XIV. The Dominant Ninth; XV. The Dominant Eleventh; XVI. The Dominant Thirteenth; XVII. Chromatic Fundamental Discords; XVIII. The Augmented Sixth; XIX. Chromatically Altered Chords; XX. Modulation, Part 2; XXI. Pedals; XXII. General Hints.

Price Three Shillings and Sixpence net.

BANKS & SON, MUSIC PUBLISHERS, YORK.

NOVELLO'S SCHOOL SONGS.—BOOK 172.

SIX CHRISTMAS SONGS

(UNISON)

BY

PETER CORNELIUS
(Op. 8).

WORDS (FROM THE GERMAN OF PETER CORNELIUS) BY

W. G. ROTHERY.

844. THE CHRISTMAS TREE.
845. THE SHEPHERDS.
846. THE KINGS.
847. SIMEON.
848. CHRIST, THE FRIEND OF CHILDREN.
849. THE CHRIST-CHILD.

Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notation, with Pianoforte Accompaniment, 8vo size; B. Voice Parts only in Tonic Sol-fa Notation.

PRICE EIGHTPENCE,
Tonic Sol-fa (B Edition), price Fourpence.

London: NOVELLO & COMPANY, Limited.

TWO CHRISTMAS CAROLS.

1. Lowliest! Loftiest!
2. O hearken, all ye sad and lone!

WORDS BY

G. H. F. NORRIS.

MUSIC BY

BASIL HARWOOD.

Price Threepence; Words only, 2s. 6d. per 100.

London: NOVELLO AND COMPANY Limited.

IN THE PRESS.

TO BE PUBLISHED DECEMBER 13.

"CHRISTMASTIDE"

A FANTASIA FOR ORGAN

COMPOSED BY

BASIL HARWOOD.

Price Three Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

THE TWELVE DAYS OF CHRISTMAS.

TRADITIONAL SONG

ARRANGED BY

FREDERIC AUSTIN.

Price Two Shillings.

London: NOVELLO AND COMPANY, Limited.

ANTHEMS FOR CHRISTMAS.

*A song of joy .. .. John E. West 4d.
And the Angel said unto them .. .. .. J. P. Sweelinck 6d.
*And thou, Bethlehem .. .. F. W. Wadely 2d.
*Angels from the realms of glory, F. H. Cowen 3d.; E. Vine Hall 4d.
*Arise, shine, for thy light is come .. .. Geo. Elvey 2d.
*Arise, shine, for thy light is come .. .. G. F. Cobb 6d.
*Arise, shine, O Jerusalem .. .. .. Thomas Adams 4d.
*Awake, put on thy strength .. .. .. F. R. Greenish 6d.
Before the heavens were spread abroad .. Horatio W. Parker 4d.
Behold, all the earth lieth still .. .. .. G. F. Huntley 6d.
Behold, a star appeareth .. .. .. Niels W. Gade 6d.
*Behold, a star appeareth .. .. .. B. Luard-Selby 2d.
*Behold, I bring .. .. .. J. Barnby and E. V. Hall, ea. 4d.
Behold, I bring you glad tidings *J. Goss and Giovanni Croce, ea. 2d.
Behold, I bring you glad tidings *C. W. Smith and Vittoria, ea. 2d.
Behold, I bring you good tidings .. .. J. M. Crament 6d.
*Behold my servant .. .. .. J. Frederick Bridge 4d.
Behold, the name of the Lord .. .. .. Percy Pitt 6d.
*Behold the Tabernacle (Two-part Anthem) .. G. A. Macfarren 4d.
Be peace on earth .. .. W. Crotch 3d.
Beside Thy Cradle .. .. J. S. Bach 2d.
*Bethlehem .. .. Ch. Gounod 2d.
Blessed be the Lord God of Israel S.S. Wesley & The Earl of Mar, ea. 2d.
Blessed be the Lord God of Israel .. .. C. L. Williams 6d.
*Blessed be the Lord God of Israel .. .. E. Vine Hall 4d.
Born to-day (Motet. S.S.A.T.B.) .. .. J. P. Sweelinck 4d.
Break forth into joy * H. A. Matthews and W. G. Alcock, ea. 4d.
*Break forth into joy .. .. T. Ridley Prentice 8d.
*Break forth into joy S. Coleridge-Taylor and Bruce Steane, ea. 4d.
*Break forth .. .. J. S. Bach 2d.
*Brightest and best .. .. E. Vine Hall 6d.
*Calm on the list'ning ear of night .. .. Horatio W. Parker 4d.
*Christ's Incarnation .. .. Myles B. Foster 2d.
*Christians, awake.. .. .. J. Barnby, 3d.; *H. M. Higgs 6d.
Christians, be joyful .. .. Bach 4d.
*Christmas Day (Choral Fantasy on Old Carols) .. G. Holst 6d.
Come and thank Him .. .. Bach 4d.
*Come and worship the Lord .. .. .. Thomas Adams 2d.
*Come hither, ye faithful .. .. H. Hofmann 6d.
*Come, ye Gentles, hear the story .. Edward C. Bairstow 2d.
*Come, ye lofty .. .. H. Elliot Button 2d.
*Crown Him, the Virgin's Son .. .. .. B. Luard-Selby 3d.
Dawns the day, the natal day .. .. .. Robin H. Legge 4d.
Drop down, ye heavens .. .. J. Barnby, 1½d.; J. Stainer 6d.
*For unto us a Child is born .. .. .. Handel 3d.
*Give the king Thy judgments, O Lord .. A. H. Brown 2d.
Glory be to God .. .. Bach 4d.
*Glory to God .. .. Bach, 2d.; Handel 1½d.
Glory to God in the highest *Clowes Bayley and Pergolesi, ea. 2d.
*Glory to God in the highest .. .. .. E. Markham Lee 4d.
*God so loved the world .. .. J. Goss and M. Kingston, ea. 2d.
God so loved the world .. .. J. Varley Roberts 4d.
*God so loved the world .. .. J. Stainer 2d.
*God, Who at sundry times .. .. Edward C. Bairstow 2d.
God, Who at sundry times .. .. .. J. H. Mee 6d.
*Good King Wenceslas .. .. .. Arr. by W. G. Ross 3d.
Hail! thou that art highly favoured .. .. Arthur Carnall 4d.
*Hail to the Christ (Carol-Anthem) .. .. J. Barnby 3d.
*Hallelujah! for unto us a Child is born .. W. H. Monk 2d.
Hallelujah! the light hath shined .. .. Oliver King 4d.
*Hark! the glad sound .. Myles B. Foster and E. V. Hall, ea. 4d.
*Hark! the herald angels sing .. .. .. E. V. Hall 4d.
Hark! what news the angels bring .. .. Oliver King 4d.
Hear, King of Angels .. .. Bach 2d.
He cometh forth .. .. G. A. Macfarren 3d.
How beautiful are the feet (Appendix to the "Messiah") Handel 4d.
I desired wisdom .. .. J. Stainer 8d.
I will set His dominion in the sea .. .. Horatio W. Parker 6d.
*In a stable lowly (Carol-Anthem) .. .. .. Oliver King 2d.
*In that day .. .. J. F. Bridge 4d.
*In the beginning .. .. G. B. Allen and B. Luard-Selby, ea. 2d.
In the beginning .. .. Charles Macpherson 6d.
In the beginning was the Word .. .. E. H. Thorne 2d.
In the beginning was the Word .. .. Ferris Tozer 6d
In this was manifested .. .. F. E. Gladstone 4d.
*It came upon the midnight clear .. .. J. Stainer 2d.
*Jesu, Who from Thy Father's throne .. F. C. Woods 4d.
*Let us now go even unto Bethlehem J. T. Field & E. J. Hopkins, ea. 2d.
*Let us now go even unto Bethlehem .. .. Bruce Steane 2d.
*Like silver lamps .. .. J. Barnby 2d.
*Lo, God, our God has come .. .. .. Battison Haynes 4d.
Lo, star-led chiefs .. .. W. Crotch d.
*Love Divine, all love excelling .. .. .. E. V. Hall 4d.
*Mercy and truth are met together (Words, 3s. per 100) J. Stainer 4d.

*Nazareth .. .. Ch. Gounod 3d.
*Now is come Salvation .. .. Cuthbert Harris 4d.
*Now when Jesus .. .. Joseph Holbrooke 4d.
O come, all ye faithful (Adeste Fideles) Arr. by G. J. Tredaway 3d.
O come hither .. .. W. Jackson 4d.
*O come, Redeemer of mankind.. .. Arthur W. Marchant 4d.
*O come, Redeemer of mankind.. .. .. John E. West 2d.
*O Holy Babe .. .. A. C. Mackenzie 2d.
*O Holy Night .. .. Adolphe Adam 3d.
O Jerusalem! look about thee .. .. .. E. W. Naylor 6d.
*O Jerusalem! look about thee .. .. .. John E. West 2d.
*O sing to God (Noël). (Female Voices) .. Ch. Gounod 3d.
*O sing to God (Noël). (Arranged for S.A.T.B.) Ch. Gounod 2d.
*O Thou that tellest .. .. Handel 2d.
*O world in sorrow sleeping .. .. .. Alfred Hollins 4d.
*O Zion, that bringest good tidings .. .. J. Stainer 2d.
Of the Father's love begotten .. .. .. E. C. Bairstow 4d.
*Rejoice in the Lord .. .. J. B. Calkin 4d.
*Rejoice in the Lord, O ye righteous .. .. Alfred Hollins 4d.
*Rejoice greatly, O Daughter of Zion .. .. Charles H. Lloyd 4d.
Rejoice, O ye people .. .. Mendelssohn 2d.
*Rest, weary earth.. .. .. A. M. Goodhart 4d.
*Ring out, wild bells .. .. P. E. Fletcher 4d.
Say, where is He born (Trio) .. .. .. Mendelssohn 3d.
*See, amid the winter's snow .. .. .. John E. West 2d.
Ditto (Three-part) John E. West 4d.
*Silent Night (Melody by F. Grüber) .. Arr. by John E. West 2d.
*Sing and rejoice .. .. J. Barnby and John E. West, each 2d.
*Sing and rejoice .. .. Basil Harwood 6d.
Sing a song of praise .. .. Oliver King 4d.
*Sing, O Daughter of Zion H. W. Wareing and W. G. Alcock, ea. 4d.
Sing, O Daughter of Zion .. .. .. H. Gadsby 2d.
Sing, O heavens *H. Davan Wetton, Kent, & T. T. Trimnell, ea. 6d.
Sing, O heavens .. .. A. C. Mackenzie 3d.
*Sing, O heavens .. .. J. H. Maunder and B. Tours, each 2d.
*Sing, O heavens .. Bruce Steane, 3d.; *Arthur S. Sullivan 1½d.
*Sing, O heavens, and be joyful, O earth .. A. Gaul 2d.
*Sing unto the Lord .. .. Vincent Novello 2d.
*That God doth love the world .. .. .. Bach 4d.
*The Angel Gabriel was sent from God .. H. Smart 2d.
*The Angel said unto them (Two-part. Sop. and Bass) Brown 3d.
*The first Christmas (Words only, 3s. per 100) J. Barnby 4d.
*The Grace of God which bringeth salvation.. J. Barnby 2d.
*The hallowed day hath shined .. .. .. B. Luard-Selby 4d.
*The hallowed day hath shined upon us .. J. Stainer 2d.
*The Hymn of the Angels .. .. John E. West 6d.
The light hath shined .. E. Silas and C. G. Verrinder, ea. 2d.
*The Lord our Righteousness .. .. .. Hugh Blair 4d.
*The morning stars sang together .. .. J. Stainer 8d.
The morning stars sang together .. .. G. A. A. West 6d.
*The New-Born King .. .. Percy E. Fletcher 4d.
*The star that now is shining .. .. .. Oliver King 2d.
The whole earth is at rest .. .. .. J. Varley Roberts 6d.
*The Word is flesh become .. .. .. Ch. Gounod 8d.
*The Word is made Incarnate .. .. .. Thomas Adams 3d.
*There shall a star .. .. Mendelssohn 8d.
*There shall come a star .. .. Cuthbert Harris 4d.
There shall come forth a Rod *Ferris Tozer & F. W. Wadely, ea. 4d.
*There shall come forth a star .. .. .. O. A. Mansfield 4d.
*There was silence in Bethlehem's fields .. J. Stainer 2d.
*Ditto (Unison) J. Stainer 2d.
*There were shepherds .. Myles B. Foster and B. Tours, ea. 2d.
Ditto (Two-part Anthem) .. Myles B. Foster 4d.
There were shepherds Edgar Pettman and H. W. Wareing, ea. 4d.
*There were shepherds .. .. Charles Vincent 6d.
*There were shepherds E. A. Sydenham and Healey Willan, ea. 4d.
This day Christ is born (Men's Voices) .. Basil Harwood 4d.
This is the day which the Lord hath made .. J. Turle 4d.
*This is the month .. .. E. W. Naylor 2d.
*Thou art My Son .. .. Thomas Adams 4d.
*Thou must leave Thy lowly dwelling .. Berlioz 2d.
*Thus speaketh the Lord of Hosts .. .. J. Stainer 2d.
Unto us a Child is born .. .. F. Adlam 6d.
Unto us was born (Two-part Anthem) .. G. A. Macfarren 4d.
What sweeter music can we bring .. .. H. Walford Davies 8d.
When Christ was born to earth .. .. H. Walford Davies 6d.
*When Jesus was born in Bethlehem .. W. A. C. Cruickshank 4d.
*While all things were in quiet silence.. .. Henry J. King 4d.
*While all things were in quiet silence .. .. Oliver King 2d.
While all things were in quiet silence .. G. A. Macfarren 2d.
While all things were in quiet silence .. Healey Willan 4d.
*While shepherds watched their flocks Geo. Elvey & E. V. Hall, ea. 4d.
*While shepherds watched their flocks J. Barnby, 6d.; W. T. Best 2d.
With all Thy Hosts *John E. West and A. W. Wilson, ea. 2d.

THE "LUTE" SERIES OF CHRISTMAS ANTHEMS.

*72 Arise, shine .. .. T. W. Stephenson 4d.
*95 Arise, shine .. .. F. C. Maker 4d.
179 Behold! He cometh .. .. Albert W. Ketèlbey 4d.
116 Behold, I bring .. .. F. Aubrey Owen 4d.
94 Behold, I bring you good tidings .. Fredk. Peel 4d.
225 Behold, my Servant .. .. .. C. Harris 4d.
108 Behold, my Servant .. .. .. Ebenezer Prout 4d.
166 Behold, upon the mountains .. .. A. W. Ketèlbey 4d.
*59 Blessed be the Lord .. .. .. J. Barnby 4d.
204 Break forth into joy .. .. .. F. Aubrey Owen 4d.
155 Break forth into joy .. .. .. J. C. Bridge 4d.
*119 Break forth into joy .. .. .. Seymour Smith 4d.
*23 Come near, ye nations .. .. .. Michael Watson 4d.
*35 Daughter of Zion .. .. F. C. Maker 4d.

*71 Fear not; for behold .. .. .. F. J. Sawyer 4d.
*12 Hark! what mean (Carol Anthem) .. Arthur Sullivan 4d.
143 How beautiful are the feet .. W. A. C. Cruickshank 4d.
144 Let us now go .. .. A. Kempton 4d.
131 Rejoice ye with Jerusalem .. .. Arthur Page 4d.
170 Sing, O Daughter of Zion .. .. H. Elliot Button 4d.
180 Sing, O Daughter of Zion .. .. Arthur Page 4d.
154 Sing, O Heavens .. .. Coldham Hall 4d.
*48 Sing, O sing.. .. .. Henry Leslie 4d.
*83 There were shepherds .. .. .. A. R. Gaul 4d.
132 Unto us a Child is born .. .. .. H. E. Nichol 4d.
191 While all things .. .. Cuthbert Harris 4d.
*118 While shepherds watched .. .. G. C. Martin 4d.

*Anthems marked thus * may be had in Tonic Sol-fa, 1½d., 2d., and 3d. each.*

LONDON: NOVELLO AND COMPANY, LIMITED.

CANTATAS FOR CHRISTMAS.

BETHLEHEM

FOR FOUR SOLO VOICES AND CHORUS
Interspersed with Hymns to be sung by the Congregation
THE WORDS WRITTEN AND ARRANGED BY
E. CUTHBERT NUNN
THE MUSIC BY
J. H. MAUNDER.

Price Four Shillings; Tonic Sol-fa, Two Shillings.
Words only, 9s. 6d. per 100.

THE STORY OF BETHLEHEM

FOR CHRISTMAS SERVICES, ETC.
THE WORDS WRITTEN BY
SHAPCOTT WENSLEY
THE MUSIC FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS AND ORGAN
COMPOSED BY
JOHN E. WEST.

Price Three Shillings; Tonic Sol-fa, One Shilling.
Words only, 9s. 6d. per 100.
String Parts, 8s. 9d.; Wind Parts and Full Score, MS.

CHRISTMAS EVE

FOR CONTRALTO SOLO, CHORUS, AND ORCHESTRA
COMPOSED BY
NIELS W. GADE.
(Op. 40.)

Price Two Shillings; Tonic Sol-fa, Sixpence.

CHRISTMAS SCENES

FOR FEMALE VOICES
COMPOSED BY
FREDERIC H. COWEN.

Price Four Shillings; Tonic Sol-fa, One Shilling.
Words only, 9s. 6d. per 100.

CHRISTMAS ORATORIO

BY
J. S. BACH.
Divided into six sections, intended originally for separate performance on the three days of Christmas, New Year's Day, New Year's Sunday, and the Festival of the Epiphany.

Vocal Score, Four Shillings; Vocal Parts, Two Shillings each.
Parts 1 and 2, 2s.; Parts 3 and 4, 2s.; Parts 5 and 6, 2s.
Tonic Sol-fa (Parts 1 and 2), 8d.
Books of Words (per 100), 12s. 6d.
Parts 1 and 2 (per 100), 6s. 6d.

THE NATIVITY

FOR SOPRANO, TENOR, AND BASS SOLI, AND CHORUS
With Hymns to be sung by the Congregation
THE WORDS AND HYMNS SELECTED AND THE MUSIC
COMPOSED BY
THOMAS ADAMS.

Price Two Shillings; Tonic Sol-fa, Tenpence.
Words only, 9s. 6d. per 100.

CHRISTMAS CANTATA

FOR SOLI AND CHORUS
THE WORDS BY
ROSE DAFFORNE BETJEMANN
THE MUSIC BY
JULIUS HARRISON.

Price Two Shillings.
Words only, 6s. 6d. per 100.

THE HOLY CHILD

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS, AND ORGAN
COMPOSED BY
THOMAS ADAMS.

Price Two Shillings; Tonic Sol-fa, Eightpence.
Words only, 9s. 6d. per 100.

YULE-TIDE

COMPOSED BY
THOMAS ANDERTON.

Price Three Shillings.
Paper boards, 5s.; cloth, gilt, 6s.

BEFORE THE PALING OF THE STARS

A CHRISTMAS HYMN
BY
CHRISTINA ROSSETTI.
SET TO MUSIC FOR VOICES AND ORCHESTRA
BY
B. J. DALE.

Price Two Shillings.

LONDON: NOVELLO AND COMPANY, LIMITED.

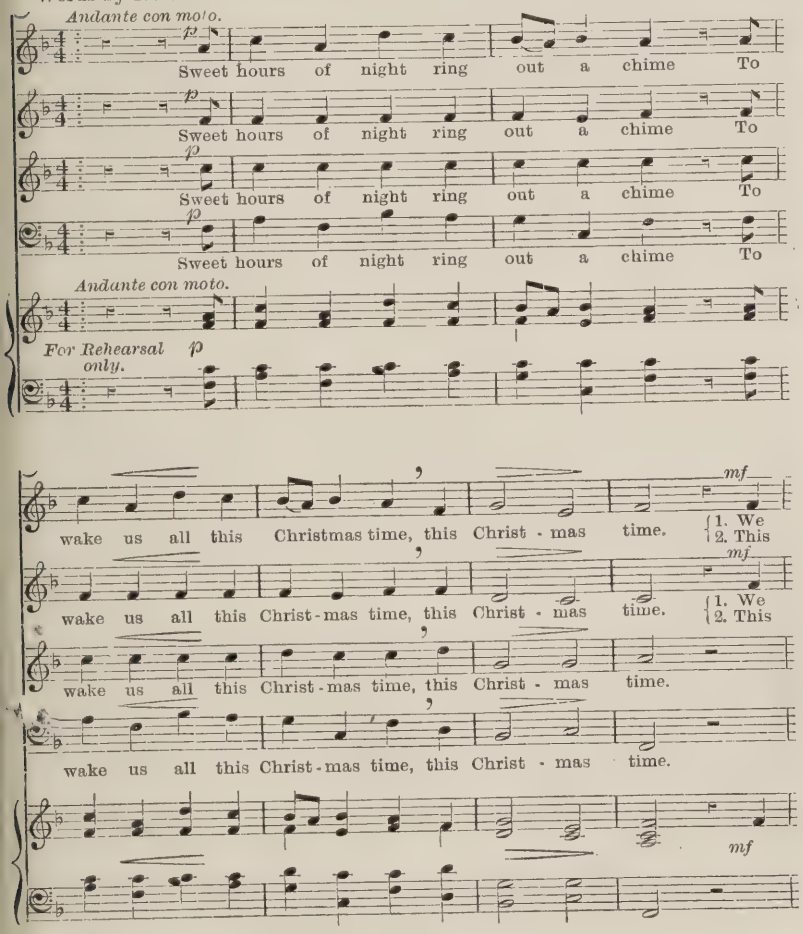
o. 391. NOVELLO'S CHRISTMAS CAROLS. *Price ~~1d.~~ 1½d.*

TO W. A. PICKARD CAMBRIDGE.

Sweet hours of night.

CHRISTMAS CAROL.

Words by M. Garbutt. Music by H. Claiborne Dixon.



Copyright, 1920, by Novello and Company, Limited.

MADE IN ENGLAND.

find our love in shi - ning gold, Re - forged by an - gels
day should all man - kind re - joice, Both young and old with

find our love in shi - ning gold, Re - forged by an - gels
day should all man - kind re - joice, Both young and old with

mf

1. We find our love, ... Re - forged by an - gels
2. This day should all . . . . . man - kind re - joice with

mf

1. We find our love, ...
2. Both young and old, ... with

f *mf*

as of old, For Christ is born.
lust - y voice, And full ac - cord. } So let us sing in

f *mf*

as of old, For Christ is born.
lust - y voice, And full ac - cord. } So let us sing in

f *mf*

as of old, For Christ is born.
lust - y voice, And full ac - cord. } So let us sing in

f *f*

as of old, For Christ is born.
lust - y voice, And full ac - cord. } So

f *mf*

f

an - cient mu - sick car - - ol-ling, car - - ol-ling,

f

an - cient mu - sick car - - ol-ling, car - - ol-ling,

f

an - cient mu - sick car - - ol - ling, car - - ol - -

f

let us sing, car - - ol - ling, car - - ol - -

f

poco rall.

car - - - - - - - - - - - - - - ol - ling.

poco rall.

car - - - - - - - - - - - - - - ol - ling.

poco rall.

- ling, car - - - - - - - - - - ol - - ling.

poco rall.

- ling, in an - cient mu - sick car - ol - - ling.

poco rall.

a tempo. *pp*

Sweet hours of night ring out a chime To

a tempo. *pp*

Sweet hours of night ring out a chime To

a tempo. *pp*

Sweet hours of night ring out a chime To

a tempo. *mf* *p*

Ring out a chime, ring

a tempo. *pp* *mf* *p*

dim. e rall.

wake us all this Christ-mas time, this Christ - mas time.

dim. e rall.

wake us all this Christ - mas time, this Christ - mas time.

dim. e rall.

wake us all this Christ - mas time, this Christ - mas time.

pp *dim. e rall.*

out a chime this Christ - mas time.

dim. e rall.

"Such settings as these cannot do otherwise that tend to popularise the Church Service."—*Musical Standard*, June 6th, 1891.
"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.
"Admirably adapted to meet the requirments of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.
Also recommended by the *Guardian*, *Church Times*, &c., &c.

POPULAR CHURCH MUSIC

BY

J. H. MAUNDER.

	Staff Notation.	Tonic Sol-fa.
CHRISTMAS ANTHEMS.		
Anthem—Christians, Awake	4d.	3d.
Carol—Once in Bethlehem	3d.	2d.
Two Christmas Carols	4d.	3d.
SERVICES.		
SERVICE IN G	2s.	1/4
Or, separately:—		
Te Deum	4d.	3d.
Benedicite, omnia Opera	3d.	3d.
Benedictus	3d.	3d.
Jubilate	4d.	3d.
Office for the Holy Communion	10d.	8d.
Pater Noster from the above	3d.	3d.
Amen ditto	1½d.	1½d.
Magnificat and Nunc dimittis...	4d.	3d.
SERVICE IN CHANT FORM (No. 1)	1/4	10d.
Or, separately:—		
Te Deum, &c., with Kyrie	4d	3d.
Office for the Holy Communion	8d.	6d.
Magnificat and Nunc dimittis	4d.	3d
Te Deum in B flat	4d.	3d.
Magnificat and Nunc dimittis in C (partly Unison)...	4d.	2d.
Magnificat and Nunc dimittis in D	4d.	3d.
ORGAN.		
Voix Seraphique (for Recitals)	2s.	—
CHURCH CANTATA.		
Penitence, Pardon, and Peace (for General use) ...	2s.	1/4

London: NOVELLO AND COMPANY, Limited.

MUSIC FOR ADVENT AND CHRISTMAS

BY

EDWARD BUNNETT, MUS. D. CANTAB.

SERVICES.

CHANT TE DEUM, IN F	3d.
BENEDICITE, IN F	2d.
BENEDICTUS AND JUBILATE, IN F...	4d.
MAGNIFICAT AND NUNC DIMITTIS, IN F	4d.
CANTATE AND DEUS, IN F	4d.
COMMUNION SERVICE, IN E, WITH BENEDICTUS AND AGNUS DEI—FOR FOUR VOICES	1s.

ANTHEMS.

O LORD, THOU ART MY GOD—ADVENT	3d.
IN THE BEGINNING—CHRISTMAS	4d.
" " TONIC SOL-FA	2d.
ARISE, SHINE, FOR THY LIGHT IS COME—CHRISTMAS	4d.
BEHOLD, I BRING YOU GOOD TIDINGS—CHRISTMAS...	3d.

FIVE SETS OF CHRISTMAS CAROLS, in Books, 6d. each.

All numbers printed separately, 1d. each.

The Composer will be pleased to send Specimens.

Address: 36, CHRIST CHURCH ROAD, NORWICH.

London: NOVELLO AND COMPANY, Limited.

T. MEE PATTISON'S POPULAR CANTATA

THE ANCIENT MARINER

30th 1,000.

Vocal Score, 2*s.* 6*d.* Choruses only, 1*s.* 3*d.*

Band Parts may be hired.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

ENGLISH LYRICS

BY

C. HUBERT H. PARRY.

PRICE FIVE SHILLINGS EACH SET.

(SET 11).

1. One golden thread.
2. The spirit of the Spring.
3. What part of dread eternity.
4. The blackbird.
5. The faithful lover.
6. If I might ride on puissant wing.
7. Why art thou so low.
8. She is my love beyond all thought.

(SET 12).

1. When the dew is falling.
2. To Blossoms.
3. Rosaline.
4. When the sun's great orb.
5. Dream pedlary.
6. O World, O Life, O Time.
7. The sound of hidden music.

The Series is now completed by the publication of the above Sets.

LONDON: NOVELLO AND COMPANY, LIMITED.

THE

B. F. WOOD MUSIC CO.

WE MAKE A SPECIALITY OF GOOD MUSIC FOR TEACHERS' USE.

Through years of painstaking work we have thoroughly established the reputation of publishing the best collection of EASY AND MEDIUM GRADE TEACHING MUSIC FOR PIANO to be had in the world.

This is a strong statement, but a careful study of the contents of our catalogues will easily establish this fact; besides, the very large quantities of our publications purchased by the leading music-sellers throughout the British Isles and Colonies is another strong confirmation of the value of our publications.

This reputation has been gained through the great care which has been taken in every detail; first, in judicious selection of the manuscript to be published; second, by the conscientious but conservative editing and fingering given each work, and finally by having the best engraving, paper, printing, and binding that money can procure.

Are You a Music Teacher?
Do You Use Good Music?
Do You Believe in Pleasing Music?
Have You Seen Our Complete Catalogue?

Send in your name at once, and we will forward (post free) our Complete Catalogue, also Thematic Catalogues of Easy Teaching Music for the Piano, list of "EDITION WOOD," a Series of Standard Classics and Recreations for Teaching Purposes, nearly one thousand volumes.

THE B. F. WOOD MUSIC CO.

84, NEWMAN STREET, OXFORD STREET, LONDON, W.1.

JUST PUBLISHED.

No. 91.—NOVELLO'S MUSIC PRIMERS.

SYSTEM

IN

MUSICAL NOTATION

BY

H. ELLIOT BUTTON

WITH PREFACE BY

SIR EDWARD ELGAR.

EXTRACT FROM INTRODUCTION.

As musical compositions get more complicated, elaborate, and difficult of execution, it is increasingly incumbent upon the composer to present his meaning in a manner that will help the performer to grasp that meaning with as little trouble as possible.

The object of this book is to point out to composers, arrangers, and editors, the difficulties they often unwittingly place in the path of executants, and to suggest various means of obviating those difficulties.

Price - - Three Shillings.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S SONGS.

A. HERBERT BREWER—

When all the world is young.
In D (Compass, D to E) and F.

On Wings of Delight.
In C (Compass, A to C), E flat, and F.
Price 2s. each.

S. COLERIDGE-TAYLOR—

Sweet evenings come and go, love.
In F (Compass, D to E flat) and B flat.
Price 2s.

BROMLEY DERRY—

The Raiders.
(A Song of the Norsemen.)
In G (Compass, D to E flat).
Price 2s.

LAXTON EYRE—

Life's Highway.
In E flat (Compass, B flat to F).
Price 2s.

ERNEST FARRAR—

Brittany
In E flat (Compass, B flat to E flat), F, and G.
Price 1s. 6d.

EDWARD GERMAN—

Charming Chloe.
In D flat (Compass, D flat to E flat), E flat, and F.

It was a Lover and his Lass.
In G (Compass, D to E) and B flat.
Price 2s. each.

W. McNAUGHT—

The Piper.
In D (Compass, D to D) E flat, and F.
Price 2s.

W. G. ROSS—

A Daffodil Wedding.
In C (Compass, C to F) and D.
Price 2s.

LEONARD J. WALKER—

My Life is like a Garden.
In B flat (Compass, B flat to E flat), C, and D.

There 's a pathway thro' the heather.
In D flat (Compass, D flat to F), E flat, and F.
Price 2s. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

No. 393. NOVELLO'S CHRISTMAS CAROLS. *Price* ~~1d.~~ 1½*d.*

THE ROSE AND THE LILY

Composed by ALEC ROWLEY.

Bramley, Rev. H. R. / **Stainer, John** — CHRISTMAS CAROLS, NEW AND OLD.

FIRST SERIES. One Penny each.

Tonic Sol-fa (complete), 1s.

*1. God rest you merry, gentlemen .. *Traditional*
*2. The Manger Throne .. .. .. *C. Steggall*
*3. A Virgin unspotted .. .. .. *Traditional*
*4. Come, ye lofty .. .. *Elvey*
*5. Come, tune your hearts .. .. *Ouseley*
*6. The First Nowell .. .. .. *Traditional*
*7. Jesu, hail .. .. *J. Stainer*
*8. Good Christian men .. .. .. *Old German*
*9. Sleep, holy Babe .. .. .. *Dykes*
*10. Good King Wenceslas .. .. *Traditional*
*11. When I view the Mother .. .. *J. Barnby*
*12. The seven joys of Mary .. .. *Traditional*
*13. On the Birthday of the Lord .. .. *Dykes*
*14. What Child is this? .. .. .. *Old English*
*15. Glorious, beauteous .. .. *Maria Tiddeman*
*16. Waken! Christian Children } 1d. *S. C. Hammerton*
*17. A Child this day is born } 1d. .. *Traditional*
*18. Carol for Christmas Eve .. .. *Ouseley*
*19. When Christ was born .. *A. H. Brown*
*20. Christmas Morning Hymn .. .. *J. Barnby*

SECOND SERIES. One Penny each.

*21. Carol for Christmas Eve .. .. *Traditional*
22. Jesus in the Manger .. .. .. *H. Smart*
*23. The Holly and the Ivy } 1d. .. *Old French*
24. The Moon shines bright } 1d. .. *Traditional*
*25. The Virgin and Child .. .. *C. Steggall*
26. The Incarnation .. .. .. *Traditional*
*27. Christmas Day .. .. .. *J. Stainer*
28. The Cherry-Tree Carol .. .. *Traditional*
29. God's dear Son .. .. .. *Traditional*
*30. See, amid the winter's snow .. .. *Goss*
31. The Babe of Bethlehem .. .. *Traditional*
32. In Bethlehem, that noble place .. *Ouseley*
*33. A Cradle Song of the Blessed Virgin *J. Barnby*
34. Christmas Song .. .. *Dykes*
35. Jacob's Ladder .. .. .. *Traditional*
36. The Story of the Shepherd .. .. *J. Barnby*
*37. The Wassail Song .. .. .. *Traditional*
*38. In terrâ pax .. .. *Dykes*
39. Dives and Lazarus .. .. .. *Traditional*
*40. From far away .. .. *Dykes*
*41. Carol for Christmas Day .. .. *A. Sullivan*
42. The Child Jesus in the Garden .. *J. Stainer*

THIRD SERIES. One Penny each.

43. What soul-inspiring music .. Har. by *J. S.*
44. In the country nigh to Bethlehem .. *G. Hine*
45. We three Kings of Orient are Har. by *J. S.*
46. Emmanuel, God with us .. .. *H. Gadsby*
47. New Prince, new pomp } 1d. .. *C. Steggall*
48. A Babe is born } 1d. Har. by *J. S.*
49. Come, let us all sweet Carols sing *F. Champneys*
50. Let music break on this blest morn *J. B. Calkin*
51. Carol for New Year's Day .. *A. H. Brown*
52. The Angel Gabriel .. .. Har. by *J. S.*
53. The Shepherds amazed .. *A. H. Brown*
54. Noël! Noël! .. .. .. Har. by *J. S.*
55. I sing the birth .. .. *G. C. Martin*
56. Christmas Night .. .. *A. H. Brown*
57. The Christmas Celebration .. .. *E. Prout*
58. Arise and hail the Sacred Day *A. H. Brown*
59. The Holy Well .. .. Har. by *J. S.*
60. The Angel and the Shepherds *E. H. Thorne*
61. The Coventry Carol .. .. Har. by *J. S.*
62. The Morning Star .. .. .. *J. F. Bridge*
63. The Shepherds went .. .. *J. F. Barnett*
64. I saw three ships .. .. Har. by *J. S.*
65. Mountains, bow your heads *W. H. Cummings*
66. Luther's Carol .. .. .. *J. Higgs*
67. The Boy's Dream .. .. *W. H. Monk*
68. Legends of the Infancy .. *J. F. Bridge*
69. Let Christians all } 1d. .. .. *Traditional*
70. Immortal Babe } 1d.

	s.	d.
The above 70 Carols, complete, cloth, gilt	4	0
Library Edition, with Historical Preface Roxburgh binding	7	6
Illustrated Edition, 1st and 2nd Series ..	7	6
Three Series (cloth, gilt, 2s.) .. each	1	0
Words only, complete (cloth, 6d.) ..	0	4
Words, each Series	0	1½

Helmore, Rev. T. / **Neale, Rev. J. M.** — CAROLS FOR CHRISTMASTIDE. Set to Ancient Melodies.

71. Here is joy for every age.
72. Earthly friends will change.
73. Gabriel's message.
74. Christ was born on Christmas Day.
75. Earth to-day rejoices.
76. Good Christian men, rejoice.
77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends.

} 1d. each.

	s.	d.
The above 12 carols, complete	1	0
Folio, with pianoforte accompaniment ..	4	6
Treble part	0	6
Words only	0	1½

Wensley, Shapcott.—TWELVE NEW CAROLS FOR CHRISTMAS. Three-halfpence each.

83. O holy star .. .. *J. Stainer*
84. The shepherds .. .. *Eaton Faning*
85. Hymn of the angels .. .. *G. M. Garrett*
*86. The anthem of peace .. .. .. *J. Barnby*
87. The desert .. .. .. *Emma Mundella*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
92. Christ is born .. .. .. *J. F. Bridge*
93. Christmas Day .. .. *Battison Haynes*
*94. Sweet Christmas Bells .. .. *J. Stainer*

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

Ten Christmas Carols. Three-halfpence each.

95. Now join we all with holy mirth .. *J. Stainer*
96. Softly the night .. .. *J. M. Crament*
97. Sleep, Holy Babe .. .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. *J. H. Wallis*
104. Two thousand troubled years *J. F. Bridge*

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

16/10/12. MADE IN ENGLAND.

The Rose and the Lily.

A CHRISTMAS CAROL.

Words by AIDAN CLARKE. Music by ALEC ROWLEY.

Moderately fast.

mf 1. When God made the flow-ers, In love, one by one,

He thought of the Mo-ther, He thought of the Son;

The pure one, the li-ly, With rose-bud and thorn;

f Sing mer-ry, ye maid-ens—Lord Je-su is born.

Copyright, 1920, *by Novello and Company, Limited.*

2.

MEN ONLY. UNISON. *mf* The Lily is Mary,
The Rosebud her Son,
The thorn is the sign
Of their sorrow begun:
p O Rose, red with loving,
Who bore the sharp thorn!
We welcome the morning
When Jesu is born.

3.

BOYS ONLY. *p* Be pure as the lily,
Ye maidens so sweet,
Lads, lay all your treasure
Beside the blest feet:
He trod the fair garden
At earth's hopeful morn:—
mf Sing lustily, children;
Lord Jesu is born.

4.

FULL. HARMONY. *pp* Make earth, Lord, a garden
Deserving Thy smile,
And give us Thy pardon
When sins do beguile:
O Mother of pity,
Lend us thy low voice,
cres. Till streets of the city
With mountains rejoice.

NOVELLO'S
CHRISTMAS CAROLS.

*197. The Anthem of Peace (O sweet the enchanting anthem) *J. Barnby*
On Christmas Morn *A. C. Mackenzie*
Across the desert sands ..*G. C. Martin*
Shepherds! shake off your drowsy sleep .. .. .. *J. Stainer* — 1½d.
Words only, 3s. per 100.

*198. O Babe! in manger lying
The Virgin is hushing
What Child is this?
Darkness fell .. — *J. Barnby* 1½d.
Words only, 3s. per 100.

199. Holy night! peaceful night *J. Barnby* 2d.
200. In excelsis gloria .. *J. M. Crament* 1½d.
201. When Christ was born .. *J. T. Field* 1½d.
202. What Child is this?.. .. *J. T. Field* 1½d.
203. There were whisperings .. *J. T. Cooper*
Shades of silent night .. .. *S. Gee* — 1½d.
*204. The Legend of Good Saint Christopher *F. J. Sawyer* 1½d.
205. I hear along our street .. *E. Silas* 4d.
*206. In dulci Jubilo .. .. *Pearsall* 3d.
207. Caput apri defero .. .. *Pearsall* 3d.
*208. Holly berries, holly berries *Westbrook* 1½d.
209. A New Year's Carol.. .. *J. Shaw* 1½d.
210. There was silence (Unison) *J. Stainer*
The star in the East (Unison) *H. Leslie* — 1½d.
211. A Christmas Carol (Two Parts) *C. Reinecke* 2d.
212. Glad Christmastide.. .. *J. Barnby* 1½d.
213. All things were in silence .. *J. Barnby* 1½d
214. This is the month .. .. *Hugh Blair* 1½d.
215. How peaceful was the night *Hugh Blair* 1½d.
216. There came a little child .. *R. Jackson* 1½d.
217. As with gladness .. *C. V. Stanford* 1½d.
218. One night as I was sleeping *J. Swire* 1½d.
219. The Golden Crown .. .. *J. Stainer* 1½d.
220. Joy fills our inmost heart *A. C. Mackenzie* 1½d.
221. Who is this .. .. *Myles B. Foster* 1½d.
222. See, the Morning Star .. *E. G. Monk* 1d.
223. Carol, Christians ..*Victoria Grosvenor* 1½d.
*224. On Christmas Morn *A. C. Mackenzie* 1d.
225. In the ages past .. *F. A. J. Hervey* 1½d.
226. We sing a song of gladness *J. Swire* 1½d.
227. The morn, the blessed morn is nigh *Victoria Grosvenor* 3d.
228. Carol, carol, Christians *Mrs. J. W. Bliss* 3d.
229. O was not Christ our Saviour *J. Shaw* 1½d.
230. Carol, Christian children .. *A. Moffatt* 1½d.
*231. There was silence (S.A.T.B.) *J. Stainer* 1½d.
232. Come, all ye Christian men, rejoice *Hamilton Clarke* 1½d.
233. Shepherds in the fields *Hamilton Clarke* 1½d.
234. Come and sing ..*J. Varley Roberts* 1½d.
235. The Christmas bells ring loud and clear *J. Varley Roberts* 1½d.
236. Bethlehem .. .. *J. Varley Roberts* 1½d.
237. The birth ever new .. ..*R. H. Legge* 1½d.
238. The old news .. .. ..*R. H. Legge* 1½d.
239. Christmas Eve .. ..*R. H. Legge* 1½d.
240. The Christmas vision ..*R. H. Legge* 1½d.
241. The Shepherds' Carol ..*R. H. Legge* 1½d.
242. Mary's Cradle Song .. ..*R. H. Legge* 1½d.
243. The Angels' Carol .. ..*R. H. Legge* 1½d.
244. Children's Chorus .. ..*R. H. Legge* 1½d.
245. The Holy Quest .. ..*R. H. Legge*
246. The Five Kings .. ..*R. H. Legge*
247. Praise we now.. .. ..*R. H. Legge*
248. Nazareth town .. ..*R. H. Legge*
249. An ode on the birth of our Saviour *Lloyd*
250 See, the morning star *A. Herbert Brewer*
251. Christ was born *A. Herbert Brewer*
252. Christmas Morn .. *H. C. Havergal*
253. The Kings of the East *H. C. Havergal*
254. The Star .. .. *H. C. Havergal*
255. The Angels' Song .. *H. C. Havergal*
256. The Holy Birth .. *H. C. Havergal*
257. The Humiliation .. *H. C. Havergal*
258. Rejoice, O daughter .. *C. Macpherson*
259. The Virgin and Child *C. Macpherson*
*260. The Annunciation .. .. *Barnby*
*261. The Message to the Shepherds *Barnby*
*262. Cradle Song of the Blessed Virgin *Barnby*
*263. Gloria in Excelsis .. .. *Barnby*
(Nos. 260 to 263 together. 8vo Anthems, No. "The First Christmas," 3d. Words 3s. per 100.)
264. Sing the Holy Child-Christ *Myles B. Foster*
*265. Sleep, Baby, sleep .. .. *T. Adams*
*265A. Sleep, Baby, sleep (2nd setting) *Adams*
266. Noël .. .. .. *A. M. Goodhart*
267. What sudden blaze of song *C. Harris*
268. What sudden blaze of song *J. F Bridge*
269. Shepherds, leave your flocks *J. V. Roberts*
270. Heavenly music .. *J. V. Roberts*
271. Silent night, holiest night *J. V. Roberts*
272. Angels singing .. .. *J. H. Mee*
273. Little children .. .. *J. H. Mee*
274. Blessed Babe .. *H. W. Wareing*
275. Ring the Bells .. .. *Barnby*
*276. Sweeter than songs (Words only, 3s. per 100.) .. ..*J. F. Bridge*
277. The night in solemn stillness hung *Smith*
278. The Son of Mary .. *Thomas Adams*
279. Hark! all around *W. A. C. Cruickshank*
280. It is the day *W. A. C. Cruickshank*
281. Mortals, awake *W. A. C. Cruickshank*
282. In the field with their flocks *J. E. West*
283. It came upon the midnight *B. Haynes*
284. Royal Bethlehem .. *W. Montgomery*
285. I hear along our street *S. H. Nicholson*
286. The Child Jesus in the garden (2nd Setting) .. .. .. *J. Stainer*
287. The Prince of Peace *A. H. Brewer*
288. Remember God's goodnesse *Ravenscroft*, arr. by *J. F. Bridge*
289. Christmas Tree Carol *H. Davan Wetton*
290. Christmas morn .. *Thomas Adams*
291. Child Divine .. .. *Thomas Adams*
292. A Christmas Song .. *Thomas Adams*
293. A lowly Babe .. .. *Alfred Hollins*
294. The Blessed Virgin .. *E. C. Bairstow*
295. Christ is born.. .. *E. T. Sweeting*
296. Christian children .. *E. T. Sweeting*
297. Ring out, wild bells .. *E. Vine Hall*
298. Christmas bells .. *W. H. Longhurst*
299. In tuneful voices sing ..*Ferris Tozer*
300. Shepherds, hear .. ..*Ferris Tozer*
301. Not in courts of regal splendour *E. Vine Hall*

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

16/10/12.

JUST PUBLISHED.

ENGLISH FOLK-SONGS

COLLECTED AND ARRANGED WITH PIANOFORTE ACCOMPANIMENT

BY

CECIL J. SHARP.

SELECTED EDITION.

SONGS AND BALLADS.

(VOLUMES I. AND II.)

Price ... ... Eighteen Shillings each.

PREFACE.

THIS Selected Edition will contain in one complete series of volumes those songs, ballads, carols, chanteys, &c., from the Author's Collection of traditional music which, in his opinion, are the most characteristic and most suitable for purposes of publication.

The Collection is the product of twenty years' work in the towns and country districts of England and among the English inhabitants of the Southern Appalachian Mountains of North America, and comprises—counting variants, and dance, as well as vocal, airs—some five thousand tunes. A certain number of these have been published from time to time during the period of collection, but, as the Somerset Series, in which the bulk of these appeared, is now out of print, and as, moreover, further additions are unlikely to be made to it, the Collection can now be reviewed as a whole unfettered by past commitments.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

RHYTHMIC MOVEMENT
VOL. I.

Development of the Rhythmic and Metric Sense of the Instinct for Harmonious and Balanced Movements, and of good Motor Habits.

BY

EMILE JAQUES-DALCROZE.

Price Six Shillings.

LONDON: NOVELLO AND COMPANY, LIMITED.

M. MOSZKOWSKI.

IMPORTANT NEW COMPOSITIONS.

FIVE SHORT PIECES FOR PIANO SOLO.

Each 1s. 6d. net. Complete 3s. 6d. net.

MASTER AND PUPIL.

EIGHT SMALL PIECES FOR DUET, with the Left Hand on Five Notes.

Each 1s. 6d. net. Complete 4s. net.

ENOCH & SONS,
Enoch House, 58, Great Marlborough Street, LONDON, W. 1.
And of all Musicsellers.

TWO PASTORALS

"COME YOU, MARY."

"WHO WOULD SHEPHERD PIPES FORSAKE?"

THE WORDS BY

NORMAN GALE.

THE MUSIC BY

ERNEST BRISTOW FARRAR

(Op. 21, Nos. 2 and 3)

TWO KEYS.

PRICE TWO SHILLINGS EACH.

London: NOVELLO AND COMPANY, Limited.

FOUR

SHAKESPEARE SONGS

1. HARK! HARK! THE LARK.
2. WHO IS SYLVIA.
3. TAKE, O TAKE THOSE LIPS AWAY.
4. ORPHEUS WITH HIS LUTE.

COMPOSED BY

REGINALD STEGGALL.

Op. 28.

PRICE, FIVE SHILLINGS.

London · NOVELLO AND COMPANY, LIMITED.

SONGS

BY

JOHN GERRARD WILLIAMS.

"LOVE OUTWITTED"

Phantasy Duet for Voice and Pianoforte.

Price Two Shillings.

"MARCH MORNING"

For High and Low Voice.

Price Two Shillings each.

TWO SONGS.

"ABSENCE" AND "SERENADE"

For High, Medium, or Low Voice.

Price Two Shillings each.

London: NOVELLO AND COMPANY, Limited.

Sacred Songs by Joseph Adams.

"DIVINE LOVE."
"THE GENTLE SHEPHERD."
"LEAD, KINDLY LIGHT."
"THE LORD IS MY SHEPHERD."
"THE NAZARENE."
"THE PROMISE OF PEACE."
"SUN OF MY SOUL."
"JESU, LOVER OF MY SOUL" (A. C. BROOKES)

PRICE, TWO SHILLINGS NET.

From all Music-Sellers, or direct from the Publisher—
JOSEPH ADAMS, 15, CANNON PASSAGE, BIRMINGHAM.

JUST PUBLISHED.

HIAWATHA'S WEDDING-FEAST

A SELECTION

FOR THE

ORGAN

COMPOSED BY

S. COLERIDGE-TAYLOR.

Op. 30, No. 1.

ARRANGED AND ADAPTED BY

HUGH BLAIR.

Price Five Shillings net.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

VOL. IV.

NOVELLO'S CLASSICAL SONGS

THIRTY SONGS

BY

VARIOUS COMPOSERS

BOTH NOTATIONS.

PRICE THREE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

VIOLIN AND VIOLONCELLO WORKS

ARRANGED BY JOSEPH SALMON.

MESSRS. G. RICORDI & Co., of 265, Regent Street, London, have great pleasure in introducing this most interesting collection of

WORKS OF THE OLD MASTERS,

Arranged for the Violin (also Violoncello). With New Pianoforte Accompaniment.

By MONS. J. SALMON, of Paris.

These important works have been played by many of the eminent Violinists and Violoncellists, and G. RICORDI & Co. feel confident that players and teachers will find them worthy to be included in their répertoire.

When ordering please state whether for Violin and Piano OR *Violoncello and Piano.*

THE PRICE OF BOTH EDITIONS IS THE SAME.

	NET CASH PRICE s.	d.
ANTONIOTTI (G.) (1692-1776). Sonata (*G minor*)...	4	6
ARIOSTI (A.) (1666-1740 ?). Sonata (*E minor*) ...	5	3
Sonata (*G major*)	4	6
BIRCKENSTOCK (J. A.) (1687 - 1733). Sonata (*E minor*)	6	0
BOCCHERINI (L.) (1743-1805). Menuet (*G major*)	3	0
BONONCINI (G. B.) (1680-17 . . ?). Sonata (*A minor*)	5	3
CAPORALE (A.) (16 . . ?-17 . . ?). Sonata (*D minor*)	4	6
CERVETTO (G.) (1682-1783). Sonata (*C major*): 1. Adagio and Allegro. 2. Andante cantabile and Allegro	6	0
Separate: Adagio and Allegro	4	0
Separate: Andante cantabile and Allegro ...	4	0
Sonata (*G major*)	6	0
CORELLI (A.) (1653-1713). Sonata (*D minor*) ...	4	0
COUPERIN (F.) (1668-1733). *Les Chérubins* ...	3	9
DALL'ABACO (E. F.) (1675-1742). Sonata (*F major*)	4	6
DE FESCH (W.) (1695-1758). Sonata (*G major*): 1. Prélude and Allemande. 2. Sarabande and Menuet	4	6
Separate: Prélude and Allemande	3	3
Separate: Sarabande and Menuet	2	6
Sonata (*D minor*): 1. Sicilienne and Allemande. 2. Andante cantabile. 3. Menuet ...	4	6
Separate: Sicilienne and Allemande	3	0
Separate: Andante cantabile	2	0
Separate: Menuet	2	3
DUPUITS (J. B.) (1741-17 . . ?). Sonata (*D major*)...	4	6
ECCLES (H.) (1670-1742). Sonata (*G minor*): 1. Grave and Courante. 2. Adagio and Vivace	3	9
Separate: Grave and Courante	2	3
Separate: Adagio and Vivace	3	0
GALLIARD (J. E.) (1687-1749). Sonata (*G major*)...	4	6
Sonata (*E minor*)	4	3
GASPARINI (Q.) (1725-17 . . ?). Sonata (*E minor*)	4	6
GRAZIOLI (G. B.) (1755-1820). Sonata (*G major*)...	4	6

	NET CASH PRICE s.	d.
GUERINI (F.) (1710-1780). Allegro con brio ...	3	9
Sonata (*G major*)	6	0
HERVELOIS (CAIX D') (1670-17 . . ?). Gavotte ...	3	0
Sonata (*A minor*)...	5	3
LECLAIR (J. M.) (1697-1764). Tambourin... ...	3	0
LŒILLET (J. B.) (1653-1728). Sonata (*A minor*)...	6	0
Sonata (*G major*)	4	6
MARAIS (ROLAND) (17 . . ?-17 . . ?). Sonata (*C major*)	6	0
MARCELLO (B.) (1686-1739). Sonata (*D major*): 1. Grave and Allegro. 2. Largo and Vivace	4	6
Separate: Grave and Allegro	3	3
Separate: Largo and Vivace	2	6
Sonata (*E minor*)...	4	6
Sonata (*G major*), No. 1	4	3
Sonata (*G major*), No. 2	4	3
Sonata (*G minor*)...	4	6
PIANELLI (G.) (1725-17 . . ?). Sonata (*G major*) ...	6	0
PORPORA (N. A.) (1686-1766). Sonata (*F major*) ...	4	6
RAMEAU (J. PH.) (1683-1764). Gavotte from the ballet *Les Indes Galantes*	3	0
Menuet from the opera *Platée*	3	0
Gavotte	3	0
SAMMARTINI (G. B.) (1698-1775). Sonata (*G major*): 1. Allegro. 2. Grave. 3. Vivace ...	4	6
Separate: Allegro	2	6
Separate: Grave	1	6
Separate: Vivace...	2	0
SENAILLE (J. B.) (1687-1730). Allegro spiritoso ...	3	9
Largo and Gigue	3	9
Menuet...	3	0
Sarabande and Allemande	3	9
Vivace	3	9
SOMIS (G. B.) (1676-1763). Sonata (*G major*) ...	6	0
TRICKLIR (J. B.) (1745-1813). Sonata (*G major*)...	6	0
VALENTINI (G.) (1681 ?-17 . . ?). Sonata (*B flat major*)...	4	6

These fine arrangements have created a profound sensation in the Concert world everywhere, as they appeal to all players of the violin and violoncello who are interested in really good music.

G. RICORDI & CO., 265, Regent Street, London, W.1.

NOVELLO'S
MUSIC FOR VIOLIN AND PIANOFORTE.

A SELECTED LIST.

SONATAS AND SUITES.

EDWARD ELGAR
SONATA
Price Twelve Shillings net.

ERNEST FARRAR
CELTIC SUITE
Price Six Shillings net.

C. HUBERT H. PARRY
TWO SUITES
No. 1, in D. No. 2, in F.
Price Seven Shillings each net.

ARTHUR HINTON
SUITE
Price Ten Shillings net.

A. C. MACKENZIE
PIBROCH SUITE
Price Twelve Shillings net.

A. DUTEUIL D'OZANNE
SUITE PITTORESQUE
Price Twelve Shillings net.

SHORT PIECES.

JOHN IRELAND
BAGATELLE
Price Three Shillings net.

JOSEF HOLBROOKE
SOUVENIR DE PRINTEMPS
Price Three Shillings net.

H. WALFORD DAVIES
SOLEMN MELODY
Price Two Shillings and Threepence net.

A. C. MACKENZIE
BENEDICTUS
From Six Pieces, Op. 37.
Price Three Shillings net.

J. B. McEWEN
SIX HIGHLAND DANCES
Price Three Shillings each net.

W. McNAUGHT
BARCAROLLE
Price Three Shillings net.

H. WALDO WARNER
SCHERZO
Price Three Shillings net.

JOHN E. WEST
IN THE SPRING
Price Three Shillings net.

ALBERTO RANDEGGER, JUN.
SOUVENIR
Price Three Shillings net.

A. DUTEUIL D'OZANNE
AIR À DANSER
Price Three Shillings net.

EDWARD ELGAR
SERENADE
From the Wand of Youth Suite, No. 1.
Price Three Shillings net.

EDWARD ELGAR
CHANSON DE MATIN
Price Three Shillings net.

EDWARD ELGAR
CHANSON DE NUIT
Price Two Shillings and Threepence net.

EDWARD ELGAR
PASTOURELLE
Price Three Shillings net.

LONDON: NOVELLO AND COMPANY, LIMITED.

Another Craftsman innovation.

ALUMINIUM COVERED VIOLIN "D" STRINGS

THE CRAFTSMAN says: "If you don't like your present D, you will welcome our new Aluminium Covered Violin 'D' Strings. These new process Cathedral and Summit Strings play easily, and respond readily to the bow.

"They vibrate sympathetically with other strings and tones, and act as an ideal neutral agent between the soprano qualities of the upper strings and the deeper notes of the G string. They augment the *tone quantity* in an instrument, enliven the vibrations, and improve notes of inferior quality.

"Like the rest of the Cathedral and Summit family, these new process aluminium strings reveal exquisite workmanship and supreme quality. We shall be glad to send you a sample string on receipt of the price. If you don't like it, send it back, and we will refund your money."

PRICES: Cathedral, covered on selected gut, gut first wrapped with pure tram silk throughout, 1*s.* 8*d.* each. Summit, covered on good quality gut, 1*s.* each. Send for a sample string to-day, and address of nearest Agent.

CATHEDRAL STRINGS
.. SUMMIT STRINGS ..

OF ALL MUSIC DEALERS.

SOLE MANUFACTURERS:

BRITISH MUSIC STRINGS, LTD.,

MONSELL ROAD, FINSBURY PARK, LONDON, N.4.

Telephone: North 2594. *Telegrams: "Cello, Finspark, London."*

ACTUAL MANUFACTURERS OF 150 DIFFERENT KINDS OF STRINGS FOR ALL INSTRUMENTS.

THE "DISCUS"

REG^D.

ORGAN BLOWER

Introduced in 1906, and now installed in nearly a thousand Cathedrals and Churches at home and abroad. A thoroughly efficient, soundly constructed mechanical blower, designed on approved scientific principles. The absence of complicated parts makes the "DISCUS" a trustworthy machine, and with ordinary attention it can be used for years without requiring repairs.

The "DISCUS" dispenses with manual labour, which, for this class of work, is often difficult to obtain, and is instantly available for use. It requires remarkably small space, is very quiet in action, not affected by damp, and can be adapted to any type of organ, large or small. We guarantee its efficiency, and can undertake to give satisfaction no matter how modest the equipment desired. A "DISCUS" Installation is always a sound financial investment.

AS SUPPLIED TO WESTMINSTER ABBEY, YORK MINSTER, ETC., ETC.

ILLUSTRATED PARTICULARS FREE.

WATKINS AND WATSON

SOLE MAKERS OF THE "DISCUS" BLOWER

Designers and Manufacturers of Hydraulic Engines, Gear, and Fittings for Organs for the past thirty years.

17, WHITE LION STREET, LONDON, N.1.

Telegrams; "HYDISBLOW, ISLING, LONDON." Telephone: NORTH 2039.

CHAPPELL & CO.'S

LATEST SONG PUBLICATIONS.

GUY D'HARDELOT—
- SOMETIMES IN MY DREAMS.
- MIDSUMMER MADNESS.
- IN ENGLAND NOW.

TERESA DEL RIEGO—
- HOMING.
- RECONCILIATION.
- THE MERRY HEART.

MONTAGUE F. PHILLIPS—
- YOU AND I AND THE MOON.
- SING, JOYOUS BIRD.
- THE SILVER LAMPS.
- SING, SING, BLACKBIRD.

EDRIC CUNDELL—
- IN THE SILENCE OF THE NIGHT.
- A VAGABOND'S SONG.
- SUMMER DAYS AND NIGHTS.

SAMUEL LIDDLE—
- FULFILMENT.
- FALL, SNOWFLAKES.

FRANK BRIDGE—
- WHEN YOU ARE OLD.

R. CONINGSBY CLARKE—
- MADONNA LILIES.
- GOLDEN DANCING DAYS.
- REAPING.
- YOU IN A GONDOLA.

HERMANN LÖHR—
- THE WAY I CALL MY OWN.
- THE PORTALS OF THE FOREST.
- THE ROAD OF LOOKING-FORWARD.
- DARLING.
- THREE LITTLE SPANISH SONGS.

HAYDN WOOD—
- LITTLE YVETTE.
- MY GARDEN OF DREAMLAND.
- THERE'S A SONG DOWN EV'RY ROADWAY.
- FLEURETTE, I SHALL NEVER FORGET.

ERIC COATES—
- THROUGH ALL THE AGES.
- THE WHITE WINDING ROAD.
- AT SUNSET.
- SINCE YESTERDAY.

GRAHAM PEEL—
- THE CHALLENGE.

GERALD CARNE—
- PROVENCE.

H. LYALL PHILLIPS—
- THE FOUR CROSS ROADS.
- A DEVONSHIRE WEDDING.
- WIMMEN! OH, WIMMEN!

LAO SILÉSU.
- UNDER THE MAY MOON.

CHAPPELL & CO., LTD., 50, NEW BOND STREET, LONDON, W. 1.

And may be had of all Music Sellers. NEW YORK, MELBOURNE, AND SYDNEY.

J. & W. CHESTER, LTD.

MUSIC LENDING LIBRARY

ORCHESTRAL DEPARTMENT

CONTAINING SCORES AND PARTS OF

ALL THE MOST IMPORTANT CLASSICAL AND MODERN

ORCHESTRAL WORKS

Symphonies, Symphonic Poems, Suites, Overtures, Miscellaneous Pieces, Oratorios, and other Choral Works, Concertos, Arias, and Songs with Orchestral Accompaniment, &c., &c.

Which may be obtained on Hire at moderate Fees. Terms on application.

IMPORTANT ORCHESTRAL MANUSCRIPTS by FREDERIC AUSTIN, GRANVILLE BANTOCK, LORD BERNERS, WILLIAM J. FENNEY, EUGENE GOOSSENS, JOSEF HOLBROOKE, G. FRANCESCO MALIPIERO, POLDOWSKI, IGOR STRAVINSKY, VINCENZO TOMMASINI, JOHN GERRARD WILLIAMS, and others.

11, GREAT MARLBOROUGH STREET, LONDON, W. 1.

London: Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho W 1. Wednesday, December 1, 1920.

This Supplement is part also of the December issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price 3d.*

The Competition Festival Record

No. 149.

BLACKPOOL FESTIVAL.—October 19-23.

(FROM OUR OWN CORRESPONDENT.)

Resuming at the point reached in the November issue; making some allowance for the effects of nervousness on those who took part in the Rose Bowl Solo Competition, nine vocalists of definite promise emerged. Only one of them revealed that personal magnetism which enabled her to impose her emotional will on the vast audience—Miss Read, of Blackpool, in the 'Salce' aria from Verdi's 'Otello'—but even she failed to take fullest advantage of her undoubted gift. The winners, Messrs. Widdop (tenor) and Grant (bass) combined fine vocal accomplishment with style and interpretative insight; rarely do professionals exhibit with such certainty a really authoritative style in Bach as did Mr. Widdop. The ladies who sang in Schumann's 'Frühlingsnacht' and Elgar's 'Swimmer' both became over-sentimental; all the judges in the solo classes throughout the week had unsparingly condemned this tendency. In former years, soloists have been quick to assimilate advice such as was freely bestowed each afternoon, and their evening performances frequently embodied the hints supplied. Not so now; these good people had apparently forgotten nothing and learned nothing, and whilst there is unquestionably better average quality in vocal material there would appear to be a deplorably lower average in brain power. Candidates will not have to remain content with a study of their composer; the poet, too, even if in a foreign tongue, must engage their attention.

THE CHILDREN'S DAY.

This is usually the tit-bit of the Festival for all who are keen on music for children.

The Foreword to this year's programme remarks:

> In only one of the departments of our syllabus have we to acknowledge defeat, and strange to say, it is in that department upon which we have always relied with the utmost confidence in the past, and where our efforts have probably displayed the most successful results—the Elementary School Choirs. The reasons given for non-participation have been many and various; the regrettable fact remains that the children have been deprived of the benefits which provided so much pleasure and profit to the children of seven years ago.

Mr. Rathbone's cantata 'Singing Leaves' was sung by a choir of a hundred and twenty children of the Blackpool Victoria C.E. School under the direction of Mr. J. Wedgwood; all sang from memory (the work lasts twenty-five minutes)—quite a considerable feat in itself.

The bright little eager upturned faces of the kiddies in the Village School section, conducted by Mr. T. H. Myles, of Wrea Green, was inspiration in itself; they gave Percy E. Fletcher's 'Zephyr' with such verve and unconscious charm. While choral distinction was in abeyance, compensation was found in the groups of Old English Dances. The large crowd in the Pavilion on Friday afternoon testified to an eager interest in this revival; Blackpool has known nothing of the sort before. To the uninitiated spectator these folk-dances are apt to be a trifle monotonous and uninteresting, and look very easy of accomplishment; but those acquainted with the art know how difficult they really are, and must have been delighted with the skill displayed by the children and their instructors. Folk-dancing is not at all intended as a spectacle; in its essence it is a means of self-expression—a language, in fact—and the joy of the art is not in watching but in participation. Regarded in any other way it is meaningless.

These dances are traditional, and through the slow growth of countless years have found means of expression. Certainly in the quaintly-formal music one could visualise the quieter, simpler days gone by, and could not help wondering if in our jazz-craze of recent times the restless spirit of this age had found an unmusical expression? Mr. Cecil Sharp was unavoidably absent, but Miss Maud Karpeles was an excellent and most enlightening substitute. The school selected for special commendation was that of All Saints', Blackburn, which brought an excellent team and faithfully interpreted the spirit of absolute spontaneity and sincerity, with no idea of a performance for the benefit of onlookers, which would inevitably lead to developments in artificialities, the very thing to be steadily avoided. Miss Karpeles suggested that for infants nursery-rhyme dances were much more suitable, as at a tender age they had not the necessary balance and control for the Old English Dances.

THE FINAL DAY.

Saturday (October 23) closed a week which had opened under the shadow of the coal strike and the feared withdrawal of trains; but mercifully all facilities were maintained, only one choir out of seventy-five failing to appear, whilst the continued fine weather brought crowds bigger far than at any previous Festival. The big pavilion accommodated thousands, and a horse-shoe promenade surrounding it held crowds four or five deep. Chatter between the items was miraculously silenced at the tinkle of the bell, when there ensued that pin-dropping silence—it was good to be under the old spell again.

The day's singing clearly revealed the fact that, compared with 1914, the best of the old choirs are nearly at the old standard, notwithstanding an admixture of fresh voices that would seem to vary from 15 to 30 per cent., so far as could be gathered from general conversation. In the male-voice work, however, this was not so. Their tests were severe, and when one reflects that every choir must have had at least a third of its strength out of action for seven years and that voices occasionally showed even yet traces of gas and exposure, one marvelled that technically they were as good as they proved. Still, one must face the fact that a gripping, masterly reading in either Cornelius's 'Old Soldier's Dream' or Bantock's 'Lucifer in Starlight' was not to be found; evidently the blended old and new material, even in choirs of repute, is not yet sufficiently plastic to take the imprint of the conductor's model conception.

Female-voice choirs began the day, one from Grimsby leading the way and at once setting a high standard of conception and accomplishment. The West Coast choirs mostly sang about mid-morning with all their wonted beauty and purity of tone. Holst's 'Ave Maria' makes no concessions to vocal imperfections—it ranges from F and G (bass clef) to sustained high B flat—while the musicianship necessary for Vaughan Williams's 'Sound Sleep' is of a different but not a lower order. To balance two four-part choirs effectively among thirty-five voices in the Holst motet, and then to distribute the same voices over a three-part (occasionally *divisi*) work, calls for exceptionally neat adjustment; yet not one choir in the fifteen participating failed to produce really deep contraltos who could sing the low F's and G's in the 'Ave Maria' with effortless ease. The Blackpool Orpheus choir was clearly the finest in quality and execution—a great suavity in its style, although not rising to the full height of the big moments as did the Blackpool Glee and Madrigal, nor realising the incense-laden atmosphere of the motet as did still another Blackpool group conducted by Mr. Dayman—but in all-round ability the palm was clearly borne by Mr. Warburton's Orpheus singers, closely run by the Sale and District (Manchester) and Grimsby contingents. Yet, save in the Mixed-Voice Challenge Shield work, nowhere throughout the day was the 90 per cent. mark passed, which is very significant.

The only conspicuous absentee from the Challenge Shield work was the old Southport choir formerly under Mr. Tattersall's conductorship. Halifax, under Mr. Shepley, was the holder in 1912 and 1913, and of course defended its title. Lancaster, Barrow, Blackpool Glee and Madrigal, Sale and District, Morecambe (under a new conductor, Mr. James Cooper), were among those who were deemed veterans in 1913. Every choir singing must have undergone considerable reconstruction, and the whole question of precedence was necessarily a very open one.

Weelkes's madrigal 'As Vesta was' and Elgar's 'Love's Tempest' were used in the afternoon, the four finalists singing Cornelius's 'Surrender of the Soul.'

The madrigal in the old Glee Hive edition was metronomed crotchet=80; a newer issue prescribed for this Festival was crotchet=132. Listening, one wondered how many conductors had experimented with these and other rates of movement. 'Vesta' is essentially a pastoral madrigal, and shepherdesses never came 'tripping down amain' in such a clodhoppery manner as some of these well-intentioned conductors made their singers do. Should it not be in the Pavlova manner?—graceful and nimble freedom of rhythm instead of this square-toed heavy tread, and four beats to the bar only accentuated the tendency to lumpiness.

Halifax sang dead on 132, and Gledholt (Huddersfield) a few bars slower. Quite arbitrarily Halifax introduced a very distinct *ritard.* at 'leaving their goddess all alone,' then picking up their original rate of movement. Why? Does either the poetic or the musical sense call for such treatment? Surely not. For years judges have been lamenting these indulgences on the part of conductors, and dinning into the ears of all and sundry that part-song-y treatment of madrigalian music is an offence against cardinal principles. However well it may be done it is fundamentally wrong and not to be tolerated. Any suggestion of emotional expression must never be gained at the expense of strict rhythmical movement of the music. Climaxes of this kind can be bought only at the price of an anticlimax elsewhere, and buyers in such transactions are æsthetically out of pocket on the deal.

After these two Yorkshire choirs, which sang Nos. 1 and 2, there was a steady succession of capable if not superlative singing until Blackpool Glee and Madrigal appeared. Its pace was somewhat quicker than 132; clear, sprightly, yet steady, no suggestion of racing in the 'running down amain,' and a richly-organized, finely cumulative effect in the 'Fair Oriana' refrain. That slight quickening galvanized the whole thing, and made it live where otherwise it would have dragged. One might hazard the personal view that, given a technical mastery sufficient to obviate any tendency to acceleration, a conductor beating two to the bar might secure magical results by a still faster movement. Northern singers, at any rate, should have learned a few wrinkles on this head from Beecham.

Sale and District and Gledholt did not secure the same spontaneity as Blackpool, the marking being 90, 89, and 88 respectively.

In Elgar's 'Love's Tempest' opening stanza we get wonderful sea-imagery in tone. Male-voices open with a suggestion of the ground-swell always audible after a gale. Wave after wave of tone falls on the ear in rich bass chords, and gently recedes, and then an ejaculatory burst from the men, 'Till a tempest,' &c., plunges us into a swirling tide of tonal waters, wildly heaving in the contralto and bass voices, with sharp, stabbing chords like lightning flashes from the sopranos and tenors *divisi*, followed by a magnificent *Allargando* in which all voices roll onwards as mighty breakers, till we reach:

> Quiet was my heart within me,
> Till your image, suddenly rising there,
> Awoke a tumult
> Wilder than the storm at sea.

A subtle harmonic change (at the words 'within me') in the chords otherwise similar to those of the opening stanza gives the clue to the emotional content; to the grandeur and majesty of nature's tumult must be added this human emotion raised to a devastating intensity 'wilder than a storm at sea.'

The sense of strain was tremendous; many choirs weathered the first stanza, but foundered suddenly in the second. Only three had a reserve of emotional steam sufficient to drive them through this waste of waters.

Barnoldswick (Yorkshire) had done very moderately in the madrigal, but in this was pictorially vivid; its realism was perhaps more subdued than on a famous occasion in Blake's 'Tyger, Tyger burning bright' in the Bantock setting. But along with others it will have to get its imaginative searchlights to work, for if Elgar's works do not strike emotional fire out of responsive souls they are nothing worth. Luckily for the listener the readings by the Sale and Blackpool singers transfigured poem and music; here was the great illumination flashing out from men and women in the grip of their vision, and in its presence one sat dumb, thankful for such revelation. Where others had merely conveyed an impression of a choppy, cross-channel tossing, these two were big in the ocean-fulness sense—the difference between an Irish Sea and an Atlantic.

A word of warning, to those who study the Elgar song, as to an inaudible opening. The sea in its most placid mood is not as a lake, still less as a quiet stream, and it is wrong to sing it as though it were in the same key of emotion as, for example, the same composer's 'Evening Scene.' Of the sixteen choirs the four chosen ones were:

		Marks.
(11)	Blackpool Glee and Madrigal Society	90, 93 (183).
(14)	Sale and District Musical Society ..	88, 93 (181).
(2)	Gledholt Vocal Society	89, 88 (177).
(7)	Barnoldswick Choral Society.. ..	83, 90 (173).

Hebburn-on-Tyne (171) and Halifax Madrigal (170) narrowly escaped inclusion. The figures in parentheses before the choirs' names indicate the order in which they appeared.

The Cornelius Motet tested quite another side of choral versatility. Here serenity of style, exaltation of mood, a rapt, devotional attitude almost of supplication, were demanded, but these qualities had to be joined to a note of confident strength in the fine D flat passage to the words, 'The mantle of Thy glory round me throw.' The recurring chorale episode in constantly changing keys knits together the whole work. Great variety of tonal colour is used, and one recalls especially a lovely episode where contraltos, tenors, and baritones sang the refrain. Formerly the 'Grave of mortal woe' passage proved troublesome, but not particularly so to-day.

Gledholt at once attuned the mind to the essential calm and serenity, the voices taking on a most appropriate softened tone. They did not give us the full splendour of the great D flat passage, but they had as no other choir the mood of true devotional surrender in the closing page. Blackpool and Sale again rose to sublimer heights in the climaxes. Both these bodies possess gorgeous tone, a tremendous asset in this Motet, and memory treasures the luscious ensemble of the Sale people in the above-mentioned passage for altos, tenors, and baritones, but in neither case did the reverential treatment quite approach the Gledholt standard. One of the judges commented on the intellectual qualities of the Blackpool reading. Choirs, as well as soloists, will in the future have to strengthen this aspect of their interpretations. It will not suffice to rely, as, apparently, did Barnoldswick, on emotional instinct of a sentimental type. Its ineffectiveness could hardly have been more glaringly revealed than by these four performances. The brain of every singer must nourish and animate the emotions. Most choirs pass through this phase, much as kiddies do measles. The evening result was :—Gledholt, 92 marks ; Sale and District, 90 marks ; Blackpool, 89 marks ; Barnoldswick, 85 marks. Blackpool thus retained their afternoon lead (total, 272), separated by one point from Sale and district. Full details are appended on p. 4.

It was impossible to keep in touch with all that happened in those four crowded halls, and very possibly in one's peregrinations good things were missed and so cannot be recorded. Of the male-voice 'alto-lead' work I heard nothing, nor could I glean any information beyond the result. In the sight-test nine of the sixteen Challenge Shield choirs and four of the eight secondary choirs took part. Some day, perhaps, at all Festivals, in determining the challenge shield awards competence in sight-reading will be added to the results in prepared work, much as *vivâ-voce* examination results are taken into account along with written answers. It ought to be a matter of course that excellence in both should alone entitle any choir to the coveted honour. It happened this year that the first and third choirs in the challenge shield class gained first and second places in the sight-test, so that one could feel that justice had been done to the claims of sound musicianship—but it has not always been so.

The evening singing in the secondary mixed-voice class reversed the afternoon positions, the Kendal singers doing moderately well in madrigal work but excelling in Elgar's 'The Shower.'

Very possibly Festival authorities will have to reconsider the best means of stimulating interest in amateur orchestral playing. It cannot be said that the results this year either in the smaller class or the full band class have been satisfactory compared with previous experience here or elsewhere. The absence of bands from Colne and Nelson was severely felt. The Slaithwaite Orchestra—conducted, like the Colne Valley Choir, by Dr. Pearson—played reasonably well in Elgar's 'Froissart' Overture, but it lacked real cohesion.

The day's adjudicators were Messrs. F. Austin, Granville Bantock, W. S. Nesbitt, and Ernest Newman, the sight-test being supervised by Madame Edith Hands and Mr. W. Granger.

The smoothly-working organization throughout the week, and especially the handling of Saturday's throng, must have been the envy of many a similar authority. Every helper in the humblest capacity shared in these 'developments according to plan.'

THE RESULTS.

SOLO SINGING.

Girls (Open Class), 39 entries.—Bessie Morphet.

Girls (Local Class), 28 entries.—Edith Dodd.

Boys (Open Class), 9 entries ; (Local Class), 8 entries.—Robert Southern (winner of both classes).

Soprano (Dramatic), 83 entries.—Miss Lily Allen.

Soprano (Operatic), 67 entries.—Miss Marjorie Brooks.

Mezzo-Soprano (Lyric), 76 entries.—Miss Hilda Read.

Contralto (Lyric), 122 entries.—Miss Marie Sykes.

Contralto (Dramatic), 133 entries.—Miss Emily Wilkinson.

Tenor (Lyric), 86 entries.—Mr. John W. Widdop.

Choir-boys, 20 entries.—J. H. Wilkinson.

Tenor (Dramatic), 93 entries.—Mr. Irvine H. Haworth.

Baritone (Operatic), 35 entries.—Mr. Douglas Gamble.

Baritone (Lyric), 125 entries.—Mr. Douglas Gamble.

Baritone (Dramatic), 44 entries.—Mr. Theodore L. Grosvenor.

Bass (Dramatic), 57 entries.—Mr. Douglas Grant.

Sight-reading.—Mr. Edward Ormerod.

'Rose Bowl' Competition.—Mr. Douglas Grant (bass) and Mr. J. W. Widdop (tenor).

QUARTETS.

Mixed-Voice, 10 entries.—Tests by Brahms and Parry. 1st, Oriana Quartet, Blackpool ; 2nd, St. Cecilia Quartet, Blackpool.

Male-Voice, 11 entries.—Tests, a madrigal and a glee. 1st, Excelsior Quartet, Mexborough ; 2nd, The New Meistersingers, Silverdale.

Operatic Quartet, 3 entries.—Test from 'Rigoletto,' 'The Crotchets,' Burslem.

PIANOFORTE PLAYING.

Under twelve (Open), 42 entries.—Constance D. Makinson.

Under fourteen (Local), 37 entries.—Dora Sanderson.

Under fourteen (Open), 56 entries.—Bessie Leach.

Under sixteen (Local), 15 entries.—Vera Donald. (Open), 28 entries.—Marian Mitchell.

Under eighteen, 43 entries.—Fanny Walsh.

Sight-reading, under eighteen, 21 entries.—Norah Howard.

VIOLIN PLAYING, CHAMBER MUSIC, &C.

Violin, under sixteen (Local).—Gilbert Mitchell. (Open) 20 entries.—Jessie May Hinchcliffe.

Violin, under eighteen (Local), 3 entries.—Gilbert Mitchell. (Open), 10 entries.—Eva Walker.

Violin, no age limit, 15 entries.—Miss Jessie May Hinchcliffe.

Violoncello (Open), 4 entries.—Roger Briggs.

String Quartet. Test : Quartet in C minor, Op. 18, No. 4 (Beethoven). One entry.—Huddersfield Ladies' Quartet.

Pianoforte Trio. Test : Trio in C minor, Op. 1, No. 3 (Beethoven). Two entries.—1st, The Hinchcliffe Trio.

ORCHESTRAS.

String Orchestras. Tests : 'Sally in our Alley' and 'Cherry Ripe' (Frank Bridge). One entry.—Padiham (Mr. Harry Tate).

Full Orchestras (B). Test : Three dances from 'Henry VIII.' (German). One entry.—Ossett Orchestral Society (Mr. Harval Leach).

Full Orchestras (Open). Test : 'Froissart' Overture (Elgar). Two entries.—1st, Slaithwaite Philharmonic (Yorks) (Dr. T. E. Pearson).

CHILDREN'S CHOIRS.

Public Elementary Schools, 1 entry.—Victoria School, South Shore (Mr. J. Wedgwood).

Village Schools, 1 entry.—Wrea Green (Mr. T. H. Myles).

Public Elementary Schools (Cantata Class), 1 entry.—Victoria School.

Boys' Choirs, 4 entries.—1st, St. Paul's Church, North Shore (Mr. Frank Hill).

Sunday School Choirs, 1 entry.—The Drive Wesleyan S.S., St. Anne's (Mr. Harry Cooper).

OLD ENGLISH DANCES.

Adjudicator, Miss Maud Karpeles.

Ellerslie Girls' School, Blackpool (Mr. Harold Gregory).
Blackpool Municipal Gymnasium (Mr. Harold Gregory).
Highfield College Dancing Class, Bispham (Miss E. W. Gee).
1st. All Saints' School, Blackburn (Mr. Edward Briggs).
2nd. Palatine Central School (Girls), Blackpool (Mr. Harold Gregory).
St. Paul's Infants School, Adlington (Miss Ida A. A. Croston).

CHURCH CHOIRS.

Men and Boys, 2 entries.

1st. Holy Trinity, South Shore (Mr. J. W. Leach).

Mixed-voices (open to Lancashire), 4 entries.

1st. Claremont Congregational, Blackpool (Mr. Percy Dayman).
2nd. United Methodist, Adelaide Street, Blackpool (Mr. J. S. Warburton).

Mixed-voices (prizewinners since 1911 excluded), 6 entries.

1st. Springfield Road U.M.C., Blackpool (Mr. Percy M. Dayman).
2nd. Alexandra Road Congregational, Blackpool (Mr. J. E. Nicholson).

MALE-VOICE CHOIRS, TENOR LEAD (B).

Test: 'Lament for Prince Llewelyn' (Cyril Jenkins).

Five entries.

1st. Hebden Bridge (Mr. Herbert Greenwood).
2nd. St. Anne's-on-Sea Orpheus Glee Society (Mr. F. J. Evans).

LADIES' CHOIRS (B).

Tests: 'Aspiration' (Elgar).
'When the green woods laugh' (Julius Harrison).

Three entries.

1st. United Methodist Church, Blackpool.
2nd. The 'Margaret Hadfield' Choir, Droylsden.

MALE-VOICE CHOIRS, ALTO LEAD.

Tests: 'Harmony' (Beale).
'The Mad Dog' (Parry).

Eight entries.

1st. Mr. Aldous's Choir, Lancaster.
2nd. Millom (Mr. James Bond).
3rd. Hadley and District Orpheus (Mr. Raymond Lewis).

MIXED-VOICE CHOIRS (B).

Tests: Madrigal, 'Cynthia, thy song' (Croce).
'The Shower' (Elgar).

Eight entries.

1st. Kendal Competitive Choir (Mr. Paul Rochard).
2nd. Todmorden Glee and Madrigal Society (Mr. John Crowther).
3rd. Ryecroft Vocal Society, Ashton-under-Lyne (Mr. J. Ramsden).

MIXED-VOICE CHOIRS (SIGHT-READING).

Thirteen entries.

1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
2nd. Gledholt Vocal Union, Huddersfield (Mr. J. Fletcher Sykes).
3rd. Blackpool Orpheus (Mr. J. S. Warburton).

LADIES' CHOIRS (A).

Tests: 'Ave Maria' (8-part) (Holst).
'Sound sleep' (Vaughan Williams).

3rd. Oriana Ladies' Choir, Grimsby (Mr. Percy Wilson).
'The Students' Choir, Blackpool (Mr. Frank Hill).
Mr. W. E. Robinson's Ladies' Choir, Birmingham.
Blackpool Lyric Ladies' Choir (Mr. Percy M. Dayman).
5th. Mr. Aldous's Choir, Lancaster.
1st. Blackpool Orpheus Ladies' Choir (Mr. J. S. Warburton).
Huddersfield Municipal High School for Girls (Miss E. Spikes).
4th. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
Boots' Ladies' Choir, Nottingham (Mr. Charles E. Riley).
6th. Barrow Madrigal Society (Mrs. T. M. Bourne).
2nd. Sale and District Musical Society (Mr. Alfred Higson).
The 'Manfield' Choir, Northampton (Mr. W. F. Marshman).
Morecambe Orpheus Female Choir (Mr. Bale).
Ancoats Girls' Institute Choir, Manchester (Miss Say Ashworth).

MALE-VOICE CHOIRS, TENOR LEAD (A).

Tests: 'The old soldier's dream' (Cornelius).
'Lucifer in starlight' (Bantock).

St. Helens Glee Club (Dr. S. B. Siddall).
Colne Orpheus Glee Union (Mr. Luther Greenwood).
Crossley Motors, Manchester (Mr. Walter Harris).
Dodworth, Yorks (Mr. Herbert Riding).
Black Heath, Birmingham (Mr. E. Parker).
4th. Todmorden (Mr. H. Lees).
Blackpool Orpheus (Mr. J. S. Warburton).
1st. Nelson Arion Glee Union (Mr. Lawson Berry).
Barnsley (Mr. Fred Ward).
Barnoldswick Glee Union (Mr. Frederic Lord).
3rd. C.W.S. Male-Voice Choir, Manchester (Mr. Alfred Higson).
Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
Rochdale (Mr. George Whitaker).
Habergham Glee Union (Mr. E. Hitchon).
2nd. The Stourbridge Institute (Mr. G. Harry Woodall).
Brighouse (Mr. Harry Shepley).

MIXED-VOICE CHOIRS (A).

Tests: Madrigal, 'As Vesta was from Latmos' hill descending' (Weelkes).
'Love's Tempest' (Elgar).
'The surrender of the soul' (Cornelius).

Halifax Madrigal Society (Mr. H. Shepley).
Colne Valley Vocal Union (Dr. T. E. Pearson).
3rd. Gledholt Vocal Union, Huddersfield (Mr. John Fletcher Sykes).
Preston Lyric Choir (Mr. Arthur Brierley).
May Bank and District Choir, Stoke-on-Trent (Mr. Arthur Dutton).
Cleckheaton Central Choir (Mr. Harry Bennett).
4th. Barnoldswick Choral Society (Mr. Frederic Lord).
Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous).
Blackpool Orpheus Glee Society (Mr. J. S. Warburton).
Hebburn Mixed-Voice Choir, Durham (Mr. T. E. Simpson).
1st. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
Morecambe Madrigal and Festival Choral Society (Mr. James Cooper).
Barrow Madrigal Society (Mrs. T. M. Bourne).
2nd. Sale and District Musical Society (Mr. Alfred Higson).
Nottingham Glee and Madrigal Society (Mr. C. E. Riley).

THE

ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER. 1830.

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

PRINCIPAL—SIR ALEXANDER CAMPBELL MACKENZIE, MUS.D., LL.D., D.C.L., F.R.A.M.

THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly Lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts and by periodical Operatic and Dramatic Performances.

There are three Terms in the Academic year—viz., the Michaelmas Term, from Michaelmas to Christmas; the Lent Term, from early in January to Easter; and the Midsummer Term, from early in May until the end of July.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors, Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

Subscribers have the privilege of attending the Lectures and Public Concerts and of introducing friends in proportion to the amount of their subscriptions.

An examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M. The syllabus is issued annually at Easter.

A Special Teachers' Training Course, to meet the requirements of the Teachers' Registration Council, has been instituted, prospectus of which is now ready.

A JUNIOR DEPARTMENT is now open.

Prospectus, entry form, and all further information may be obtained on application.

J. A. CREIGHTON,
Secretary.

Marshall & Rose

SUPERB GRAND & UPRIGHT PIANOFORTES

THE PIANOS WHICH INSPIRE

THOSE who purchase the Superb Marshall and Rose Pianoforte can always be confident that their instrument will win the highest measure of praise on account of its superlatively sympathetic qualities. The Marshall and Rose Pianoforte in the making has been treated with the same care and tenderness as a rare violin; it is the supreme outcome of years of experience and steady striving after an ideal; every part of it has literally been *trained* towards perfection, and the result is an instrument which is almost human in its responsiveness.

The artist who avails himself of this wonderful instrument as a means of self-expression will find that his message never fails in its appeal when given to an audience in such an exceptional manner. Real connoisseurs of Music are convinced that the magic and beauty of the immortal works of the great Composers can only be adequately realised when interpreted on the Piano of Perfection—the instrument which bears the name of MARSHALL AND ROSE.

The Marshall and Rose Grand and Upright Pianofortes can also be obtained containing THE WORLD-FAMED ANGELUS PIANO-PLAYER, which gives you a Piano possessing every musical quality and the ability to play it.

Kindly call or write for Illustrated Catalogue No. 112 to the Manufacturers

SIR HERBERT MARSHALL & SONS, LTD.,
Angelus Hall, Regent House, 233, Regent St., London, W.

Chappell Pianos

GRAND & UPRIGHT

Not to be excelled for

TONE, TOUCH,
AND DURABILITY.

Acknowledged by a discriminating Public throughout the world as the FINEST ENGLISH MAKE.

Chappell Player-Pianos
GRAND AND UPRIGHT.

Agents in all the Principal Towns.

CHAPPELL PIANO CO.,
LIMITED.,
SHOW-ROOMS—
50, NEW BOND STREET,
LONDON, W.-1.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.-1
Wednesday, December 1, 1920

MADE IN ENGLAND

BOSTON PUBLIC LIBRARY
3 9999 08819 010 1

SEP 30 1921